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ARETY

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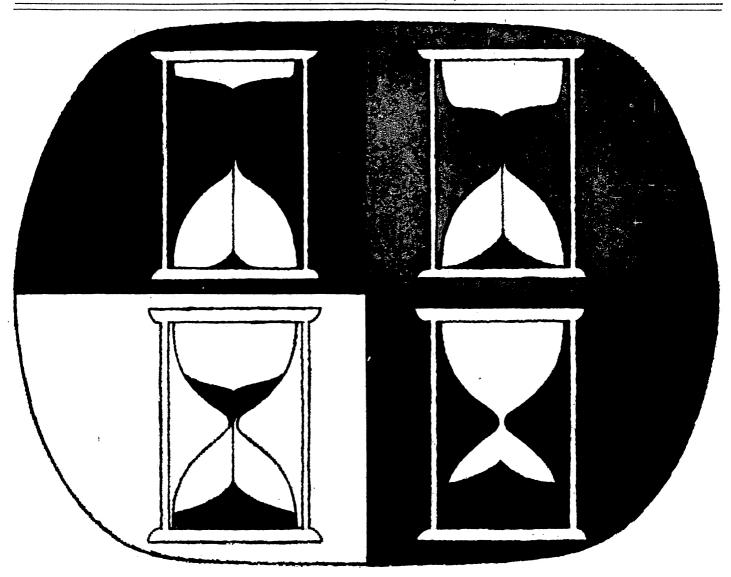
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NEW YORK, WEDNESDAY, JANUARY 4, 1961

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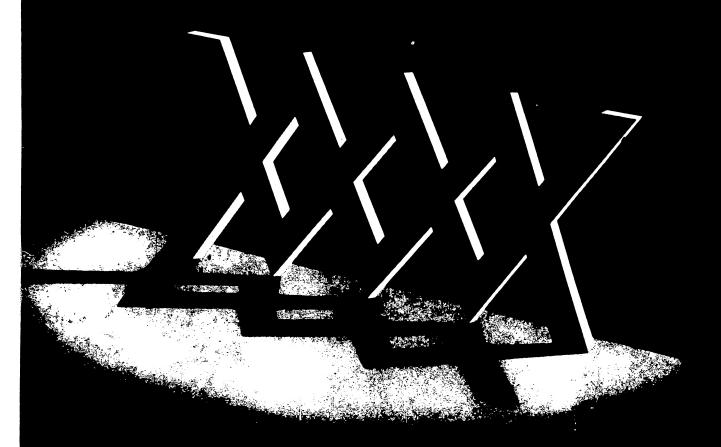
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Pifty-fifth VARIETY Anniversary

SINCE 1898 THE AGENCY OF THE SHOW WORLD



WILLIAM MORRIS AGENCY. INC.

NEW YORK . BEVERLY HILLS . CHICAGO . LONDON . PARIS . ROME

Vol. 221 No. 6

NEW YORK, WEDNESDAY, JANUARY 4, 1961

PRICE 35 CENTS

HOWMANSHIP & STATESMANSHIP

Moonbeam, Mrs. Pat and Bernard Shaw

By GEORGE MIDDLETON.

of regrowth was planted? Meaning, or regrowth was planted? Meaning. TIJUANA'S 31 NITERIES can Chicago come back as a film production centre? Youthful readers laugh at their own peril. This is the original range of Bronco Billy Anderson. Here began the By EMIL ZUBRIX

By EMIL ZUBRIX

Tijuana. This border town, while on the surface not as wide open as it has placen in past years, is by no means a bluenose paradise, the local charles Beery once Mr. and Mrs. began. Moreover it was in Evans ton, no further away than five gallons of gasoline in a Cadillac, the war between the North and the South was photographed in a 12-reel silent epic known to history as "The Birth of a Nation."

Chi's latterday feature production has little of that early experimentation and excitement. The projects here are frankly catch-ascatch-can. This may be said of the first couple of ventures shot here in '80—and at this writing the only ones available for judgment—they bear absolutely no kinship to the "new wavers" in France, New York and other centres. They (Continuer on page 51)

Moonbeam, a tiny white Pekingneso, belonged to Mrs. Pet Campoli, the glamorous English actrees
whom Bernard Shaw once loved
For years, with place of the Shaw
home and made Landy was
born. Yet oddly enough, it was
branch for in the life when
it is

AND 40 BARS SWINGING By EMIL ZUBRYN

West German television is passing through a considerable transition. The medium, a state institution, has had only one channel for 10 years—but now it is getting a second condition.

ond one.

Hopes were nurtured that the second channel would be private. Industrial interests were supposed to back it and Federal government at first approved this intention. Then Chancellor Konrad Adenauer changed his mind. He founded the Deutschland-Fernselnen (Germany Television with one of his ministers. Frity Schaeffer, as managing director. Bonn government holds 51% and 49% has been assigned the Laender districts. Latter no like, object(Continued on page 290)

Early Press Time

Harly Press 1 ime
Because of its size, this 55th
Anniversary Number went to
press several days ahead of
the normal Tuesday closing
deadline.
Certain news departments
are combined, i.e. Television
with Radio, Tollvision with
Pictures, and the like; and
certain other departments are
omitted for this one week only.

SUMS UP 1960 IN Name Stars Plus Bellydancers For Oil-Rich Arabs' 'Marriage Circuit'

Subtle Hint
When the Orpheum, Lincoln, Neb., played vaudeville regularly back in the '20s, the management had a sign hung prominently backstage as a warning to all the "Artists." It read:

read:
"Please don't ask for passes for your friends. If they won't pay to see you, who the hell will?"

RUSSO 'BIG BROTHER' BIT EVEN ON BOOKS?

By ROGER BOWER

While the bigtime circuits are just a memory, and the acts frequently subjects for Ill-conceived jests on tv, one venerable circuit is still operating in Ancient Araby—The Marriage Circuit. The bookings are one-nighters and the jumps are sometimes long, but the money is good. The shows are those staged on wedding nights; the size of the show and the stature of the stars is geared to papa's bankroll.

To give you the background—"*

Paris' Noon-to-7

Prod. Schedule's

Okay By Yanks

By GENE MOSKOWITZ

Paris.

The glory which was and is France finds its supreme sheen in this city of Paris. And to Paris has come many an American or this city of Paris. And to Paris has come many an American in this city of Paris. And to Paris has come many an American became many an American or the same films have often completed their interiors elsewhere, perhaps in Rome, perhaps in Hollywood.

But Paris backgrounds are deemed surefire appeal for the vast number of Americans, Gfs and tourists, who love right and left banks and Montmartre, too.

Part of the reason for ducking the French film studios when the interiors had to be faced has been (Continued on page 47)

RIISSO 'BIC RROTHER'

To give you the background, mare tages still a business here. They don't waste much time on preliminaries—you've seen the product so let's get that contract signed! The divine passion still sparks romances but it runs a poor second in the market and many a lovesick coupleted should be doesn't set up that little vine-covered apartment because the same converted apartment because the same films have often completed their interiors elsewhere, perhaps in Rome, perhaps in Hollywood.

But Paris backgrounds are deemed surefire appeal for the vast number of Americans, Gfs and tourists, who love right and left banks and Montmartre, too.

Part of the reason for ducking the French film studios when the interiors had to be faced has been (Continued on page 47)

RIISSO 'BIC RROTHER'

CENS.Vers Correspondent.

By CHARLES VON FREMD (CBS-News Correspondent)

Washington

Edinburgh.

Book readers in Russia who borrow from public libraries have a note made of every volume they take out, M. C. Pottinger, librarian of the Scottish Central Library, said in a report on his visit to the Soviet Union.

The Russian reader, according to Pottinger, is issued with a ticket on which he records his name, nationality, party-membership, occupation, education, private address, place of work, telephone number and identity paper particulars. The inside of the ticket has columns for details of books borrowed. Records are periodically analyzed by the librarian.

Commented Pottinger: "To me, and I timk to most of us, the whole idea of this is repugnant. I don't want any official checking up on the last 50 books I have borrowed. What a man chooses to read is essentially a private and personal affair, but the Russians think otherwise."

He said he had been told these records were an ald to book selection and a guide to subjects for lectures in the library.

(Continued on page 51) It was a Cape Cod day, sunny but

Love Those Critics! A Producer Looks At Dramatic Criticism

By LAWRENCE LANGNER

MISCELLANY



the museums, art galleries and all the other cultural activities of the community.

Had this continued for a long period, New York City would have been reduced to the cultural level of a huge village. This is what is happening in some of the other large cities of the United States, where the closing of theatres has been due not to strikes, but to the continued savage attacks upon plays and players by critics who dislike the theatre and show this by their readiness to highlight all they dislike about a play, and to play down what they like.

We in the theatre can always recognize this kind of critic—they usually headline their hatreds! The theatrical producers are quick to learn the habitat of such critics, and when they come to book their plays on tour, they usually try to avoid playing such cities. As a direct result, the theatres do not book enough good plays to survive, and soon begin to book motion pictures, or are torn down and jurned into parking lots. I know (Continued on page 43) (Continued on page 43)

FOUNDED 1905
By SIME SILVERMAN
ad Weekly by VARIETY, INC.
yd Silverman, President
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Building Hotels Extends Season's Greetings to all of his friends on SIX CONTINENTS — NORTH AMERICA, SOUTH AMERICA, EUROPE, ASIA, AFRICA and AUSTRALIA.

This is not a subject which I particularly care to discuss. It was survived for over 45 years as a producer in the American theatre is because I never argue with the critics. I do my job and they do theirs. They are, in New York City, the last obstacle to a playwrights with them? They have the right to their opinions and are paid to express them, and I have the right to their opinions and are paid to express them, and I have the right to their opinions and are paid to express them, and I have the right to their opinions and are paid to express them, and I have the right to their opinions and are paid to express them, and I have the right to their opinions and are paid to express them, and I have the right to their opinions and are paid to express them, and I have the right to their opinions and are paid to express them, and I have the right to their opinions and are paid to express them, and I have the right to their opinions and are paid to express them, and I have the right to their opinions and are paid to express them, and I have the right to their opinions and are paid to express them, and I have the right to their opinions and are paid to express them, and I have the right to their opinions and are paid to express them, and I have the right to their opinions and are paid to express them, and I have the right to their opinions and are paid to express them, and I have the right to their opinions and are paid to express them, and I have the right to their opinions and are paid to express them, and I have the right to their opinions and are paid to express them, and I have the right to their opinions and are paid to express them, and I have the right to their opinions and are paid to express the producers.

Building Hotels

Building Hotels

By DICK RICHARDS

By DICK RICHARDS

Lates one on Herbert von Karajan; The conductor and down, but doesn't say a word. Ask the taxiding the very further declaration? Answers Karajan; The conductor on Sundary and of the taxidity of well of the last and the produced with the



PAUL ANKA

SPEAKEASY, **CIRCA** 1961

By ABEL GREEN

'Variety' and the Years Ahead

As a new political administration takes hold in American afhas a new pointer authinistration takes hold in American al-fairs, global diplomacy will have a perhaps more direct bearing on global show business. Cultural exchanges between East and West undoubtedly will be accelerated, at least in theory if not

The new First Lady's declaration of active support for the Lively Arts augurs that Washington may be more of a show biz dateline than it has in the past eight years.

White House enthusiasm for the theatre and its people, if materializing, will be part of a new frontier of the performing arts. More to the point of prophecy, electronics and mechanization seem likely to create a natural evolution—the revitalization of "round" actors.

The hunger for in person thespianism is vivid on Broadway and "the road," both of which are far from being invalids despite the maintenance status of the past season's entries. Admitted, there is a deficiency of creative artistry, perhaps perverted by a curious brand of boxoffice support that favors either the lavish (musical) or the lascivious (drama).

As the electronic platform for the lively arts extends itself, so will the world markets. Syndication of taped videntertainment already is a constantly flowing commodity from Down Under to far below the Rio Grande, from the Far East to the Western European markets.

It is because of this that the still No. 1 citadel of global mass entertainment—Hollywood—is already beginning its renaissance. Whatever inroads nationalistic film production has made on Hollywood's heretofore dominance of motion picture markets—and there have been severe encroachments, from Hong Kong to the Via Veneto—America's film capital is hitting its stride anew on two fronts. One is the constantly expanding telefilm production, of a calibre and quantity as to amortize the overheads; and the other is the new highpowered if numerically fewer brand of features. Whether all self-nominated blockbusters are worthy of hardticket admission scales is a merchandising problem. Some pix nowadays deliberately aspire to the imprimatour and stature of "hardticket" entry without an eye to the more realistic massof "hardticket" entry without an eye to the more realistic massrelease phase.

As for Variety, on its 55th anniversary, it has been the interpreter, the handmaiden, often the conscience of an ever-exciting, constantly-shifting, alway-adventuresome business there is no business like. To maintain this detached, sideline vantage point, and to report objectively from it, will be our continuing goals.

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Those First Night B'way Turncoats

By NAT DORFMAN

On the whole, First Nichters are an enthusiastic audience, but almost completely untrustworthy. Give them a show they just adore or dislike) and their ecstacy for displeasure) will lineer only as long as it takes for the reviews to come hot off the presses. Once they have absorbed critical dictum in type, they do a faster flip than a trained seal. The show they enjoyed only a few hours back is suddenly a dreary exercise, and the show they frowned upon suddenly becomes the brightest rigadoon since the advent of a first baby to grandparents. The same holds for performances and direction. It's really extraordinary to witness the mental contortions of the premiere purveyors who retreat to their altered opinions as if they never held scontrary view in the first place.

I have handled upwards of 300 On the whole, First Nighters are

contrary view in the first place.

I have handled upwards of 300
Broadway shows over the decades
—possibly a record—and have sat
in on hundreds of other first
nights, and I have seen the turncoats in action. They vary from
friends of the author, the producer,
scenic designer, director and actors
to the merchants who supply the
materials for the costumes.

They're all of a breed and they

to the merchants who supply the materials for the costumes.

They're all of a breed and they feel their status will somehow be impaired if they are in error. And since the critics are their gods, they live by their judgment. It isn't a relishing sight to see nice, well intentioned people eat their words. But how their stomachs can digest their reversals—all in one night—is something for psychiatrists to ponder.

First nighters are a breed unto themselves. The curtain has barely descended when they swim backstage to handshake and kiss everyone in sight including the stage-hands. Deceit in some instances begins here for not everybody thinks the show is a hit—or hopes it isn't! But you can't tell it from the gushing.

Later they gather at Sardi's or

it isn't: But you can't tell it from the gushing.

Later they gather at Sardi's or other inns along the Broadway canyons to discuss the play either in praise or dispusse. The negative

(Continued on page 56)

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SHOW BUSINESS IS A BUSINESS LET'S CONVENE TO TAXES COMING UP:

My mother, with that wonderful foresight that all mothers seem to have, was the first to support my enthusiasm for entertaining. As a boy she took me to local theatricals and loudly proclaimed that "her boy could do better." But my father, with a wage-earner's typical skepticism, kept urging me to get interested in a "business."

Today it gratifies me to know that I have fulfilled both their desires; for mother I am in show business, for father, in "business." Because today "show business" is a

pusiness, for lather, in "business," is a bigger business than steel, or automobiles, and entertainers who have had a little luck over the years spend more time with their tax man than they do with their make-

man than they do with their makeup man.

I served an apprenticeship exactly the way my brother who
owns a meat company worked in
a butcher store. My "store" was
hundreds of drafty little theatres.
I may not have worked days, but I
sure worked nights. And just as in
any business there were setbacks
and defeats. They have happened
to every entertainer in the business. But we have a magic Ingredient in our industry, enthusiasm,
that can carry a performer from
today's failures to tomorrow's
promise.

promise.

Like any business I invested in some things that paid off, and some that didn't. I experimented with jokes, routines, partners, dancing, singing, blackface. And through the year's of experimentation I developed my product, polished it, revised it and nurtured it as carefully as any manufacturer of "hard goods."

So today, due learning the some content of the partners of the partners of the product of the partners of the

the well-publicized story of Franz Liszt that can't get above \$1,500,000.

"Crack in the Mirror" from Darryl Zanuck threw off indications at the start that it would be top-drawer, surely stronger than its \$1,000,000. Joseph E. Levine's British import of "Jack the Ripper" is doing about \$1,100,000, which is hardly in keeping with million-dollar-campaign Levine.

"Sons and Lovers," after all the fuss, and rated "Best" by National Board of Review, is under the wire at \$1,500,000; "Sleeping Beauty," which got around more fully in 1960, might reach \$4,200,000 via areas where it has played only 70m bookings and has yet to go \$5m; still short of original hopes. These are some of the less-than-expectations entries, of which every company apparently had its share.

Far Eastern Product

Honolulu.

In an effort to combat tv's late shows (and late late shows), Isle theatres are resorting increasingly to Far Eastern product.

Of 20 theatres listed in a newspaper entertainment guide one day last week, eight were playing Japanese films and two were showing Filipino features.

Blockbusters Of 1960; Emerging 'New Economics'

By GENE ARNEEL

By GENE ARNEEL

The rental statistics on the pteture business of 1960, as presently
available, can tell only a partial
story, for the jury is still out on
who's to rake in the chips anent
the biggest gamble of them all—
meaning, the profits and losses accruing to the bluechip investors.
The blockbuster negative costs
were in abundance over the last
year, perhaps as never before. At
year's end "Pepe," "Exodus,"
"Spartacus" and "Alamo" are
standout.

in Jomestic rentals, this figure being regarded as an on-the-beamer,
or close to, by even rivals of distributor Metro. The first-timearound anticipation of \$33,000,000
outht to be close, they say however. And then there's the big reissue-money. Obviously it's whammo, and figures to be for some
time to come.

Analysts of the film trade in
(Continued on page 47)

DEFINITIVE BOOK

'Kino' A Comprehensive Volume On Russo Pix

which is hardly in keeping with million-doilar-campaign Levine.
"Sons and Lovers," after all the fuss, and rated "Best" by National Board of Review, is under the wire at \$1,500,000. "Sleeping Beauty, which got around more fully in 1809, might reach \$4,200,000 via 1809 in 1809 to 1958. Leyda has a 1809, might reach \$4,200,000 via 1809 in 1809 to 1958. Leyda has a 1809, might reach \$4,200,000 via 1809 to 1958. Leyda has a 1809, might have been a 1809 to 1958. Leyda has a 1809, might have been a 1809 to 1958. Leyda has a 1809, might have been a 1809 to 1958. Leyda has a 1809 to 1958. Leyda has a 1809, might have been a 1809 to 1958. Leyda has a 1809 to 1958. Leyda

By HARRIET F. PILPEL

Let's have a Copyright Convention. I don't mean a Copyright Convention you belong to, although I'm thoroughly in favor of that too. I mean a Copyright Convention we can all attend and high time it is for that kind of Convention. vention, too.

time it is for that kind of Convention, too.

All people interested in the protection of literary property breathed a great sigh of relief—and well they might have—when in 1955 the United States finally adhered to the Universal Copyright Convention, popularly known as the U.C.C. This country, which accounts for such a considerable proportion of the contents of the mass media of the entire world, should long before that have joined forces with the other leading nations throughout the world in their efforts to reinforce protection of literary and intellectual property across national boundary lines. Before 1955, however, we had adhered only to inter-American Copyright Conventions and of course. nered only to Inter-American Copy-right Conventions and, of course, had had diplomatic arrangements with individual nations, calling for reciprocity of protection between them and us. But we didn't—and we don't now—belong to the Berne International Copyright Conven-tion, and, of course, our friends, the Russians, have remained out-side the sphere of international copyright protection.

while awaiting the boxoffice verdict attention must be called pronto, to the fact that the mostly and longest of the 1898-1980 crop, namely "Ben-Hur," is the distribution of the same time and the same time and the same time and the same time and the same time the domestic market included. William Goetz's "Mountain Road," James Stewart starrer, which looked like a big one officts appearance but now promises to take a moderate \$1,500,000 in Jomestic rentals; "Surprise Package," a Stanley Donen production that seemed like fun in script stage, but didn't turn out that way, with gross figured at \$1,100,000; "Song Wilhout End," from Darryl Zanuck threw off see."

While awaiting the boxoffice verdict attention must be called, pronto, to the fact that the mostly and longest of the 1899-1980 crop, namely "Ben-Hur," is the dollar winner. Actually, this production by the late Sam Zimbalist, who seemingly here has gotten full credit as the man who called the production turns sall due credit to the work of director William Wyler et al.), was placed on the market in Thanksidving, 1999. But it hadn't been around enough for inclusion in last year's anni. As a matter of fact "Hur" still is not around sufficiently for little more than guesswork so far as full domestic rentals; "Surprise Package," a Stanley Donen production that seemed like fun in script stage, but didn't turn out that way, with gross figured at \$1,100,000; "Song Wilhout End," this being the well-publicized story of Franz List that can't get above \$1,500,000. "Crack in the Mirror" from Darryl Zanuck threw off seemen and the work of the same of the sam

Year-Enders Run Oscar Hurdle

Real Bonanza For the CPA and Tax Lawyers —Inequities Of the Law

Nov. Dividend Pace

Washington.
Dividends by motion picture companies totaled \$1,704,000 in November to remain well ahead of last year's pace, Commerce Dent reports.

ahead of last year's pace, Commerce Dept. reports.

The November melon accounted for by seven comparies, compares with \$1,312,000 in November, 1959, when five companies reported dividends. The cumulative total through November was \$22,049,000 as against \$20,643,000 for the same 1959 period.

DeMille & Bible **Nudging Selznick** And Civil War

Backed by a new selling and ad campaign, the late Cecil B. De-Mille's "Ten Commandments" in campaign, the late Commandments" in its 1960 marketing grossed \$2.200,000 in domestic rentals, thus bringing the Biblical spectacular to the top of the list of Variery's alltime outstanding money-makers.
The total for "Commandments" is now estimated at \$34,200,000, compared with the \$33,500,000 indicated for David O. Selznick's production of "Gone With the Wind."

Wind." a Metro release, had been the smash b.o. performer the smash b.o. pe

production of "Gone With the Wind."

"Wind." a Metro release, had been the smash b.o. performer since first unveiled in 1939. It's a deposed champ that could conceivably recapture the crown, for the reissue value has proved itself beyond question; it's good for an added few million at the rate of about once every five years. A definite threat, too, is M-G's "Ben-Hur." which already has slightly over \$17,000,000 in the fill and could come close to doubling this figure upon its entire initial playoff. Importantly, Paramount's release of "Commandments" and "Wind" already have the revenue in the house, whereas "Hur" is called upon to continue its blockbusting pace throughout the full playoff.

The market has changed considerably, obviously, since Rhett Butler and Scarlet O'Hara first came into view in Civil War south.

came into view in Civil War south. The current epics play out on a two-for-one basis—that is, hitting the 70m situations on usually a roadshow basis and then being brought back almost immediately to the conventional 35m theatres. Many pictures went into release too late in 1960 for accurate determination at this time as to where they rate in the all-time roster of \$4.000.000-and-up clicks. There's just no telling about "Exodus," "Alamo," "Pepe," "World of Suzie Wong," etc. All are in line for attention next year.

By J. S. SEIDMAN, C.P.A. (Seidman & Seidman)

Fred Allen once said that the in-come tax forms should be printed on kleenex, since we have to pay through the nose. Funny, but darn

of kreiter, since we have to appropriate true.

With income tax rates running up to 91%, we're at the stage where our incomes have really become a collector's item. Even a patriot feels bled, white and blue!

The most serious part of all this, even beyond the sky-high tax rates, is the tremendous drain of time and energy devoted to taxes that could otherwise be put to more productive use. With taxes grabbing off up to 91% of our income, we are in the weird situation where there is 10 times more to be gained by saving a dollar of tax than to earn a dollar of income. In other words, tax saving has become one of the most profitable uses of talent and thought today. If we pick up the tax law, and read the cover, the title says: "An act to provide revenue for the United States." A much more honest and realistic title is: "An act permanently to relieve unemployment among CPAs and tax lawyers."

What's to be done. That depends

(Continued on page 43)

British Cinema Upbeat Falters

The upward trend in attendances at motion picture theatre, which collared a lot of trade and press attention, appears to have been shortlived. The latest returns for September and October show a marked downward tendency.

In August last, paid admissions jumped by about 20% to a weekly average of 12,100,000, but they fell back in September to a weekly

back in September to a weekly count of 10,400,000. There was a further drop in October, off to 9,700,000.

The figures are released in the latest issue of the Monthly Digest of Statistics published by the Board of Trade. They are based on a sample of more than 3,000 cinemas.

'GOODBYE YOU PRIZE PACKAGE OF HUMAN STUPIDITY!



Dear Artie:

First off I want to thank you for the letter which you wrete which it was in the hospital recuperating my heart condition which, kneck wood is now O.K. Yes, kid, my doctor tells me I am once more on the brink of good health, the same Benny Greenspan heartwise like before, else this here letter would be knocked out by some ghost writer. Yeu dig?

Second off you must think, oh boy, some fine guy Benny Greenspan, Here you go ahead, you sit down and write him a long letter and not even the common curtesy of a four cuts postage stamp. Not the case believe me. In fact the past week my secretary Gussie, she's been laid up with a bad case flue and rather than wait she letter all by myself which will probly be full of all kinds of laughible mistakes, but what the hell kid, I am not a public steno which is why a public steno knocks down the type dough she gets whereas yours traly, Benny Greenspan I got my own talent agency and considering the way current conditions are today here in Hollywood, namely even more quiet than a door mouse, all the same I could be doing a lot worse which, thank God I am not. You dig?

Artie, in your letter you inquired what happened, if my heart condition is something gradual or did it come on.

doing a lot worse which, thank God I am not. You dig?
Artic, in your letter you inquired what happened, if my heart condition is something gradual or did it come on all of a sudden? For your information all of a sudden. One day I'm sitting in my office, I'm busier than a one eyed paperhanser with this, that, the other, so without the least bit warning, from left field you might say, I get a terrible stich in my side and I keel over. I yell out "Gussie, Gussie" and Gussie comes busting in and right away the calls up my personal doctor and the next thing you know I am hustled away in a butcher wagon and I wind me up like you read in the Hollywood Variery, namely a private room in Cedars of Lehanon. Now that the whole thing is passed and forgotten I think it was pure and simply a bad case aggravation and the one any responsible, he's a certain English creep who goes by the rane. Reginald Metcalf, Maybe you are personally acquanted with him, God forbid for your own sake.

It all started with my client Hal Richards who I get set

quanted with him. God furbid for your own sake.

It all started with my client Hal Richards who I got set to direct a picture over at Regal which Mounte Farber is the predicer of. Am how one morning Hel comes breezing in my office very excited like, he is in a jam. What's the matter? He is supposed to start shooting rest week and what he needs very despirit is a writer who could do a quick polishing job on the script. Have I got anybody available who could make some first changes and still and still step a courte days ahead the camera? Then he goes and cypleins me the story, all about King Arthur ard the kiddins you of it cound the table. I calter it's one of them costume Westerns whereby the characters all dress up in timpare and tife patted horses, only instead of ears they early long spears instead and they talk a very high class type English. Yea dig.

Perfect Casting

Anyways I remember a certain client I represent who knews the background thoroly like a fish being he was born over there in England and being he knocked out a couple history type books where everybody when they wrote, they used feather made pens. So I tell Hal I got the perfect writer, namely Reginald Metcalf, and he should go and set me up a date tomorrow with Mannie Farber at the studio and I will bring my client there unless I communicate him otherwise.

Well kid once Hal blows I call up Rescie and I tell

municate him otherwise.

Well, kid once Hal blows I call up Rerxie and I tell him he should drop whatever he's doing, it's absolutely imperative he sees me right away being I got something highly important to discuss. So that afternoon he comes to my office and I go and explain him he can pick up maybe five-six grand on a quick polishing job. Right away he answers me he can't, being he's supposed to take his family back to England where he's got a commitment to get his new book published and a lot more dribble like that. So I say to him why not postpone his trip two months the very most, and still in all he can take his family aid his book back plus five-six thousand smackers American morey besides? "Believe me, Reg." I says "with all that dough you can afford to buy plerty raincoats for your whole entire family to use back there in London where it keeps constantly pouring with rain all the time."

Artie, I had to talk myself black and blue in the face before I could convince this here proken down Noel Coward, which I finally did.

Almost a No-Sale

Almost a No-Sale

So the next day I am in Mannie Farber's private office with Hal while Reggie is cooling off his heels in the outside office. Meantime Mannie must of looked up Rergie's screen credits on account now he is not so sure my client is right for the job. Maybe the two writers who knocked out the screenplay should do the brush up work. "Look, Mannie" I says to him. "I'm sure you're two writers must be pretty good else you wouldn't of used them in the first place. But leave us face it. They are strictly Americans. If this here picture was a Western, if it was about juvenile de inquince" I says, "these here hoss would be great. But this script has not an English background so what you nod is a native born Englishman After all," I says, "when you're drading with at. English king you need somehody who knews the Kin." English back and forth which is why Resincia Metadfi is positively your man. Don't take my word," I says, 'Why not call him in here and you will see for your own soft what a zauve type man he is and you will hear Somehody talk a beautiful grammar which he does."

ne dots."

So Mannie calls him in and once Reg starts civing out with his Enclish trage and talking all about the knights way back livere in the olden axes, I know we are in. The watening Mannie from the corners of my eyes and no kidding Artie he sits there handing with his tongue out. All I can till you is that Mr. Rerinald Metcalf goes on salaay as of that very day.

Well, sir, a week maybe 10 days later, I am at the Regal commencing concluding my has h. I figure being I am on the lot way not drop by Reggie's effice to see how things

Jack Warner Taps DFZ

Parls.

In looking back over the years, probably the most interesting event in my career occurred when I was 23 years old and Jack Warner sent for me to his office to inform me that I was being appointed head of production at Warner Bros. The last story I had written was a disappointment, and I felt that I was going to get the pink slip. We talked for a long while and, for some unfathomable reason, he had confidence in me—in addition to which he wanted to go on a vacation. Vacation

in me—in addition to which he wanted to go on a vacation.

His father always sat in the lobby of the Sunset studio, and when I emerged from Jack's office he was there. I stopped to chat with him, which was my usual custom, and when I told him what I had just been appointed production head of the studio, he burst into laughter and thought it was a great joke!

That night I began to worry—perhaps it was a practical joke. When I entered the studio the next morning I did so with timidity and hesitation. My mane had already been painted on the door of my new office, and for the first time I believed it.

When I finished, work that evening I again encountered the father of the Warner brothers, who was a devoted, orthodox Jew and greatly interested in raising funds for a new synagogue. He said to me: "Now that you've got a new job, I want you to buy 10 fickets for the Passover services." He obviously thought I was Jewish. I hesitated a moment, wondering if I should tell him that I was a Protestant. I decided to buy the tickets. When, later on, I told the stoy to Jack he burst into laughter and offered to buy the tickets back from me. With my usual shyness and lumility, I declined the offer. **Darryl F. Zanuck**.

are getting along. So I drop by his office and I take one look at the guy and I see his kisser is at half mass and Lis chin is up against his knees. Before I could even get a "Hello. Reggis" out of my mouth he lets go with a blast all against Mannie. "That stupid incomepoop!" he yells on me. "That stupid bandit! Why don't he go to some gammanuel training school and learn a useful occupation instead he should tell writers how they should write?" You hear? That's some fine hello I must say.

English as She Is Spoke

English as She Is Spoke

Then it comes out he and Mannie had a conference that morning whereby they went over the new stuff. According the way Reggie tells it Mannie sits there reading the paces, and then finally opens his mouth and says to him very sarcasticille "Mr. Metcalf, in this here picture Kirg Arthur is supposed to be an Englishman, Correct?" Correct, Reg's answer, "And the knights around the table they are likewise Englishmen, Correct?" Correct, Reg's answer, "In other words," says Mannie "they are not Americans, and being they are all Englishmen they don't go round speaking American slang, Now do they?" They certainly don't. Reg's answer, "O.K." says Mannie and according to Reggie he jumps up and starts screaming and vaving the paces in his kisser. "Then why the hell do not have the knights saying Yes, sirree and No, sirree that's strictly American tells."

So yery easy and slow-like Reggie explains him that

the kine? Yes, sirree and No, sirree that's strictly American talk."

So very easy and slow-like Reggie explains him that the words in the script are "Yes, sire" and "No, sire" which is how the kinghts talked to the king in those old time days. If Mannie will go and look up "sire" in the dictionary on the desk, he will see for his own self that it is a term for respect. I guess this must of taken the sails right out of Mannie on account he calms down and tells Reggie after all he read the pages very quick and didn't have a chance to digest same which he will do later on and let him know.

But Reggie, he is burnt to a crips over this and all he wants is to quit right then and there. He tells me he don't want to work for a man who is supposed to be a producer and can't even read simple everyday language without he should scream and yell and carry on like some common log carrier or other. "Take it easy boy." I says to Reg. "After all we are only human and we all make mistakes else they'd be only winners at the race tracks." To tell you the honest truth. Arthie if I hadn't of heard with my own two cars I'd never believe a tea beg dipper like Metcalf could blow up like the way he went and did. But I should of guessed this was only the beginning of my troubles. About two weeks later I get a call from the Regal story department and like a bolt from the blues they inform me that Mr. Metcalf is no longer on the pavroil as of that day. You hear? Naturally first thing I asked is why, but nobody there would go and give me a simple little because.

Exit Laughingly

Exit Laughingly

No sconer I hang up the phone but who should come breezing in except Mr. Metcalf himself and he is grinning from one car to the next. He hands me a check for my commission and he thanks me very heartily. Being I got him four weeks work at Regal he can take his family, his cook the baby's nurse the ninny he call her) and his pets, he can take them all over to England where ha can relax and finish his book without no financial troubles whatsoever. "Believe me, Benny" he says, "I appreciate it very much." Me, I am not one wit interested in his appreciation. All I am interested is what happened between he and Mannie which he goes and informs me about.

That morning he is on the set with Hall who is shooting a scene whereby the king speaks to the heavy. Next thing you know there is Reggie scramming the hell over to Mannie's office and he is starch raving mad. But furious. The minute he sees Mannie he wants to know why they changed his line from, and I quote "Let's have no more of vesterday's pleasantries" to "umpleasantries"? Because, says Mannie in the previous day's shooting the king and he locavy had a big argument and to him a big argument is not pleasant but umpleasant. "Mr. Farber." says Reggie and he commences making with the heavy British accent. "Mr. Farber." he says. "If you were acquainted with the English language which apparently you don't know from Adam, you will find the word unpleasantries not even listed in the dictionary." Right away Mannie reaches for the book on his desk. "Go ahead," says Reggie. "And whilst you are looking up a word which don't even exist I will go and make me plane reservations back to Engle.d." He goes out of the door but in a second he is right back. "The word you have in mind Mr. Farber, is not umpleasantries. It is unpleasantness. Goodbye, you prize packare of human stupidity."

Artie, when I heard how this cluck writer who is on a week to week basis without no guarantee whatsoever, how he spoke so tresh to Mannie, no kidding if I had a gun in

THE JOKE I NEVER TOLD

- By EDDIE CANTOR

In the summer of 1909, I told my first joke. I fractured the folks when I said, "There are three means of communication: telephone—telegraph—and tell-a-woman." Remember, this was 1909! Since then, I've told—oh, I don't know how many gags—but if they

were all laid end to end, it would be the biggest omelet in the world! Many may find it difficult to be-



Many may find it difficult to believe that in almost 50 years of pedding puns, punchines and out-and-out gags, there was one I always avoided. Early in my career, I junked all mother-in-law jokes. Not that I wasn't up to them. I learned to read Joe Miller even before I knew about McGuffey. And, as a youngster in show business, standing in the wings listening to other acts, I'd hear things like: "Doctor, please hurry to my house. My mother-in-law is at death's door and I want you to pull her through."

her through."

Comedian: "Bartender, I want some mother-in-law whiskey."

Bartender surprised, as if he'd never heard the line before): "Mother-in-law whiskey?"

Comedian: "Yes—Old Crow."

Or, there was the sketch where the mother-in-law, in a squabble with her daughter's husband, said: "Oh, if you were my son, I'd give you poison." Reply from the son-in-law: "If you were my mother, I'd take it."

Oh, yes—I know them, As Durante would say, "I gotta million of 'em." but I always refused to include any in my act, The way I look at it—every mother-in-law is someone's mother - and who am I, to get a laugh at the expense of your mother? of your mother?

of your mother?

When I went into radio, back in 1931, the writers—taking the easy way out—would bring in a flock of mother-in-law jokes. I turned them down, explaining that from an economic standpoint, it would be bad—that the advertising agency and rating service had told us we were No. 1 on the lists, with a listening audience of almost 40 million people. I pointed out that, in many a home, the mother-in-law did the buying of the product we were trying to sell. Why antagonize her? I was credited with good thinking. In a way, it was, I had hit on the only argument that would forever discourage mother-in-law gags.

Mothersinday can be prefix piece people. We own case

would forever discourage mother-in-law gags.

Mothers-in-law can be prefty nice people. My own case
may have been exceptional, but I doubt it. Ida's mother—
as a cook—would have been tough competition for Oscar
of the Walderf. She passed all her secrets on to Ida, saying: "Eddie has a sensitive stomach—he needs good food—
and go easy on the spices, they're not good for him,"
Because I loved a certain type coffeceake, once a "letk,
for many years, Ida's mother would spend hours baking
one—then travel another hour on the subway to bring it

In family arguments, it was two-against-one-my mother-in-law and me, against my wife. Poor Ida, she never had a chance!

A few weeks ago, in a hospital lunchroom, my doctor A rew weeks 200, in a nospital function, my doctor introduced me to a young couple who were having a sandwich and a cup of coifee. The doctor informed me that the lady had just given a blood transfusion to her mother-in-law 1 said to her. "That was wonderful—giving your mother-in-law a transfusion." She put her arms around her husband's shoulder and said, "Not half as wonderful as what she gave me."

Further proof of my point, is one of our most popular levision shows—"December Bride"—which glorifies the

television shows—"December Bride —which glorilles the mother-in-law.

We have a "prune week"—a "dunk-your-doughnut week"—a "be-kind-to-homeless sardines week"—all silly stuff. Of course, we also have two very important days soutside of national holidays—"Mother's Day"—and "Father's Day." But I believe that the man who will introduce a bill in Congress that will give us a special day to honor the mother-in-law—say, y'know something—that man could run for President!

my hand I would of blasted the creep. Anyways I rush out, jump in my car and in no time flat I'm over at Regal. When Mannie's secretary tells me to go right in without waiting, I know right away I am in trouble, which I was. Yes, sir, for one solid half hour I was like standing in a street shower only instead of rain water pouring over me it was words. The insults, the abuse, the curses this man came down on me with, Artie you simply got no idea. And to cop the cliniax he tells me from now on I am barred from the lot for recommending a no-good liney who is not a writer but a teacher who belongs in some classroom with a piece chalk, and I should get the hell out. What could I do? I got the hell out.

Yes, sir for one whole entire week I couldn't hardly

could I do? I got the hell out.

Yes, sir for one whole entire week I couldn't hardly close my eyes. Kill me, I just couldn't get me no sleep.
And when it came to food, you should excuse me, I simply could not hold same. After all, Artie a person like Mannie Farber is the Jerry Wald of Regal who makes three-four pictures a yeer whereby he uses plenty talent. So now I am blacklisted from the studio. Well, with one thing on top another praying on my mind it is no wonder I keeled over.

over.

I must say after I was in the hospital Manuic behaved a perfect little gentleman. Very nice, He sent me a gorgeous basket trust and then he come up to see me. He's very sorry he blew his top and he don't blame me one hit. In his estimation it's all Metcalf's fault. In fact if that beanbag wasn't how in London, he says, he would go ahead and get him deported over there. Which is likewise how I telt.

Well, Artie thanks a lot for writing me. You are a good friend even if you are a bad client. Only kidding) My best to you always.

With kindest regards.

With kindest regards.

Benny Greenspan

P.S. Mannie's research department informs him "unpleasantries" is so listed in the big dictionary orly it's an
old word, not modern. Inasmuch his picture takes place
in King Arthur's time it wasn't necessary be should go to
the expense reshooting the scene which he went ahead
and did. It all goes to prove that smart Alex exist all over
the world, especia by if they are English.

STUDIO EXECS ALL AD 'EXPERTS'

'Gotta Have Taste'

Let me tell you just a short tale about a certain producer's contribution to advertising:

Once there was a producer distributing through United Artists who delivered to us a picture based on one of the literary monstrosities of our time, but which, nevertheless, sold millions of copies. It was a good, sound, All-American picture, full of violence, brutality, sex, murder, innuendo, quadruple entendre, and other minor vices.

The craftsmen (and I say "craftsmen" deliberately) in the advertising, publicity and exploitation department prepared a good, sound campaign on the picture. They presented roughs to the producer, who walked around the room, surveying each one of the layouts just as I came into the room. His reaction was neither pleased nor pleasant. He raised his voice several decibels and shouted in a most controlled manner, "These ads have absolutely no taste." This, in spite of the fact that the picture and the book upon which it was based will unquestionably go down in history as one of the most tasteless products of American culture. He then caucht my eye and noticed that I was about to break into uncontrollable laughter. Immediately changing his approach, he said to me. "Max, you know you understand this picture thoroughly—you have been in it from the beginning. The ads have to have taste." he said, and then added, "I don't care whether it is good or ond taste, as long as they have taste."

Even I had to stop laughing at that point and proceeded immediately to the Fort Knox of Milltown which I keep in my desk drawer for just such situations. You see, it's a magic kind of drawer. It only opens after meeting with exhibitors and producers on advertising, publicity and exploitation matters. Small things like the hydrogen bomb don't upset me at all.

I can't tell you with what anxiety I look forward to the great contribution that will be made by the exhibitors and the producers in improving advertising, publicity and exploitation on motion pictures.

tion pictures.

There is much that is wrong with the way we advertise, publicize and exploit pictures, but it is the men who are working as craftsmen on a day-to-day basis, who, in my opinion, will solve it, and not the kibitzers playing with other people's money, time and talent.

Max E. Youngstein

BLOOPERS I HAVE KNOWN

- By PETE SMITH -

For instance, as m.c. at a Cameramen's Ball, I once introduced a curvy starlet as, "A little lass from Canada." If you'll say "little lass" fast, you'll know why I got a big, fat unintentional laugh.

Week.

Lives there a radio announcer who has never pulled a "Hoobert Heever"? In any case it was the introduction on a national radio network, of Major Bowes, I, referred to him as Bajor E. Mowes.

In presenting the guest of honor at an MGM dunier I made three unsuccessful attempts to pronounce the name of the Polish gentleman. Red up to my receding hairline, I finally introded him merely by his official title.

official title.

At a big MPTOA banquet given by the major studios. I served as anchor man on the dais. My function was to introduce the various emcees who in turn, introduced the acts from their respective studios. I was just concluding the evening's festivities with a few appropriate remarks when I felt a tug on my sleeve. It was Dick Powell. "You forgot Warners!" he stage-phispered. (Powell was then a WB star.

Government of Township of the stage of the

In truth my notes had become mixed and I had completely over-looked a segment of the show by the brothers Warner. Of course, I tried to laugh it off by announcing I was just ribbing Powell. But my stomach tied itself into a knot that took days to unrach.

mixed and I had completely overlooked a segment of the show by the horothers warner. Of course, I tried to laught it off by announcing I was just ribbing Powell. But my stomach tied itself into a knot that took days to unravel.

The times I inadvertently walked through the background of a scene being photographed and the occasions I was bawled out for same were not a few. As a result of one of these lapses I got into a hassle with husky unit manager Red Golden. In the heat of the argument I invited Red outside to settle it. Lucky for skinny me, Golden refused with a smile. He could have licked me with both hands tied belind his back.

In a publicity tieup for "The Fire Brigade" I had a number of the search of the search

Hollywood.

Most of us like to recall highpoints of a career. But more fun
is thinking back at the times we
goofed.

For instance, as m.c. at a Cameram-n's Ball, I once introduced a
curvy starlet as, "A little lass from
Canada." If you'll say "little lass" that, you'll know why I got a big
fat unintentional laugh.

Mispronouncing the name of the
town of Muscogee on the soundtrack of a Pete Smith Specialty
brought me hundreds of letters,
telegrams and phone calls from
late Goograins. And when I tried!

A blooper I'll never forget hap-

ramen's Ban.

yurvy stariet as, "A m.

Canada." If you'll say "little
fast, you'll know why I got a big,
fat unintentional laugh.

Mispronouncing the name of the
town of Muscogee on the soundtrack of a Pete Smith Specialty
brought me hundreds of letters,
telegrams and phone calls from
trate Georgians. And when I tried
to show Dave O'Brien in front of
the entire company; how to take
a certain fall. I sprained an ankle
And walked with a crutch for a
week.

I ives there a radio announcer
mover pulled a "Hoobert
case it was the
"case it was singing the
"case it was the
"case it w a romantic scene into stummed on the wine glass turning a romantic scene into slapstick. "Who the hell put that glass there!" exploded Tibbett, looking right at me. A I slunk off the set I could feel Larry's glare burning a hole in the back of my

B.O. Tax; Protest By U.S. Embassy

Government of Republic of Korea is now studying a request made by the American Embassy here for lowering rate of the com-

STOP REFORMS

By HY HOLLINGER

Only superficially appraised in the general meatmorphosis of production and distribution, is the transition that is taking place in today's advertising and publicity. The changes may not be as dramatic and may be having more difficulty rising boldly to the surface, but there is nevertheless an awareness on the part of the publicity and advertising personnel that the functions of their departments' needs must be modernized to conform with the "new" motion picture industry that is presently emerging in this era of television and suburbia. superficially

and suburbia.

Exhibitors and individual producers are quick to place the blame for allegedly antiquated publicity and advertising practices on the film company pub-ad departments. Witness the statement issued by the Screen Producers Guild and Theatre Owners of America following their Coast meeting prior to the TOA convention in September: "Our industry's advertising not only is sterile and antiquated, but is one of the worst ad programs of any American industry."

If such is the case, a number of

grams of any American industry."

If such is the case, a number of pub-ad chiefs maintain, a large portion of the rap must be shouldered by these same producers and exhibitors. For example, Roger Lewis at United Artists charges that the inability to modernize advertising practices and techniques is due to the prevalence of an old theatrical — "too many people in the act."

Without naming names Lewis

"The only mistake an advertis-ing man can make in this busi-ness," says Lewis, "is to have an idea. If he sticks to the traditional lines-action, violence, sex-he's safe. You have to be brave to have

limes—action, violence, sex—he's safe. You have to be brave to have an idea."

The UA executive contends that if a new advertising approach is attempted and the picture fails to score at the boxoffice the ad concept is immediately blamed. "They don't seem to realize that the same picture might have failed with a traditional campaign," he notes. Frequently, according to Lewis. a producer walks into his office with the stylized Container Corp. of America ads and asks "why can't we have ads like these." With the exception of Saul Bass. Lewis says, there are no established advertising designers working in the industry. If a film fails because an avant garde ad is employed, the approach is immediately abandoned simply because if failed the last time out, Lewis asserts.

Held In Disdain

Another Lewis beef is the general diedign the industry holds for

CRITICS OF COPY | A Playwright's Cradle Days

- By ALBERT HACKET -

Fiftyfive years ago when VARIETY was starting. I was starting. I was starting. I was starting. I was playing in "Lottie The Poor Saleslady, or Death Before Dishonor." VARIETY has changed a lot since. So have I. I was playing a little girl.

a lot since. So have I. I was playing a little girl.

I don't remember much about my part except that I died in the second act. As the curtain came down on that scene, I would struggle out from under the leading lady who had collapsed with grief on top of me, and rush offstage. There, someone would adjust feathery wings over my long nightgown, lift me on to a kitchen table, I would clasp my hands in prayer. A lantern slide would project moving clouds onto a drop behind me and, on cue, an oval cutout would open and the audience would see me winging my way to heaven. Cheers and whistles and I was through.

Not completely through as I used

winging my way to heaven. Cheers and whistles and I was through.

Not completely through as I used to help our crew who travelled with us. I used to hold a smoke pot in the fire scene. I also rolled buckshot on a drumhead in the storm scene. I threw up rock salt in fre dock scene when the hero plunged in after "Lottie." The local crew would ask to see my union card. I had one. Our carpenter. in after "Lottie." The local crew would ask to see my union card. I had one. Our carpenter gave me an old IATSE card of his and that settled everything. Company carpenters were always my friends. In one company the carpenter made a large black bag for me to put my Flexible Flyer in, so I could carry it on the train with me and not have to check it through with the baggage.

On one-night stands meet of your

could ruin a performance if you weren't careful. Particularly thunder—you had to hold back a line sometimes 'til the noise was over, or even say the line again.

300 One-Nighters

One season I played 300 one-night stands. I remember more main streets and stagedoors and dressingrooms that are completely unrelated. Poughkeepsie N.Y., is very vivid and yet very vague to me. I remember the mailbox directly the stagedoor.

The morning of the day we were to play there, we went in to impack, to see if there was any mail. The Smith Bros. had their factory there. For publicity they sent every ymember of the cast a package of Smith Bros. Cough Drops. I had a fine time. I not only ate my own box but several other boxes that had been thrown away. From then on things are vague. I remember to get me to wake up; a doctor standing beside me in the wings; of going on and getting my lines out and drawing a blank again.

I remember another time going along a particular main street. I produced and directed by Rudy

ing on and getting my many drawing a blank again.

I remember another time going along a particular main street. It was. I remember horses and carts, a few parked automobiles, the drug store, the five-and-ten and the Nickleodian. This was what my sister and I were looking for. I don't remember the title of the picture they were playing. It was a Biograph picture with Mack Sennett and the pier at Santa Monica.

The many street is drawn of the produced and directed by Rudy brown manager.

Spyros Skouras, 20th Century-twist to Athens that his company will shoot another picture in Greece next spring, "The King Must Die." He also talked about a Biograph picture with Mack Sennett and the pier at Santa Monica.

The member another time going started rolling in November. It is started rolling in November. It is produced and directed by Rudy brown manager.

Spyros Skouras, 20th Century-twist to Athens that his company will shoot another picture in Greece next spring, "The King Must Die." He also talked about a big studio here:

Carl Foreman is planning to a Biograph picture with Mack Sentantet and the pier at Santa Monica a big studio here:

The Nickleodian was a very small place that had once been a shop. There was a small ticket booth surrounded by glass with "Admission 5c" painted in large gold lettering. Locks like Greece should become My sister and I were about of a an active production centre.

size except that she made two of me whenever there was a situation.

The boxoffice girl looked down thrugh the opening in the glass at us as we came up to her. My sister spoke up. "May I see the manager, please?" The girl stood up to see us better. "You mean Mr...?" She gave his name. My sister said yes, the manager. The girl put a little wooden cover before the wicket, left her glass bowl and went into the dark theatre to find the manager. He appeared and looked down at us puzzled. "You want to see me?," he said. "Do you recognize the profession?" asked my sister. The manager more puzzled than ever. You could see he was thinking hard. "Profession?" what profession? "he asked "We are playing at the Grand.

Greece Peps Up As Prod. Centre

Much was heard during 1960-about the flight of Hollywood pro-duction to foreign climes. This was duction to foreign climes. This was intensified. It was accompanied by trade discussions on international financing of such films with special emphasis upon the so-called "soft currency" situations in Spain, Italy and Yugoslavia, But no realistic reportage of 1960 could omit some attention to the special case of the Kingdom of Greece.

of the Kingdom of Greece.

Foreign producers, and especially Americans, are indeed welcome here. The Ministry of Industry encourages companies to shoot here, pointing to generally low shooting costs and generally fine weather. In the summer rain is absent altogether so that a schedule need lose no time at all. The Greeian landscape abounds in classic ruins and runged terrain and, with the bright Mediterranean sun, is ideal for color photography.

Recent Features

The last foreign picture which

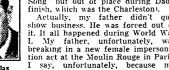
A second film which 20th Century is shooting in Greece is the drama. "Lion of Sparta," which started rolling in November. It is produced and directed by Rudy Mate with Bill Eckart as productive with Edit Control of the Productive with Edit Contro

Pappy Was An Impersonator

A Zany Reminiscence (Hallucination?) By the Author of 'My Brother Was an Only Child' and 'Never Trust a Naked Bus-Driver'

By JACK DOUGLAS

My father was a professional female impersonator long before Julian Ellinge or T. C. Jones or Eartha Kitt ever thought of it. Dad was a female impersonator for almost 65 years and had appeared on the stage of every famous theatre in the world. He finally quit with the advent of short skirts. They just didn't become him. Poor Dad, His tonge mere turning again which was



just didn't become him. Poor Dad, His knees were turning gray which was quite all right for the "September Song" but out of place during Dad's finish, which was the Charleston.

Actually, my father didn't quit show business. He was forced out of it. It all happened during World War I. My father, unfortunately, was breaking in a new female impersonation act at the Moulin Rouge in Paris. I say, unfortunately, because my father, in order to give his act an entirely new flavor had changed his name to Mata Hari. In no time at all, a mixed-up corporal by the name of De Gauile mistook Dad for the other Mata Hari and three days later. Dad was facing a firing squad, where he refused a rose-colored blindfold because it clashed. And he also re'used a cigarette, because he had promised his mother. All this refusing of course, had a tendency to shorten the proceedings, and Dad found himself suddenly porous. Thus ended a long and lacey dynasty.

Before going on, I must explain that in Dad's day female

Thus ended a long and lacey dynasty.

Before going on, I must explain that in Dad's day female inspersonation was an honorable profession, like tsetsefly-breeding is today. I use tsetsefly-breeding as an example of what I mean, because not so long ago tsetsefly-breeding as looked at with a jaundiced eyed 'particularly by people with liver trouble. Now, of course, anyone with a spare bathroom to insure a steady supply of running water can, and does breed tsetse flies, usually to augment their income 'a good pair of tsetse-breeding flies who like each other can bring as high as \$50. Incidentally if you are considering going into this thriving little sideline don't forget the running water. Testse files will breed only under a turned on tap and they have to be damned quick about it or down the drain they go. But that's the story of the whole world today, "Dangerous sex" seems to be the rule rather than the exception (in the California papers snyway.

Getting back to Dad and his frilly career. Dad started

anyway.

Getting back to Dad and his frilly career. Dad started his female impersonation act, at the turn of the Century (which may have had something to do with it. Tony Pastor spotted Dad, strolling up the avenue, carrying a large pink parasol, and asked Dad if he had ever considered the stage. Dad, peeping at Mr. Pastor over his Japanese fan, asked hin what he had in mind, and Tony said that the public had become tired of Lily Langtry and Mrs. Patrick Campbell and Lillian Russell and Perle Mesta and Sir Herbert Beerholm Tree and Lad—a dog—and that the public wanted to see new faces, so Dad said okay he'd take the jo and over night he became a star, and Tony Pastor put his name up in candles.

Dad, if turned out, was the hest female impersonator the

his name up in candles.

Did, if turned out, was the best female impersonator the world had ever seen, in spite of the fact that he wore a full beard. Dad's beard was very full and very long, so to complete his female impersonation, he used to tuck it under his gown and lump it in the right places. Of course, being a female impersonator with a full beard sometimes d'd confuse people. They thought it was Charles Evans Hughes on his way to the "April In Paris" Ball.

According to Chapter 3, Volume 6, in Pinky Lee's Lifetime Reading Plan female impersonation is the world's 86th o'dest profession. It comes right after beaded bag heading and snake-cooling snakes are born hot, you know.

It Figures!

The first female impersonators were, of course, women. The first temale impersonators were, of course, women, This ied to a great deal of confusion, and embarrasment, especially on the small French island of Les Bos. Les Bos is a small French island off the coast of Westport, Connecticut, or I should say it was a small French island oil the coast of Westport, Connecticut, It's not there anymore. They broke it up to make room for water skiing accidents.

Well . . . after my father had been executed as a spy, The National Spy Club of America erected a monument to him in Central Park, which d dn't work out too well, because it was a huge bronze horse with Dad's face. The reason Dad was honored in the shape of a horse was because another group. The 'Let's Keep The Civil War Green' Association had picked the same location for a monument, That's why Dad's got General Robert E. Lee on his back. Visit this monument some time. For AA's it's part of the cure.

Dad had started his career in Holland selling Dutch

part of the cure.

Dad had started his career in Holland selling Dutch Pesteards pictures of dirly tulips; then he had gone to night school and studied Volkswagen stealing, at which he was quite adopt even before he went to night school. After this, while still living in Helland he became a dike tinger distributor. Dike Ingers were part of living in Helland because of the numerous leaks that always seemed to be springing up. Pad's line features two kinds of dike fingers. With or without shall how, Acqually, the story of the small boy sticking his finger in the dike and saving all of Holland from hundation is fiction. What really happened was this small boy spied a leak in the dike, and instinctively pat his little finger in it and got the shock of his young life. There was another little finger on the other side. The small boy immediately got the hell out of there and Holland quickly became the North Sea.

Ever the Lammister

In his travels about the world, Dad saw many curious tinings besides Dear Mother. He saw the Taj Mahal, and the Maj Tahal, and the Jat Laham, and the linkspots, all by meenlight.

moonight.

He saw the mighty Krine River which rises in Tule Lake and empties into the Maharajah of Ranjiput's washroom (giving him the only indoor plumbing east of Shezz.

He saw the condensed version of the Dead Sea Scrolls

shoved into a small jar by the Reader's Digest). He visited Buda and Pest. He studied Budism and Pestism.

In Germany he had Rhine maidens on the rocks, and rock maidens on the Rhine. Dad always said you haven't lived until you've tried everything once, so he tried knock-wurst and icecream. Once. He liked it, and so did Mother. She died from it but she liked it.

She dicd from it but she liked it.

After Mother had gone to that big Laundromat-In-The-Sky, like they say in children's stories, Dad started playing the field and in no time at all he was in love with a meadow. But he married a fork in the road, because he thought it was sexy. This led to frustration and the pyschiatrist's couch. With the aid of pentathol Dad admitted he had always hated his mother but he had done something about it. He had killed her—by stacking the Encyclopedia Britannica, then having her pull out the bottom book. The jury decided that the Ensyclopedia could not be considered a dangerous weapon, except in certain situations, like Tennessee Williams, or Clifton Fadiman, and Dad was exonerated, and also given the Pullitzer Prize in those days they gave one for ingenious homicide. The Pullizer people have since discontinued this particular prize, because they were going broke.

After a year or two with Dr. Oom, the psychiatrist, Dad

After a year or two with Dr. Com, the psychiatrist, Dad was more or less cured. He still chased cars, but only on weekends or when someone left the gate open.

It was about this time that Dad wrote a bestseller: "How To Lose A Thousand Dollars In Real Estate In Your Spare Time," From the proceeds of this book he started a winter theatre. In Nome. With the winters being what they were in that part of the world, Dad figured he could put on something by O'Neill, and not run out of night.

something by O'Neill, and not run out of night.

It was at this little Off-Broadway Icebox that Dad discovered much of the great off-Broadway theatrical talent that is around today. Names like Dody Mumphy, the titillating comedienne and leper. Clarence Curd, the famous off-Broadway playwright, who penned such off-Broadway masterpieces as: "Toys In the Basement," "The Tenth Man Upon A Mattress" and the never to be forgotten "Long Days Journey Into The Tomb At The Top" is musical smash. Dad also discovered that dimpled daring of the off-Broadway stage, Trixie, the famous talking dog and producer. Trixie was first discovered on 59th Street, near the Plaza Hotel, walking a blonde. From there, Trixie went directly to a headline spot in Dad's Nome Playhouse. First she did Sadie Thompson in "Rain." Then in no time at all Trixie was the star of "The Visit," playing both parts.

A Man of Many Parts

Dad, in his time, had been many things. President of General Motors, Standard Oil and DuPont. Premier of France, and for a short time. Queen of England the gave up the throne because he couldn't stand Danny Kaye).

Always far advanced in his thinking, Dad, although he didn't invent the automobile, knew that something had to be done to get rid of pedestrians. And it's really working out nicely.

Other kids sometimes never get to know their fathers. But I did. I got to know my father very well. We were more than father and son. We were pals. Almost every night we'd lie on the floor in front of a roaring fire and read the Boy Scout Instruction Book. Then one day, we went to his lab and took a Boy Scout apart and put him back together again. We lost some of him through carelessness.

lessness.

Dad took me everywhere with him: Fishing. Hunting. Hiking. He even took me with him the day he bombed Disneyland in a rented Piper Cubi.

Even though Dad's gone things are just as he left them. The walls of his den are still covered with the mounted trophics of the hunt. Gun Bearers. Guides. Guides' wives. Assistant Guides. Assistant Guides. Assistant Guides. Assistant Guides. Watussis. Wahutus. Zulus. Mangbettus. Kanuris. and a traffed parts the surphyshold had been killed was proposited. tuffed ant-ecter which had been killed un-premediatedly

by a cornered ant). In the bathroom, Dad's favorite toothbrush still stood in his favorite glass, along with Dad's favorite teeth. The bathmat, which had been woven especially out of this water repellent former Broadway pressagents. And the bathtub was still filled with water and a nude Miss America of 1908, whom Dad had always kept in the tub, because as he explained, although she was deaf and dumb, she was a lot less slippery than a bar of soap. This explanation actually doesn't make a helluva lot of sense, but Dad always felt he should say something to the press during those bathroom conferences. those bathroom conferences.

Home Is What You Make It

Nothing in Dad's bedroom was touched either. The Rockettes were still there in the kingsize bed. Still trying to kick their way out. The June Taylor dancers were warming up in the closet, and Leonard Bernstein was still posing his baton in front of the orchestra, waiting to give the downbeat at a signal from Dad. A signal, that alas, would never be given again. Leonard Bernstein may be just sprayed with a fixative and left there if all goes wells.

And in the combination barn-garage, six black shiny Budweiser Beer horses stood ready to pull Dad's shiny gold Valiant in the Mobilgas economy run Dad always

The old slave quarters was just as Dad had left it. Full slaves. The last batch having been brought over on the

of slaves. The last batch having been brought over on the Ile De France.

The old Mississippi River steamboat that Dad had worked on as a boy was still there in the swimming pool. Dad had known Mark Twain when his name was Melvin Gleckle. Dad bought the old Mississippi River steamboat and put it in the swimming pool just in case Mark Twain ever visited him. He wanted to give him a surprise the gangplank was sawed half way through. Dad had a lot of humor to him.

But Dad is gone now The greatest female impersonator.

But Dad is gone now. The greatest female impersonator the world has ever known. Laid to rest in the tomb of the unknown sailor 'bunk slabs', but his magnificent spirit lives on in his only son, my brother.

Chevalier's Tall Memory

Paris.

The first time Irving Thalberg came in 1928 to visit me with his lovely wife, Norma Shearer, in my dressingroom at the Casino de Paris, I thought he was bluffing me because he looked to me too young for a big Hollywood producer. So I almost smiled him off. Later we became warm friends in Hollywood and after my five years at Paramount I signed to work for him at MCM.

We made "The Low Parada" that he was the signed to the product of the signed to the si

work for him at MGM.

We made "The Love Parade" together (with Ernst Lubitsch) and after I refused to see eye-to-eye with him for a picture he wanted to make with Grace Moore—it was actually because of a rather jambon (French for "ham") problem of billing—I went back to France, troubled. To this day I wonder if I was wrong not to have accepted his judgment and not to have continued accepting his advice which had been so sound. This is separate and apart from the fact that Grace Moore later did make a fine musical film although it was not for Metro but for another company, Columbia Pictures. I still have a soft spot of sadness in my heart about it.

Maurice Chevalier

R.I.P.: The 'He-She' Brand of Comedy

A Doddering Character Weaned On 'Madison's Budget' Mourns Its Passing

By BENNETT CERF



Where, oh where, are the "he-she" jokes of vesteryear? The magazines that featured them have folded. Vaude-willians who purveyed them, under the guise of hayseeds tremember Mr. and Mrs. Jimmy Barry? or blackface comics, or spluttering Germans with pillows strapped under their vests and square whiskers under their chins) disappeared along with the medium that sustained them. Timid the sponsors, even when offending accents are eliminated, will have none of them. Madison Avenue has supplanted Madison's Budget, "Madison's Budget, "published profitably for, 50 years by James Madison, was a paperbound book filled with corny but surefire "he-she" material.

Only in a few hardy campus "humor" magazines do "he" and wisors rigorously restrict the field of operation.

The "he-she" inke's death warrant was really scaled.

of operation.

The "he-she" joke's death warrant was really sealed, signed, and delivered by one man: the late Harold Ross, inspired and unfathomable founder of the New Yorker Magazine. Ross sensed the fact that a more sophisticated approach to American humor was in order. Under his leadership, captions for cartoons were reduced from an average of five lines to an average of five words; "jokes" were replaced by "anecdotes"; and such hitherto flourishing periodicals as Puck, Judge, and Life withered and died.

ing periodicals as Puck, Judge, and Life withered and died. Puck succumbed first. It achieved national prominence by its satirical thrusts at a ready-made traget—the corrupt Tammany machine—and reached its zenith under the editorship of John Kendrick Bangs who first printed the work of such future greats as Franklin P. Adams, George Jean Nathan and Ralph Barton. By 1917, however, it had run its race. The name Puck was acquired by the Hearst organization, and used for years for a weekly comic supplement.

ment.

Life went next. Founded in 1883 by two bright Harvard graduates. Life thrived via the efforts of Oliver Herford, E. W. Kemble and Charles Dana Gibson, whose stately "Gibson girl" first appeared in Life's pages. After World War I, the late Robert E. Sherwood gave the languishing magazine a temporary shot-in-the-arm, but the top-grade contributors dritted New Yorker-ward, and by 1936, all it had left was its name, which was sold to Time Inc.

Ludge Jung on putil 1939, but it was a locing battle call.

Judge hung on until 1939, but it was a losing battle all the way, and the rennant of the "he-she" type of humor was interred with its bones. High time, too, you may say after running your eyes ove these typical examples:

- HE: Do non the winter sports?
 SHE: I certainly do. Especially if they have money.
- 2. HE: Have you a hobby? SHE: No. Ay bane single.
- 3: HE: Have on heard about my friend Kerch? SHE: Keren who? HE: Geste dheit!
- HE: Gest when!

 A HE: I'll stack to you like glue.

 SHE: The teeling's mucilage.

 5. HE: I will now play the Humparian Rhapsody by Gov'e h.

 SHE: Gest who is a steer.

 HE: So be delinks! Who cares? He writes sicell n usit
- 6. HE. I hear you neck. SHE: Pardon me. I'll be more quiet next time.
- 7. SHE: Have you done well with your bees this
- year? HE: Yes and no, They haven't given ruch howen, but on the other hand, they stung my modferial av.
- 8. HE: I'm glad I'm not a Frenchman. SHE: Why? HE: I can't speak French.
- 9. HE: We were you hanging around so long at that steam-roller accident?

 SHE: I was just scraping up an acquaintouce.

- A parting thought: could it be that those comedians who have been struggling so desperately in "situation series" on twarent so bad after all?

 Let's give that little old knob another turn!

YEAR THERE WASN'T ANY CRISIS

Hollywood Studios

Is hard to argue with this, involves filming abroad of pix, which could just as easily be made here, to satisfy personal whims of stars, directors or producers.

Studio management also shares concern over the declining scale of production in Hollwood, although it can be more profitable from the corporate viewpoint in some instances to make pictures abroad. However, experienced studio operators say that all things considered it is more advantageous to keep in the control of the cont alors say that all things considered it is more advantageous to keep stages here husy. For one thing, the more filming activity the lesser the load of overhead charges an individual pre has to carry. Equally important, for the future, is re-plenishment of technical manapower (not to mention talent) and it's not (not to mention talent), and it's not

(not to mention talent), and it's not possible to make any progress in this direction when there isn't enough work to go around.

While television has contributed greatly to the drop in feature production, it has helped conversely, to keep open studies which otherwise would be without any activity.

"Luther."
"Question" was produced for de Rochemont by Lothar Wolff, di-rected by Stuart Rosenberg and written by Allan Sloane, British-actor Michael Gwynn stars, Film-ing was done in Germany.

Show Biz Employment

Show Biz Employment

Hollywood.

Entertainment industry employment in the Los Angeles area is running 612% ahead of the corresponding period last year, according to the California Dept. of Employment Statistics.

The Statistical analysts figure that a total of 39,700 people were employed in October, compared to 40,100 in September and 39,200 in August. The comparable figures for last year were 37,700, 37,500, and 36,400.

Gloom and Doom peddlers are always looking through the entrails for auguries of misery and disaster. There is too much Nay-Saying in an industry with a potential of 300,000,000 customers a week. What are we doing to get our share. Are we thinking about these weekly visitors, or are we comerned with imaxined hurts and ills?

concerned with imagined nares and ills?

Industries which depend on governmental subsidies wave as a shaft of wheat in the wind. We are the only motion picture industry anywhere in any country which receives no government subsidy of any kind. This is a signal of our strength as well as a reflection of some growth.

The only crisis we ought to face is a lock of houses in which to play our product,

IT'S UNRECORDED THE ILLOGIC OF LAUGHTER

From PRIVON

From Control PRIVON

From PRIVON

From Control PRIVON

From PRIVON

From PRIVON

From Control PRIVON

From PrivoN

Fro

When I had my first big suc-cess in Boston, a documentary cess in Boston, a documentary of Jananese attractives against the Chinese called "Scorched Earth." I was approached by other exhibitors to book the picture. Not being too familiar with the technicalities of the film business. I took all the dates. I could, but neglected to do one thing—and that was order prints.

to do one thing—and that was order prints.
Came the day the openings were scheduled and I found my self in the embarrassing position; of having only one print, and that is how I got the nickrame around Boston of "One Print Levine."

Joseph E. Levine

He also said that Allied will continue to break the nation's "undesireable habit today of not attending movies."

tending movies."

"Allied is for the little guy and that's why I'm for Allied," continued Hendel. He also passed along the information that Alex Mess of COMPO hat been ailing and would be replaced on the next two pictures in the area Marcus plan by Ph I Kat., Stanley-Warner publicist now in the ad agency business.

Dusiness.

Hendel said the COMPO-Marcus plan had been very successful on "Jungle Cat" BV, "I Aim At Stars" (Col) and "Facts of Life" (UA) and exhibs in area were looking forward to high grosses on next selection, "Wacklest Ship in Army" (Col).

THE HOLLYWOOD STORY

(Several of Them)

- By LESTER COHEN .

Some sort of charity was to be staged, and Dorshka Raphaelson, wife of the playwright, was to get in touch with Joan Crawford. Dorshka didn't quite know how, looked Miss Crawford up in the telephone book.

Sure enough, there it was: Joan Crawford, But, Dorshka, could it be the real Miss Crawford? After all she, Dorshka Raphaelson, had an unlisted number.

But she dialed. A voice that sounded like Miss Crawford answered, but how could one be sure? She, Dorshka, had servants who answered. So— "Is this Joan Crawford?"

"Joan Crawford, the actress?"
The answer came in Miss Crawford's managed

"Well, I try"...
Which might be a motto for all of us ... and
Dorshka tells the story on herself,

Dorshka to Ratoff

Dorshka to Ratoff

I have known three men of theatre who could do a scene right under your nose, any time of day and night, and with utmost reality. David Belasco, Lionel Barrymore. Gregory Ratoff.

I gave Ratoff his first serious part in motion pictures; he was to play Ullman, ultimate owner of the department store of my book "Sweepings." which I transferred to the screen.

Lionel Barrymore was to play the protagonist, he man who created the store, and who, because of grief over his children, gave the store to his hard-working manager, to be played by Ratoff.

The most moving scene of the novel "Sweepings," and I suppose of the picture, was the death of the protagonist and his denunciation of ill-starred sons and daughter. We might call it the climax of the second act.

Every day as I was writing the picture there was a rap on the screen behind me, which was off the main drag of RKO. There stood Ratoff, face all sqoonched up between smiles and anxiety, handkerchief about his collar the was plaving another thing on the lot so we could hold him till "Sweepings" got under way' and every day he asked me the same question: "Lester, my boy, Barrymore dies . . . und I play "Lester, my boy, Barrymore dies und I play

"Lester, my boy, Barrymore dies . . . und I play the feeneesh?"
And every day I assured him, that's the way it was going to be.

Trailblazing Maugham

We were making "Of Human Bondase," which I had tried to get on the screen. Refused a seven-year contract to do other things, went off salary—"What are you going to do?" Pan Berman said. "Why?"
"Because I can't get had."

"Because I can't get to do something good."
"What's that."
"For the steenth time, 'Of Human Bondage.'"

"For the steenth time, 'Of Human Bondage.'"
"Never heard of it."
"Pandro." said I. "you are a man of talent, you should read books"—a highly disagreeable idea to most producers.
Six weeks later Pandro called me in New York.
"Lester, I've read that book."
"What do you think of it?"
"It's got 700 pages and no story"—but I tell this with nothing but admiration for Pan Berman, for he followed up by saying:
"Come out here and try it for six weeks." It took longer than that, but without Berman's faith, and David Selznick's, it could not have been made in that day

David Selzmerks, a coold had that day
No one clse I knew believed in it, except—"Leslie," I said, seeing Leslie Howard on the lot, "if I get to put 'Of Ikman Bondage' on the screen, will you play Philip?"
"Yes"—and that was the moment the dream took

Couldn't Get Myrna Loy

Howard did the picture for \$25,000—his next was \$75,000, then top money. And Bette Davis—if we had had the money, if "Bondage" had been made for more than the price of an average western, we would have had to have Myrna Loy—she did "odd" ord?

would have had to have Myrna Loy-she did "odd" girls.

But we couldn't pay Myrna Loy's salary—Miss Davis, I think, was getting \$200 a week at Warner's, her neat salary was \$50000 a week.

But she almost wasn't in the picture.

Leslie Howard's real name was Steiner. He was a German Jew and a bank clerk who went to England to be an actor and an Englishman—and who died, utilinately, in the service of England.

He had a natural centility, and a natural .

E dibrious, shall I call it, of manner, He was more England than many an English person I have known, and could lend reality to any part I ever saw him play, every "Hamlet."

"Hamlet" hooke bis heart . . . and Bette Davis nearly did.

We were rehearsing "Of Haman Bondage" and Howard, seeing me on the lot, stoeped me, gave me that lock of strategic concern and said:

"That girl's covally good."

My heart sank but trying to assume the mantle of the philosophic and upperturb. "Leslie," said I sae vere friends, "don't you tank everyone in the perture should be tood?"

Mr. Howard looked at me as it to say, she's name of said in the way of a yound critess, all the same, as soon as I could 1 got held of Miss Davis, We were standing in the sun, by the main build-

ing of RKO (Lucille Ball, then getting \$75 a week, now owns the joint), Cliffy Reid's office on one side the made "The Informer") and Connie Bennett's dressingroom on the other — Miss Davis wearing black Chinese pajamas and a little round black Chinese hat, her pink frizzy hair straying beneath—

"Miss Davis," said I, "if you stay in this picture, you'll be a great star."

"I know it"—in that breathless whisper.
"Well don't be so good in rehearsals," said I,
"play it down till we start to roll."

Those alert, glistening, bulgy blue eyes in a fixed intensity that said: I get it!

Nothing could have kept Miss Davis from being a star; she would have been a star had she not remained in "Of Human Bondage," but it is to everyone's glory that she remained.

It was only one of a hundred times that it seemed the picture might not be made, or properly made. Our great obstacle was the foot—as you know, the hero of "Of Human Bondage" limps.

"You're not going to make it with the foot?"—someone on the lot asked me that every day.
"With the foot," said I, for Selznick and Pandro Berman had agreed.

But the Hays Office, as censorship was then called, objected. Joe Breen was head of the Hays office, the censor censorum of Hollywood.

The Original Mister Clean

Joe Breen was an odd character. We were to be neighbors at Malibu I got to know something about him and his family.

Breen believed in God, he was a devoted family man, he could be seen, night after night, walking with his wife, he made "retreats" to religious institutions-

But Joe Breen had a suspicious mind. He had a tendency to what Bernarr Macfadden of whose Graphic I am an alumnus) used to call "Prurient producer."

But Joe Breen had a suspicious mind. He had a tendency to what Bernarr Macfadden tof whose Graphic I am an alumnus) used to call "Prurient prudery."

"Why do you have to make it with the foot?" he would say in those everlasting conferences before we could make the picture.

"Mr. Breen." I would say, "this is a classic of English literature, and we are going to make it nearly as possible like the book."

But Joe Breen, looking at me, trying to outstare me, suspected I was lying.

Mr. Breen never used bad language. Those who were in conference with him will remember his curious substitute-words. "Does he skizzle the girl?" said Mr. Breen.

"Why no." said I, "Philip and Mildred never have any physical intimacy beyond a few kisses."

"Then why does he have the foot?"

I could not penetrate the cloudy content of Breen's mind, one day the lightning flashed through: "Does he." demanded Mr. Breen. saying something truly shocking?

"WHY MR. BREEN!" cried I, at that moment as moral and thunderstruck as my Aunt Sarah—indeed Joe Breen had lived a far "cleaner" life than I. At least I suppose he had—but his suggestion to me was as startling as abominable.

I think the indignation that burst out of me, my love of the book, my feeling about the terrible feet or thoughts) of clay in minds everlastingly looking, for abominations in others—all this somehow dispelled the censorship storm.

I tell the story not with regard to Joe Breen, who did his level best to be a good husband, a good father, and right in the eyes of the Lord—but as an incex to the chains with which Hollywood bound itself, and that ultimately dragged it down.

I believe Hollywood, where pictures were once the fourth or fifth industry in the United States, bound itself, and that ultimately dragged it down.

I believe Hollywood, where pictures were once the fourth or fifth industry in the United States, bound itself to two things that all but destroyed it—consorship and the star system.

That can be argued for a long time, but the greates pictures from "Birth Of

A 'New York Writer'

A 'New York Writer'

When I first came to Hollywood I was a young author of two successful novels. I was asked there in a troupe of seven "New York writers" by Herman Mankiewicz for Paramount, It was the only time I was paid for not working ... and I regret the presing of such pleasures.

The seven of us were brought out to "learn motion pictures" and paid a weekly salary far beyond what we core earned by working. And should we think of an "original"—that was thousands of dollars ex ra.

what we ever carned by working. And should we think of an "criginal"—that was thousands of dollars evera.

I dd one thing to be agreeable in this Paradise; I wore the Hollywood uniform, white pants and camelhair coat. It was a pretty uniform, and I didn't mind, we all looked, in the sunlight, like mure perioles of icceream, walking.

And I drave a "big open job" and exchanged wisceracks with Bill Mizner, and went to parties every that the missus was in the east) and got to know peonle like Bill Powell then a minor starrand Jo von Sternberg (who was directing "Undergolden and Evelyn Brent who was one of the most beautiful and "alented girls ever on the screen (I hope to brancher back in a picture I want to make) and Clara Bow the "It" girl, and I flew around on an old mission with Gilbert and Garbo and I came to know mad lovable Bill Wellman, and that doll Loreita Young was on the lot, and Emil Jannines, and Nancy Carrell and Jack Kirkland who was to do (Continued on page 12)

(Continued on page 12)

'Station House'

Hollywood.

Hollywood.

L. B. Mayer had signed a distinguished German author to a contract while in Europe. When he arrived at the studio, he was assigned an office, complete with secretary, and told him not to write until he got his assignment from Irving Thalberg.

He tried for three weeks to see Mr. Thalberg, while collecting \$2,000 per week. The fourth week he got angry at Thalberg's secretary and told her that if he didn't see the boss by the end of the week, he'd report him to L. B. When no call came from Thalberg, he told his secretary he was going home.

Three months later, in a beerstube in Germany, he thought about blowing the 2G a week and decided to return to America, apologize, and get his job back.

Arriving at the studio, his secretary acked him when he's

apologize, and get his job back.

Arriving at the studio, his secretary asked him where he'd been and he answered, home. She told him she had tried his home for months and got no answer. He did a slow 'take' and softly asked, "Did Mr. Thalberg send for me?" She said, "No, but you're lousing up our bookkeeping department by not picking up your checks."

Benny Rubin

FOOTNOTES OF 1960

November 9 was wild-and-wacky For Pat-and-Dick and Jack-and-Jackie. The latter won by a small amount, Proving Experience Doesn't Count. So on its heaven-knows-what Anniversary, The White House will contain a Nursery.

The Pittsburgh Pirates came alive. The Market took a Minor Dive. ASCAP writers' checks were slit.1 Hit shows didn't have a hit. Rock 'n' Roll pollutes the nights,— Now everybody sings and writes . . . Above the Din. beyond the Slop, Cole Porter's songs are still the Top.

Most Show Producers aren't whinin' Since London reclaimed Kenneth Tynan, Though more than quite a few are smartin' From barbs inflicted by McCarten.

Brooks Atkinson, the analytic, Now's a Theatre, not a Critic. B'way and Movie b, o. rolled From Wholesome Whores with Hearts of Gold.

The Nation's English isn't good Since Winston tastes like a cigaret should! The newest Trend in movie shows is Bible stories. Holy Moses!

The ASCAP List or Prestige Handout)
Took from the Pot 450 grand out.
Biz is down in Record Singles.
The catchiest tunes are still the Jingles.

Casey was fired, Weiss "resigned." Ray Charles had Georgia on his mind, New York Racing—an Institution— Got my Annual Contribution.

Jack Paar "returned" to the TV scene After shedding tears on my TV screen; But gone are the Garden TV fights, Like the 7:30 curtain on Wednesday nights.

A lot of Comedians weren't funny.
Debbie Reynolds found a well-heeled honey.

I asked the girl for my money back.

After I'd seen "I'm All Right, Jack."

That Summer Divertisement alter dark, The Bard-of-Avon-in-the-Park, Allured me when I didn't go To Yonkers for the Trotting Show.

Some movies tried it with perfumes; The Roxy yielded to office rooms. The proposed new Garden for fights and meets Will accommodate more empty seats.

The Tome which all the critics like Is "Rabbit, Run" by Join Updike; And filled with lovely, litry cracks Is S. N. Behrman's: "Portrait of Max."

The next book we may have to face Could be Gunther's "Inside Outer Space"; And Gallico, no doubt, may soon 'Ave Mrs. Arms on the Moon.

The Queen of Song was little Connie, Beebeeb doesn't speak to Bonnie,6 "Cliffhanger" was the Word of the Year, Exhumed from Day87 so Dead and Dear.

The way his cashbox ring-a-dings Shows Racing is the Sport of Kling's. I should've, p'erps, but cidn't sob When Leo didn't get the job.8

Hartack, the Jockey King, was crowned. The View from my Window's a hole in the ground. For Ximas Day I sent ent Cards Containing Rhymes from Rival Bards. The Missile has replaced the Gun... Happy Nineteen Sixty One, 10

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d On 1 Two shows changed look ask on.
Two shows changed look ask on.
d Name Mannet of the control of t

SO. AMERICA BECKONS TO FILMS

There's More to See, In Washington, D. C.

Washington, D. C. was contrasted to Washington, Va., or Washington, D., or wherever, is a strange town. For instance, it is the only town in the U. S. with my name in the telephone book, and, although there are thousands of writers in Washington, I am the only one listed as "writer."

The others are list.

The others are listed as columnists, reporters, journalists, public relations men, administrative assistants, liaison officers, commentators, information specialists, communications counselors, or whatever. There's just one big difference between them and methey eat steak. It's natural that they should take titles other than writers, in Washington. Here, a janitor is not a janitor but an assistant to the administrative director of maintenance operations.

rector of maintenance operations.

Because I am listed as a writerpeople are always asking me for
advice about writing. I give them
all the advice I know, in a few
well-chosen words, and sum it up
with one admonition: "If you persist in trying to make a living in
this crazy game, remember my advice: Get out."

this crazy game, remember my advice: Get out."

The Washington telephone book is quite revealing. It shows that Washington has terrific unused talent for both show business and the literary field. You can find Dora Schary's name there, and Gerry Wald's, and even Lilly Wilder's. Also, Louella Kilgallen, Frank Hemingway and Joe Faulkner. I understand that Clark Gabriel is the most popular guy up around U Street, being pursued by all the gals. Real talent, that fellow. And if you want to see a well-built doll, just look up Janet Mansfield. Wow! Seriously, Thomas Wolfe is a reporter on the Post and they are going to put a plaque where John Charles Daly used to stand when he was a bus dispatcher for the old Capital Transit Co. Washington is a city filled with brains, although I admit it is difficult to find much wisdom there.

In Washington, you can hear politicins all talking about overall

In Washington, you can hear politicians all talking about overall figures, but not a single one of them has a pair of overalls. In fact, my wife says that few of them have

like this:

"Are you a Secretary or an Under-Secretary?"

"I'm the Secretary of my division, but don't confuse me with the Under-Secretary, who is over me. In our agency, there is an Under-Secretary who has several secretaries under him, and he has a secretary. Each Secretary also has a battery of secretaries. That's why I worked so hard to get this job of Secretary and why I'm angling for the post of Under-Secretary."

(Continued on page 56)

By KAY CAMPBELL

South America is a continent of contrasts as sharp as the brilliant sunlight and wind-lashed sleet which, within an hour, can alternately spotlight or dim the glaciers fingering their way down to the beaches in the Strait of Magellan. It is an awakening giant whose Rip Van Winkle-like slumbers were disturbed by dreams that warped into nightmares. And its attractions for show biz are as numerous as the miles that span its great land mass.

Lying right at our feet, the en-

why I worked so hard to get this job of Secretary and why I'm angling for the post of Under-Secretary."

It made sense to me, for I took acourse in Government in college. In Washington, the winning candidate is the man who has stood up to be counted—on both sides. It's not farfetched—to those who will stand off without being stand-offish) and view the nation's capitol figuratively from a distance—to understand why I say that Washington is the most beautiful stage in existence today. For one thing, it undoubtedly is the most costly. A cool estimate is that the people have billions invested in Capitol Hill alone, and this does not include all the monuments and marbled buildings within just a few miles of the Capitol. In Washington, everybody is traing to cut down the other fellow, while smiling at his opponent in public. Or, as Confucius say; "Cannibal who persists in decapitating victim only trying to get a head."

People in Washington have various goals. A lot of people who look like tourists line up to get into the Department of Justice. Many of both groups look like tourists are trying to get a way from the Department of Justice. Many of both groups look like tourists are trying to get away from the Department of Justice. Many of both groups look like tourists are trying to get away from the Department of Justice. Many of both groups look like tourists line up to get into the Department of Justice. Many of both groups look like tourists line up to get a hard time getting a glimpse of J. Edgar You-Know-Whom. There's a sign at the Internal Revenue (Continued on page 56)

(Continued on page 59)

LATIN LANDS ARE | Economic Basis for Israeli Film Industry Lacks 'Payoff'

By MEYER LEVIN

Every Israeli hanging around the lobby of the Dan Hotel on the hunt for Americans with money has a scheme for either raising cattle or making movies. By that it might seem that Israel is at the stage of Hollywood in 1915, and one might get the same impression from a recently made local film, "Rahel," the tale of a girl from the country like a kibbutz—a farm) who Brought in at around \$100.000, (not even a kibbutz-a farm) who runs away to the big city (not even Tel Ariv, but Haifa) and gets involved with dope peddlers, but is finally redeemed and sprung by a cop who has fallen in love with her. It was a Dan Hotel visitor who helped finance this one.

helped finance this one.

Some of the prospectors don't wait around the Dan. One enterprising real estate vendor has been touring the world's posh hotels for about 10 years, selling lots in a "Cinema City" near the beach at Ashkelon, where you can retire and spend your time watching movies being made in the studio next door. The studio exists on paper.

And yet several competent film-

And yet several competent film-makers, obsessed with creating THE Israel film, have been hard at it, and two local features—the most ever to appear in a single season—are opening during the bolidays season—a... holidays. "They Were Ten"

They Were Ten."

One is "They Were Ten." directed and produced by Baruch Dinar, a most serious and talented Israeli who learned his technique on a series of better-type fund raising shorts. Dinar had a hand in writing the story of "They Were Ten." too. It deals with early settlers, at the turn of the century, a received the story of the stor group of half a dozen men and one girl, who come out determined to make the barren hill flourish.

Dinar raised part of his money in the United States and in Eng-land. He hoped originally to pro-

like a kibbutz.

Brought in at around \$100.000, "They Were Ten" hopes to recover the greater part of its cost in I-rael alone, if the government will finally consent to return to producers, as an encouragement, the total amount of the heavy tickettax. So far only half is returned, by an arrangement through the Dept. of Commerce, which has a special section to encourage film production, headed by Asher Hirschberg, who helped "Exodus" via a very high dollar exchange rate for Otto Preminger.

It is the limited optimum intake at

It is the limited optimum intake at the Israel boxoffice that hamstrings a native film industry.

a native film industry.

Israel, with a population around 2,000,000, even though it has one of the highest film-attendance averages in the world, cannot bank on this arrangement. Though new posh theatres go up, built largely with blocked currency by American distributors, the local film-makers have to scratch for it. A better idea might be for the distributors to use their money to bankroll some of the local talent in co-production of low-cost quality films aimed at the art theatre market, world-wide.

Israelis have tried to break the

ket, world-wide.

Israelis have tried to break the impasse with low-low budget pictures. One of these brave fellows is a tall, handsome American, Larry Frisch, son of a prominent Zionist, and one of Preminger's top assistants on "Exodus." Frisch has made two films, each for under \$30,000, "Tel' Aviv Taxi," and "Pillar of Fire." Both looked it, and were rather sneered at by Israeli critics, who judged t'em alongside the world's top product.

Other Plants

Other Plants

Aside from Habib's home-made



BRANDY AND CIGARS RETROSPECTIVE

By HERMAN G. WEINBERG

Colloquially Yours

One of the season's biggest unintentional laughs occurs in "Song Without End" when Liszt, greeting a group of visiting friends at his home, among whom are Chopin, George Sand, Liszt's manager, etc., sticks out his paw at George Sand and exclaims, "Hello, George!"

Mistresses

Mistresses

There used to be an ultra-exclusive private club in pre-World War I Budapest that had a small, discreet sign over the cloakroom: "Members may not bring their mistresses as guests unless they are the wives of other members." If think it was the Club Pegaly. Anyway, it was a whole Lubitsch comedy compressed in one sentence. Which reminds me of what Melchior Lengyel, the playwright-author of "Ninotchka," etc. once said: "Kissing a woman's hand is never the right thing to do; it is either too much or too little." Ah, those Hungarians:)

A Premature Moslem

Hugh Griffith, the Arab horse dealer in "Ben-Hugh Criffith, the Arab horse dealer in "Ben-Hugh Crickles at one point, "By the beard of the Prophet!"—despite the fact that the Prophet he refers to, Mohammed, did not appear until some 660 years later. There was no Mohammedan religion at the time of Christ.

Chaplin and Debussy

Few people know that Chaplin and Debussy once met Chaplin was visiting Paris with the Fred Karno Co. where he did a turn dressed as a little dog. In the audience was the great French composer, to whom Chaplin was later presented at the composer's request. Debussy kissed him on both cheeks and tool him how delighted he was.

Speaking of Feats

Speaking of Feats

One of the great musical tours-de-force of our century was that of Darius Milhaud, the French ryart-garde composer, now teaching in California. He wrote a double string ouartet, which can be played separately as two individual string quartets or together as a string octet. If you don't think this is hard to do, try it semetime.)

Familiar Refrains
Erich von Strobeim once ruefuily commented that "in Heilywood you are known by the last thing you've done." unknowingly echoing what Oscar Wilde said to Andre Gide after being released from pilson: "The public is so decadul that it never knows a man except by the "est thing he's done."

Origins

Origins

The recent Manhattan appearance of Marcel Merceau in his pantomimic drawa based on Gogol's "The Overcoat" recalls Dostoievsk's statement about this memorable short story "We all came from under Gogol's overcoat." Sudden thought: could this have been the genesis of Karl Mayer's story for the famous Murnau-Jannies film. "The Last Laugh"?)

Art Resists Dubbing

Art Resists Dubbing
Amonos the recent controversy about titling vs. dubbing foreign films, would it really have been possible to effectively dub such American films as "Thentieth Century" and "All About Eve" without losing almost all their character in French. Spanish, Germani or Italian any more than it would have been possible to dub "Carnival in Flanders" or "A Nous la Liberte" into English without sacrificing almost all their character? The more individual the film work, the more it resists dubbing.

If You Know Sources

If You Know Sources

There is little new under the movie sun: The plot, such as it is, of the Marx Bros." "Duck Soup" was first told by R. L. Stevenson in "Prince Otto." and that author's stories about King Florizel of Bohemia were the geresis of the "kick-off" for Chaplin's "A King in New York." And there was even a real-life counterpart for Tennessee Williams' Sebastian Venable, the rich young homosexual of "Suddenly Last Summer." flinging money to a bevy of street arabs, in Oscar Wilde similarly comporting himself on a visit to North Africa. Even so original a film artist as yon Stroheim took his masked musicians in "The Merry Widow" from Casanova's description of a fancy bordello he once visited, and the incident of the girl who loses her underpants while watching a parade, in "Queen Kelly." from Carl Sternheim's play, "Die Hose" 'The Pants), written a generation before.

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Malraux on Hollywood
Andre Malraux' one word description of Hollynod's "re-discovery" of realism: "Neon-realism."

Conundrum

What do George Balanchine, Virgil Thomson and Jean-Louis Barrault have in common? (Ans. They are all ex-movie pianists.)

During the time when "The Lovers" and "Private Property" were simultaneously on view on N. Y. screens, the ads of "The Lovers" quoted one review as saying. "As close to authentic amour as is possible on the screen." While the ads for "Private Property" quoted another review saying. "More realistic and incisive than "The Lovers." "Reminds me of a passage in one of Schumann's piano sonatas marked. "As fast as possible." which is followed a few bars later with the admonition, "Faster.")

* * * *

A Billy Wilder
Billy Wilder startled UA execs with the plot of a film he wanted to make. It was about a Jewish cop, he deadpanned, who not only insisted on work-

ing on Rosh Hashonna but wanted to be assigned to the United Nations during a conclave of big wheels. "And I've got a swell boxoffice title for it, too," he opined, "Rosh Hashonna Mon Amour."

The Artistic Complex

The Artistic Complex

James Joyce used to tell the one about the highliving Irish medico who used to like to hit the bottle
and go out with the girls. Warned by his colleagues
that this was no way for a doctor to carry on, he'd
answer, "I, hic, know more about medicine, hic,
drunk, hic, than you do sober, hic." Coming upon a
crowd surrounding a man lying in the street one
day, a blonde on each arm and squiffed to the gills,
the confident medic edged his way through the
crowd, announced he was a physician, and took the
man's pulse while everyone waited with bated
breath. "Well?" finally said someone. "Well," smiled
the proud medico, making the most of this moment,
"The man's dead, but I'll see what I can do."

Two Hardy Perennials

Two of the longest careers in film business are those of cameraman William Daniels, who was co-photographer with Ben Reynolds on "Greed" (1923) and photographer of "Can-Cair" (1959), and art director Richard Day, who designed the sets for "Foolish Wives" (1921) and "Exodus" (1960).

Strange Coincidence Dept.

Strange Coincidence Dept.

Sean O'Casey doesn't have to crib from anyone, being our most incandescent playwright, but how account for this curious coincidence? In his play, "Bedtime Story," Angela says to Mulligan: "Angela's bright eyes, her scarlet lip, fine foot, straight leg and quivering thigh have lost their charm for Mr. Mulligan..." Now hark to these lines from Shakespeare "Romeo and Juliet," Act 2, Scene 11:

Mercutio: I conjure thee by Rosaline's bright eyes,

l conjure time by standing eyes,
eyes,
By her high forehead and her scarlet lip,
By her fine foot, straight leg, and quivering thigh

Did You Know?

It - Pays - To - Be - Ignorant - Dep't. Tolstoi, Ibsen. Heine. Maupassant, Nietzsche. Gogol, Voltaire, Stendhal, Schumann, Van Gogh, Toulouse-Lautrec, Semmelweiss, Tausig, Smetana and Ruskin all died

The Hollywood Story

Continued from page 10

Tobacco Road," and a thousand others, and B. P.

B. P. Schulberg was Production Chief at Paramount: he "made" 78 pictures a year, that is he was the overseer of a bunch of "supervisors" who turned out one-and-a-half pictures a week.

B. P., who was later to be a friend, was the first Hollywood tycoon of whom I ran afoul. It was in his office at Paramount, a sort of sunken garden with cactus and banana plants and a small stream winding in and out, that I attended one of the oddest

ing in and out, that I attended one of the oddest conferences ever.

The seven "New York writers" were being introduced to the supervisors; the writers sat on one side, the supervisors on the other. This was after a number of weeks in which little attention had been paid to us, except we had entree to all the stages on the lot, were asked to a continuous round of parties, some of them at the studio.

One Worker's Wrong Dialog

This might be said to be our first serious meeting. We were being initiated into the mysteries of scripts. It was 1928, sound had already come in, but Paramount was reluctant about it. As the writing of scripts was being discussed, I said:

"With dialog?"

A terrible silence fell, I had asked the unwanted question.

"No." said Mr. Schulberg, "no dialog"... a few weeks later the joint was being overrun with dia-log directors, dialog writers and actors who could actually talk.

actually talk.

But from the moment of my question I was odd man out. When option time came J. G. Bachmann went to the mat for me. Mr. Bachmann had been Schulberg's partner in Preferred Pictures, which "found" Clara Bow. Clara came to Paramount on a deal that made Mr. Schulberg Chief of Production; he took his old partner Bachmann along as Supervisor

he took his old partner Bachmann along as Supervisor.

Jack Bachmann was an intellectual. He could spend the night discussing Dostoievski then announce a conference at the studio next morning, "11 o'clock," he would say, "the crack of dawn." At the studio he would begin as follows:

"We FADE IN on a catcher's mitt, Richard Dix is the catcher."

But he wanted me around, maybe to discuss Dostoievski. I had already proved some virtue by dreaming up an "original" for Clara Bow. Bachmann went to Schulberg, and knowing Schulberg had a very low opinion of me, Bachmann granted I was no kind of writer at all. "But," he said, "the guy's got a critical mind."

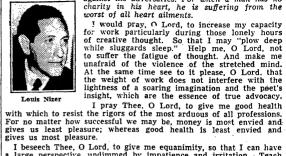
"I got 78,000,000 critics out there," cried Schulberg pointing to the window, "I don't need him!" And now, after swearing off for years, I want to make a picture. From my book that sold 1,000,000 copies, "Coming Home." Only I want to call it "My Body." And I believe I've found a girl who will be a great star.

And that's the Hollywood story.

A Lawyer's Prayer

By LOUIS NIZER

I would pray, O Lord, never to diminish my passion for a client's cause, for from it springs the flame which leaps across the jury box and sets fire to the conviction of the jurors. At the same time I pray that that flame never turns inward into my heart to inscribe venge-fulness and bitterness which my client may feel against his adversaries. For when a man has no charity in his heart, he is suffering from the worst of all heart ailments.



I beseech Thee, O Lord, to give me equanimity, so that I can have a large perspective, undimmed by impatience and irritation. Teach me self-disciplined serenity, which gives calm and confidence to all about me and enables me to balance like a gyroscope during the storms of contest. Diminish my worries, particularly those anticipated worries which cause me constantly to pay interest on debts which never come due. Give me peaceful sleep, for while I keep my mind on my work, I must learn not to keep my work on my mind.

Touch my words with eloquence; not merely in form but in the true meaning of oratory, the warrior's flashing eye under the philosopher's brow.

philosopher's brow.

I would pray, O Lord, for increased powers of concentration so that such gifts and talents as I have may be brought undilutedly to the solution of legal problems. But above all, see to it that I am not so absorbed by my work that I fail to enjoy the full life; the uniqueness of love; the warmth of friends, and appreciation of the beauty of the cultivated mind. The complete life includes not only vertical religion, my obeisance to You but horizontal religion, my service to my fellow man; the bringing of all the gifts that my profession trains me for—to good citizenry, to all the charities, and to good deeds. For while I cannot control the length of my life, I can control the width and depth of my life. A useless life is an untimely death, so make it possible for me to live a long life in a higher sense than more years.

I want to thank You O Yan Yan and to good heads.

I want to thank You. O Lord, for the blessing You have conferred upon me in casting my life's work in the noblest of professions. For justice is truth in action, imbued with the sanctity of reason. And all the services in my profession are by wonderful alchemy turned into high character, the greatest of all treasures for man or advocate.

Into high character, the greatest of all treasures for man or advocate. Finally, O Lord, if ever honors come to me, I pray that my overflowing heart of gratitude be equalled by my humility. For I know that when You examine me. You will not look for awards or medals or diplomas or degrees. You will look for scars—the scars suffered in the doing of good deeds. The law has honored me. I pledge You, O Lord, I will always honor the law. For all of this I beseech Thee.

(Show biz attorney is senior partner of Phillips, Nizer, Benjamin, Krim & Ballon, two of whose firm members, Bob Benjamin and Arthur Krim, are respectfully board chairman and prez of United Artists, Louis Nizer's autobiography will be published next year by Doubleday.—Ed.).

The Litmus Paper Man

- By HAL KANTER

Place: A Hollywood Studio office.

Time: Today.

Scene: O. P. POTTS, an intense young man, paces the floor of his office, whirling his new Playboy Club key as he talks. Potts is one of the independent young producers of our town and he is talking to Samuel Tarkington Carbon, one of the dependent old writers of the industry.

POTTS

As you know, Sam, modern science has methods of measuring audience reaction to any property. The Sindlinger people can tell you, within a hundred dollars, how much your picture will gross, so I figure if they can do this after the fact, why not before. Right?

CARBON

I'm not sure I follow you, O. P.

POTTS

Look—if we could run a Sindlinger test on our material before we make the picture, we can determine whether or not it's worth pouring a million six into.

CARBON

CARBON

CARBON
Oh, I see. But how do we do that?
POTTS
That's why I called you in Sam. I've had Sindlinger screen his organization and come up with an average consumer—a run-of-the-mill moviegoer—a one-man sheet of litmus paper. He's here now—Mister Average Man. We see how he responds to the material and then decide whether to go ahead with the Peck project or not.

CARBON
Damn smart idea. O. P. It's time we got a little science into this business. Where is he?

Waiting outside. Miss Flynn, please send in Mr. Smith. CARBON

POTTS

John J. Smith-an average man with an average name. The J. stands

ir Jones. SMITH, the average man, enters, an average hat in his average hand. SMITH

Mr. Potts?

Mr. Potts?

POTTS
I'm Potts, Mr. Smith. This is mv writer, Sam Carbon.

CARBON
Pleased to meet you. Mr Smith.
SMITH
Pleasure to meet you gentlemen. Now just exactly what sort of guinea-piggin' does Mr. Sindlinger want me to do for you?

Have a seat Mr. Smith.
POTTS

Have a seat, Mr. Smith.

He indicates a large leather chair. Smith eyes it professionally!

(Continued on Page 24)

DEFEND FILM SALES STATUS QUO

Honest John Wayne

By TERRY TURNER

By TERRY TURNER

I had never met John. He was en route to Boston with Jesse Lasky and Anthony Quinn to appear at the Boston Gardens at a shindig for the Hearst Newspapers, exploiting the opening, the following day, of "Back To Bataan," an RKO Radio Picture.

While I had never met John, I did know Jesse Lasky. Jesse liked me and when Jesse liked you, there were no limits to his exaggerations about you. According to Jesse, Turner could outdo any other press agent at anything, anythime.

"How about drinking?" growled Wayne, by this time sick of the name Turner.

"That too," answered Jesse.
On their arrival at The Ritz, well-oiled and riled, Wayne opened up: "So you're Turner, and they say you can drink?"
Not knowing what it was all about, and to go along with whatever the gag might be, I allowed I could drink.

"Is zat so," growled Wayne. "Well, I'll drink you under the table!"
The press filed out later, and alone with Wayne, he growled again: "Now, what'll it be?"
I meekly replied: "Grand Dad," and with bottles and ice arranged, the contest was on.

As I said at the beginning: "Don't tell me John Wayne ain't honest", and I should have added "naive" because he let me do the pouring. I drank ginger ale straight while I poured John the hard stuff.

The next morning, John, who shared a suite with Jesse Lasky, awakened with a slight hangover and a genuine feeling of remorse. "Jesse," he said, "I should not have led that Turner along. Call him and see how he is."

"Turner is okay," Jess answered. "He was in here at 8 o'clock this morning to inquire about you."

John never knew about this until we worked together again on "The Conqueror."

I had to tell him, because, this time, John was pouring.

In Paris Critics Make It Big (And Directors, Too)

By GENE MOSKOWITZ

Paris.
To most film people around the world, the highbrow film critics are a sort of necessary evil. Occasionally they can do some good by helping to turn a lowbudgeter, into a moneymaking sleeper, but usually they are not very important. This is especially true in the U.S., though in England they may have a little more influence. In France, however, they are extremely important. They can (and do turn a noncommercial pic into boxoffice spectacular. More reently, the ranks of the highbrow boys have supplied so me of france's most exciting new production talent. Why the difference in France and particularly in Paris where most films are made. Usually as Paris goes, filmwise, so goes most of France. This can vary but the fact that about 30'.' of the gross comes from Paris firstruns and the Paris are as another important factor.

The general French public are usually more interested in the creators of a film than the stars. Of course the latter are important but in most cases the director gets

duction talent. Why the difference in France?

To help answer this some generalizations are in order on the film scene in France and particularly in Paris where most films are made. Usually as Paris goes, filmwise, so goes most of France. This can vary but the fact that about 30° of the gross comes from Paris firstrums and the Paris area is another important factor.

The general French public are usually more interested in the creators of a film than the stars. Of course the latter are important but in most cases the director gets equal marquee billing with the stars and, in many instances, bigger billing.

The "wave" b.o. here was strictly on content and directorial pull. Yet filmgoing in France is the lowest per capita in Europe. It keeps falling but it has been noticed of late that the so-called adult offbeat pix are gaining at the b.o. while the "bread-and-but ther star" items sometimes go a-begging.

A glance at the list of last year's pop grossers has many adult and "wave" pix on it. However the big scale epic pix, solid comedies and noted hame opuses hold their own but plenty of pix considered practically anti-c om mercial have turned out to have substantial careers here and this was mainly due to the work of these highbrow critics. But the regular workaday critic still has the main pull while the former can eventually make their nich as more specialized demanding audiences grow.

Most of these have come from the glossy, opinionated monthly Cahiers Du Cinena from whose ranks came the flock of "wave" directors like Francois Truffaut, Claude Chabrol, Philippe De Broca, Eric Rohmer, Jacques Rivette, Jacques Doniol-Valcroze. They at acked films from a mainly personal point of view and usually preferred form over content which is quite different from the Anglo and Yank points of view.

This group when they saw something personal in the style of a di-

By VINCENT CANBY

By VINCENT CANBY

Are methods of motion picture distribution as outmoded and archaic as some film people—usually indie producers concerned only with the marketing of one film at a time—like to point out in well-publicized slasts? Is there any practical way to "revolutionize" distribution as long as the film business is constituted along current lines?

Twentieth Century-Fox's general sales manager Glenn Norris, who presides over one of the largest (approximately 900 employees) and most extensive (38 branches) domestic distribution systems in the industry, doesn't think so. Present system, he says, still is basically the cheapest possible way of getting quality entertainment to the public via 12,623 theatres throughout the U.S. and Canada.

While other majors have closed domestic branches isome of which they found they had to reopen again—for efficiency's sake), 20th has maintained a comparatively even selling keel. Company has opened and then closed just onbranch in recent, years—in Houston. It's total of 900 employees around the country is only about 100 less than were employed five years ago. In the face of dwindling admissions and narrowing profit margins, this might seem strange indeed.

According to Norris, however, the very fact that the market has

margins, this might seem strange indeed.

According to Norris, however, the very fact that the market has tightened and become more competitive requires that the distribmaintain the maximum amount of services necessary to get the most sales per picture. While other companies have eliminated personnel and brought total distribution costs down appreciably during recent years, 20th's overall costs have run along without too much change.

Curtailing Expenses Costs Vital Services

NORRIS OF 20TH: FRISCO FANTASIA

NEED BRANCHES

Golden Gate's Shoddy Glitter Under the Jaundiced

Transplanted Gothamite Eye of One Transplanted Gothamite

By TED FRIEND

San Francisco.
There is, plainly, a fashion in cities as there is in women's bras, food, automobile, and women's confiture. coiffure.

tood, automobile, and women's coiffure.
Currently San Francisco is a darling of those who don't live here. Miriads of scriveners extol its virtues, accomplishments and glories, in song, story and picture.
After a dozen of partaking the pleasures of this "Pearl of the Pacific," we have a word for New York. It can relax. San Francisco is not about to nudge New York out of first place as either a manufactory of culture or a repository of vital living.
San Francisco is content to mince along, happily in love with itself, and sufficiently dazed by its bay and hills tas if it had bestowed them on itself to ignore its minor, if raucous, achievements in the so called arts—lively and otherwise.

otherwise.

Its Chinatown, touted as the largest in the world, and of considerable tourist appeal, is now \$57\circ\$ slum. Architectually, San Francisco can pinpoint perhaps five buildings of merit, including the Palace of Fine Arts which is being restored by a charitable contribution, and The Old Mint, which is fighting a last-stand battle against demolition. Sanitation-wise it can otherwise. is fighting a last-stand battle against demolition. Sanitation-wise it can boast of being the only alleged major city in the world which allots its garbage collection chores to the whims of privately operating "scavengers," as it so lovingly terms them terms them.

terms them.

San Francisco has exactly one nightclub which feautres major talent (the hungry i); one supper club which runs a close second (The Fairmont Hotel); and one nightspot specializing in standard acts (365 Club) for visiting firemen and local yokels.

Costs Vital Services

In Norris' estimation, though, the companies which have thus brought their costs down have eliminated vital services which, in turn, are reflected in fewer sales. Mostly, he suggests, they have cut down on field reps, and he adds: "20th's salesmen today are better equipped to sell than ever before, and they function with more efficiency."

Exec is quick to say that he doesn't mean that 20th isn't (Continued on page 59)

men and local yokels.

Music and Writers

True there's a symphony orchestra, an opera company, and three transcending for society "foresure in form of another, notably reeking of petty internecine conflicts of "Society with a capital-S." Net result. San Francisco's opera runs a soft second behind Chicago's, its ymphony is a hot competitor to Cincinnati's, and its art muse-make a short stepdown from St. Louis.

There are, of course, the writing "There are, of course, the writing"

FRIEND skills. Once the home grounds of Bret Harte, Jack London and Frank Norris, and more latterly of Sarovan and Steinbeck, the City by the Golden Gate now beguiles itself with the scrivenings of such literary giants as Lucius Beebe, who smears his gay verbalisms across the better part of a page each week in the San Francisco Chronicle, and the more or less trenchant William Randolph Hearst Jr., who does the same, only more so, on the front page of the competitive San Francisco Examiner. Examiner.

Yeh, It's Got the Jints!

But San Francisco does have the New York Giants. In spades, it's got the New York Giants, some \$15,000,000 of them in the form of a stadium erected in the wrong place, facing the wrong direction, ideally calculated to make playing ball a hazard to the life and limb of the hired hands most of whom want "out" if not because of the inclement weather then because of the inclement fans. San Franciscans, who helpod ride hapless manager Rigney out on a rail, are fervently disliked by the players who curtly dismiss the bulk of them as "sports, not sportsmen." The citizenry staged parades when the Giants became the "home team" but since not quite making it the first year and failing to win the pennant the second or third years, the Giants, from Willie Mays to Horace Stoneham, have become croppers. And vice versa. Ah, yes, but San Francisco has the finest reslaurants in the land, right? No, wrong. Enormously wrong. David's Kosher Delicatessen. Trader Vic's Amelio's and Jacks, in that order, are comparable to their New York counterparts, but of the others that train behind the less said the better said. French cuisine? A memory only. Finally, what of its theatres,' It will take but a few short sentences to clarify that detail. There are three legitimate houses, two of which are dark much of the time. To these come some, though not all, of New York's better publicized if not better offerings, sometimes with tempered-with "original casts," often as "national companies" with less-er stars and shoddier stage sets. To further brighten the seen, there is the provender of the Civic Light Opera deal, which is an extension of the identically operated compute in Los Angeles, neither of which is bigtime in terms of New York's Broadway. As for live radio and tv, its few items can be counted on the fingers one hand, providing that one's hand has only three fingers.

But is all lost? Not by ameans. San Francisco has its charms, nor is its narcissus complex entirely misplaced. For 'example, it has the setting sunas which city hasn't? It

through the hills, it has poison oak.

Recently the brave souls who devised and carried through the International Film Festival—aith a \$5,000 boundy from the city—bethought themselves: "We must have someone of international repute to act as host of the festival. Who withing our don't city is important, nationally that is?" And they huffed and they puffed and came up with the nume of Mary Pickford—of Los Angeles.

Undoubtedly this missive will result in my being accosted an moment now with the angry query. "Well, if you don't like it here, why don't you go back where you came from."



GOTHAM'S NEW FACADE

Rockefellers, Uris Bros., Zeckendorf, Hilton, Loew's (Tisch), Admiral Bergen, 1964 World's Fair, Lincoln Center Keys To the Shifting Scenes

By ABEL GREEN

Bros. and the Rocketellers.

This doesn't include the past decade's complete facelift of Park and Madison Aves., with luxury apartments civing way to tax-deductible GHQ airconditioned office buildings for Big Business. Not to mention the slowly-readying Lincoln Square cultural centre; the boom that will stem from the 1964 N.Y. World's Fair; and the just-announced "more glamorous than ever" new Madison Square Garden, with its multiple arenas, theatre, swimming pools, icerink etc., as detailed below.

Circa 1960 has seen the start of perhaps the most dramatic moves

Circa 1960 has seen the start of perhaps the most dramatic moves to rehabilitate the Times Square adjacencies. Loew's is constructing the new 50-story, 2,000-room Americana Hotel on the 52d St. and 7th Ave. corner, formerly the site of the Manhattan Storage Warehouse. It has another blockfront on \$200, \$2 18th Ave. It has another blockfront on 18th Ave. between 48th and 49th Sts. for a possible model. The for-mer Leow's Lexinction Theatre will house the 800-room Summit Hotel. Still another former Loow site, its 72d St. Theatre will become a 33story cooperative apartment house i which the theatre chain will be \$200.00 byer amount for 90 these acainst the \$30.000 to also operating profit it derived from the hit 'n' miss Loew 72d St.

Expanding Rockefeller Center

Like the old New Yorker cartoon about "L.A. City Limits" winding up near an Alaskan igloo, Rocke-feller Center is now sprawling

up near an Alaskan isloo. Rocke-feller Center is now sprawling north and west and may stop only at Central Fack South.

When the Zeckendorfs' "hole in the ground" that was to be "the fallest hotel in the world" was taken over by the Uris Brothers Building Corp. for an office build-ing—it will be the 43-story Men's Fishi in Bidr. In it o years—the Rocketellers joined with them in this project. The Rockefellers and the Urises also combined later joined by Central N. Hilton on is proved, the decaderies and its Urises also combined later of ted by Corrad N. Hiltons on till another undertaking two feeds furth morth on 6th Avenue Venue of the Americas, between 44-44 h. St., a 45-story held it fatted out originally as only 38 feed.

Pashion Bldg.

The ex-Zeckendorf, new the Units
Respectfors Freshion Building, was
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for the transfer and meet a state of the present and the present an Comes the lift of Common the lift of Commonter with another Zeckin-doi: another lift as a relater shift, as an even or Trab's Hotels, breidentaily, to make room for the proposed Zeckenharinew-Uris shift on the Ave, and Jist St., Toots Shorthally sold his landmark at 51 W. and off Ave. and sixt St., 1008 Sub-lingly sold his landmark at 51 W. 51 for \$1.590.600 and fourd bimself fou, of action" for almost two years and I his present, West 52d St. new hadson Shor's first to "21" was firely located.

Sentimentalists who shed tears for the vesters car glamor that was Broadway will, if they live long crounts perhaps see a redevelopment and a building renaissance with many more than make up for the opan-front raucous record slaps, catch-pemy carnival game petiers, catcherias, clothing stores, make stands and the like.

At long lest both 6th Ave, and 6th Ave, or as the late Mayor LaGuardial dubbed it the Avenue at the Anolicas may be rehabilitated. What Martin Brisbane and Marron Davies couldn't achieve more than third-of-a-century ago, with their advance-of-the-times more than third-of-a-century ago, with their advance-of-the-times has been been been deaffer a tripe partnership among the Hilton Hope partnership among the Hilton Hope partnership among the Wilton now has been consummated by Loca's Larry Tisch, realty developer freing Maidman, the Zeckendoffs Webb & Knapp. the Uris Bros. and the Rockeclelers.

This doesn't include the past decade's complete faceliff of Park and Madison Aves, with luxury apartments riving way to tax-decade's complete faceliff of Park and Madison Aves, with luxury apartments riving way to tax-decade's complete faceliff of Park and Madison Aves, with luxury apartments riving way to tax-decade's complete faceliff of Park and Madison Aves, with luxury apartments riving way to tax-decade's complete faceliff of Park and Madison Aves, with luxury apartments riving way to tax-decade's complete faceliff of Park and Madison Aves, with luxury apartments riving way to tax-decade's complete faceliff of Park and Madison Aves, with luxury apartments riving way to tax-decade's complete faceliff of Park and Madison Aves, with luxury apartments riving way to teach decade's complete faceliff of Park and Madison Aves, with luxury apartments riving way to totake the decade of the park of t

the Tisch-Loew project's rooms and 2.500-capacity m. Hilton claims the conshade the Tisch-Loew project's 2,000 rooms and 2,500-capacity ballroom. Hilton claims the convention and banquet facilities will permit 4,200 seats at a dinner and more than 5,000 at a meeting. It will have 34 additional private diningrooms and function rooms seating a total of 2,500. Heretofore, the Hotel New Yorker with its 2,004 rooms enjoyed "the largest" distinction. distinction.

New Madison Square Garden

Like the Tisches' Americana, an Tautolift will permit fully-loaded trucks docking at main exhibit areas, thus eliminating double-bandling of exhibits.

Motorists will not have to come Motorists will not have to come into the main lobby; they can checkin within the hotel's 330-car garage and go directly to their rooms while their cars are being parked. This makes the fourth Hilton link in New York—he operates the Waldorf-Astoria, Savoy Hilton and Statler Hilton — and is the 41st link in the global network of Hilton Hotels besides the 13 under construction and 15 under construction and 15 under construction and 15 under contract.

The rever urban to sur grouper to struction and 15 under contract. Still another keystone Manhattan project is being sparked by hotelier. Rear Admiral John J. Bergen, le board chairman of the Hotel Corper of America 'New York's Hotel Plaza is the flagship' as well as chairman of the board of Madison Square Garden Corp. and the Graham-Paige Co. a closed-end investment company, besides being prezent of the N. Y. Rangers hockey club. This is a new super-duper Madison Square Garden under the umbrella of a new corporation to be called the N. Y. Sports & Enterainment Center Inc., a wholly of the will retain the worldfamed WISG fag. as and when the proposed new \$38,000,609 anus-ement centre is opened. This will include the enlarged 'tind much more glamorous in health of the control of the control

neure, his bernydhorsly reported as bein, directly west of the present Garden on 8th-9th Aces, 50th-1st St. although the N. Y. City has carage on 9th Ave, between 53d-54th St. hay also be a partial site. Evaluation of the present MSG is pegged at \$8,000,000-\$10,000,000. 000,000

090,000.

Along with the Lincoln Center redevelopment and the N. Y. World's Fair 1964 believed good for a second year: these will be the three major facelifts to the new Gotham look. If Freedomland

This sort of diversification and aggressive, longrange planning where the picture companies' realty is concerned is what has given Wall Street a new and healthier respect for the film industry generally and certain show business entrepreneurs in particular.

Barney Balaban set the pace with Paramount's diversification. Spyros Skouras' \$43,000,000 Webb & Skouras' \$43,000,000 Webb & Knapp realty deal for a chunk of its BeyHills studio is another manifestation. Columbia Pictures sold off part of its Burbank ranch for \$1.750,000. Joe Vogel has expressed similar plans for the Metro realty in Culver City.

As a corollary to the changing facade of the midtown Park, Madinacage of the midtown Park, Madison, 6th, 7th and 8th Avenues, the weight is in favor of office space. Displaced population, much of it shifted to suburbs, has also shifted nitery, restaurant and tavern catering—and has also boomed other ing—and has a new enterprises.

new enterprises.

The reversal of population, from urban to suburban, has had its effects on any number of contiguous businesses. This reverse-traffic is part and parcel of the overall real estate boom that is giving not only New York but the U.S.—and Canada as well—an overall new facelift. Time will tell if it's for the better.

One thing seems sure—Times Square remains a nondescript, honkeytonk, tawdry environment. Its once famed 42d St. is a blight on the community. West of 7th Ave. on some nights, it is an ugly, perverted, frequently downright Ave., on some nights, it is an ugly, perverted, frequently downright dangerous thoroughfare in the late

'EXODUS' MOMENTUM SANS BALLY BONUSES

Hollywood.

United Artists ran up the greatest advance sale of any pic locally -\$132,000-for "Exodus" entirely without the benefit of company's usual television - radio - billboard bally, which may not set a pattern for future openings but nevertheless points up the value of a well-planned campaign.

Only media utilized to advertise opening at the Fox Wilshire, where Otto Preminger production is in for an extended hardtic run—was the publicity campaign which had been progressing since film started shooting in Israel, and local newspaper ads. paper ads.

unit it is present. West 52d St. new World's Fair 1864 'believed good hapter acts.

Thatson Stor's jiext to "21" was for a second year these will be TV, which in recent years has finelly located. The major facelifts to the fire major facelifts to the of Gotham will be the CBS Bidg. In The Bronx, ever catches on as used, according to UA, nor will one of the Avenue of the Americas, would be still another factor.

Zeckendorf's Rocketeller Center this week.

THE MEMORY BIT



the others until asked for more. Mine isn't a great memory. Sometimes I think it isn't even a good one. But what it remembers it does with fidelity. Take a handful of people, one at a time, and I'll give you the memory that pops to the surface:

JACKIE GLEASON: We were passing a birdcage in his apartment and I asked if it was a parakeet. "Somebody gave it to me." he said, "and this guy says the thing can talk. Let the bird take it from there!"

there!"

EISENHOWER: We were in his office, talking about a book called "The Day Christ Died." "When I was a little boy in Abeline. I used to study the bible from cover to cover. I really knew the subject. Then, in the war. I flew to Jerusalem and everything seemed small, sort of pushed together. I thought tem and everything seemed small, sort of pushed together. I thought that the Mount of Olives would be a mountain. It's a hill. Bethlehem is only five miles from Jerusalem the G; arden of Gethsemani is only 800 feet from the walk of the city. Did you get the feet of the city. Did you get the feeling that it was all kaleidoscoped into a small space?"

a small space?"

NIXON: At a cocktail party at
Marshall Field's home: "I start off
second. Not first. A lot of people
try to make me think I'm starting
off in front. This isn't so. There
are more Democrats than Republi-The theatre chains converting of in front. This isn't so. There the sick theatres into healthy rentals from mundane enterprises, be they bowling alley, stores, office sites and the like, is the pattern along the eastern front.

crats. Otherwise, I can't win."

KENNEDY: Standing beside an open car door in Beverly II!!!s.

The nomination is one thing. Getting elected is quite another. I'm going to fight hard and, I hope, fairly. Mark my words: on Election Night we'll be sitting up until all hours trying to find out who got what."

POPE PIUS XII! At Castel Gon-

POPE PIUS XII: At Castel Gon-POPE PIUS XII: At Castel Gondolfo, turning to a lady on my left. "You must be very proud of him." The woman shook her head. His Holiness had thought this woman was my wife. "Oh," he said. "Excuse. Excuse." He had bind-verdently married me to Mrs. Thomas Dodd, wife of the Sena'or from Connecticut.

from Connecticut.

ANN SOTHERN: At the Phaza Hotel, in New York, "I'm getting dired of working, I mean it I produce my own stuff, I star in it, and I've got other business interests. Then there's Tish, She's 16 and when I open the door and see some of those rock in roll hassor whatever you call them and the sideburns and the damantes. I'm seared, I mean seared."

the sideburns and the durantee. I'm scared I mean scared BUDDY HACKETT: Speaking to Jack Gleason. "I'm dubt to make this girl in Brookkin and sho won't give me a nod. After all, I'm just a fat kid from anound the corner. One night she meet we en the street and tells me as a district, Her old lady went to the head. It's a time to cry, you know if I wanna make this brook I will shed a tear. So all of a sudden I think of something I read up into my nose and pull a had."

JACK PAAR: At the Ket Bis-

into my nose and pull a hair."

JACK PAAR: At the Ke' Bis-Biscayne Hotel, Miami: "We do this every Christmas, I don't know why. We're not sentimentalists At least I don't think we are. But Miriam and I take one look at the tree and we're dead, We're leady to burst into tears. Why is that? Whatever it is, we have to get out of the house, and take Randy down here."

FRANK HAGUE: On the plane.

It is like the opening chords of a song. The moment they strike, the same memory comes up every time. It never varies. The people and setting are always the same. If a same if men and a little too long."

Jayne's Ideas

inke to know.

a long time. Maybe I

Jame is inke to know.

a long time. Maybe I

Jayne's Ideas

JAYNE MANSFIELD: "All my
life I wanted to be a star. Not
just an actress. A real star. You
know, with a big house in the hills
and lots of grounds and a pink
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Hall of the wanted to be a star. Not
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and lots of grounds and a pink
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PHIL SILVERS: At a rehearea'
took one look at Jackin
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I have a long time. Maybe I

wanted to be a star. Not
unow, with a big house in the hills
and lots of grounds and a pink
winding to a star. Not
unow, with a big house in the hills
and lots of

SERGEANT McKEON: At his court martial: "I wish everybody would stop hoping for acquittal. How can I ever get those sic dead kids out of my mind if they acquit me? I never tried to hurt any of them, but if it will get the six of them out of my mind, let the punishment ceme."

punishment ccme."

KIM NOVAK: In a bungalow at
Malibu: "It isn't easy to tell. You
have to know a person a little,
trust a person. Not many people
can understand what it is like to
be 14 and have pimples. The boys
used to wait for me to show up
at highschool, not to make passes,
just to laugh."

LIFIT. GEN BEN SUBLEVED.

at ingischool, not to make passes, just to laugh."

LIEUT.-GEN. BEN SHRIEVER: At the Missile Research Center in Inglewood: "You don't aim the bird. All missiles must go straight up. It's the shortest way out of the atmosphere. Once they're outside, they turn toward the target, We have a bird that does its own navigating. It homes in on two stars, thinks its way to the target, and, if antiaircraft fire is heavy, it will bypass the target, turn around, and clobber it from behind."

TALLAHASSEE SHERIFF: At

TALLAHASSEE SHERIFF: At TALLAHASSEE SHERIFF: At the rape trial. "Your honor, we have all the people we can handle in this court. We can't have any more. With your honor's permission. I'm shutting the doors. All the Whites is downstairs; all the Colored is in the balcony. If that balcony collapses, your honor, we got integration."

balcony collapses, your honor, we got integration."

WILLIAM RANDOLPH HEARST JR. At his office in New York: "I don't care what the old system was. We have no policy. Just go out and get the story. Whatever way it falls, that's the policy. It doesn't really matter what I think or even what you think, the story is the most important thing in the world and we've got to go out and get it."

ADMIRAL ARLEIGH BURKE: At the Office of Chief of Naval Operations. "He has got some very good advice on how to wreck his country and wreck ours too. He is not doing anything except to destroy. He 's not trying to build Cuba: he's out to heip the Communist Party. He's out to bitch up the whôle Western Hemisphere. We're not moving. Not one inch. There are certain things you just don't compromise on. This is one of them."

FRANKIE WESTPHAL: Eleven rhankte Westpillar: Eleven years old, dying in a hospital: "Am I dying? I don't feel like I'm dying. Then why are moniny and daddy crying? I feel okay except there's something on my chest. If the nurse takes it off, I'll be fine."

It is, as I scid, a ridiculous type of memory. If someone mentions Jack Paar or Fraul is Westphal or Jack Pair of Pain w (Sepair of Pain of them would be nice to forget.

Both Presleys Dated

Honolulu

Honolulu.
Elvis Presley is comp. ang with
Elvis Presley during the school
kids' vacation season. Consolidated
is first-running "Flaming Star"
(20th) at the Hawaii, Kaimuki and
Drive-in Theatres.
Rival Royal circuit is showing
"GI Blues" (Par) on a second-run

down here."

Rival Royal CITCUIL IS SHOWING
"I just wanted to tell you that I'm basis at the Queen theatre, just a
quitting politics. For good. No. my block away from Consolidated's
mind is made up. I have never Kaimuki Theatre.

Film Myths Not To Live By-

(1) That Patriotism Alone Will Save Hollywood

Sensing the extinction of their buffalo-based economy in the 1880s, the Indian tribes of the prairies developed some mighty peculiar campfire choreography. Their war dances of more confident times degenerated into a sobbing danse macabre in funeral makeup. It may be put down as human nature that rising insecurity disturbs the id. Take the more contemporaneous case of the California film colony and its Manhattan brethren. They, too, worry about the disappearing herds—that once wandered the streets in quest of a box-office.

streets in quest of a box-office.

Part of the anguish today is that our streets are now highways and our theatres parking lots. With traffic in an explosion, closely followed by explosions in the maternity wards, nothing is quite as it was in the happy hunting grounds of yesteryear. You feed divorcement, television, bowling alleys, power tools and mortgages into the IBM thinking machine and out comes the answers: fewer pictures, fewer customers, higher admissions, greater risks.

In consequence of the multiplying anxieties of the age a number of curious myths have acquired some currency in the harassed American flicker trade. Future antropologists may be considerably perplexed by, to start with, the latterday evocation of patriotism as an answer to what ails Hollywood.

It's the Overhead

Hollywood may well survive. Indeed it is surviving and there is evidence that the worst convulsions are past. Even so, whatever threats remain will hardly be exorcised by the mere chanting of booster slogans. With the product of Hollywood itself dependent upon foreign playoff for profit, there is something basically a bit awkward about "America Only" preachments. It is to be doubted that words are the magic. Action is more to be desired. Pray for cuts in studio overhead, not higher patriotic temperatures. Columbia Pictures' own faith-by-deeds-instead-of-slogans is to be recommended: its reduction of overhead to 22½ "6" of negative cost.

The natural duty of a business agent for a craft union

to 2212 or of negative cost.

The natural duty of a business agent for a craft union is to view with alarm whatever diminishes or threatens jobs. It's been pretty nice for a long time out there on the Coast: Meanwhile all is silence or the delicate themes of jurisdiction, over-time rules, the dictated abolition of Saturday, and so on. Yet these played some part, along with other equally important inflationary influences, in Inculcating the inclination of producers to "run away."

Mike Curtiz's Jibe

From the safety of Assisi, Italy where he was directing a "runaway" feature, which could certainly claim a need for authentic settings, Michael Curtiz dared to assert, late in 1960, that those in Hollywood rapping foreign production by Americans were themselves contributors to the causes—the stars, their agents and the crafts.

causes—the stars, their agents and the crafts.

Here, precisely, may be the point to remember the new "anarchy" of the independents, with stars turned corporation presidents and a lot of directors their own producers. Once upon a time the American film industry enjoyed tand enforced a certain unity which has since ceased to be a condition, and perhaps even a possibility under the Dept. of Justice rules.

"Competition" has been imposed on the film industry, coincidental with the rise of television. Other kinds of commerce get away with mere lip service, or token, competition in the present era of "administered prices" but each feature film today must stand on its own bottom. The resultant rampage of rival self-interests in Hollywood has embraced the craft unions, too.

Back Home, and Clad

Back Home, and Glad

Back Home, and Glad

A characteristic publicity handout of 1960 was from the directors like George Seaton and Bill Perlberg flying home from overseas. Lavish praise for good old Yankee crews. Touching nostalagia for Hollywood. Planning to shoot on the Coast indefinitely, until further notice. Do you take it straight, or with a splash of club soda?

So who was doing anything tangible about keeping production at home by making it easier to produce, and finance? Boosterism is great, but not negotiable at the bank. American producers have not necessarily run "from" Hollywood but rather "toward" easier credits and operations overseas. Not patriotism but economics is the crux.

bank. American producers have not necessarily run "from" Hollywood but rather "toward" easier credits and operations overseas. Not patriotism but economics is the crux. The scenery is a factor, but not always an essential to story-telling. A "Francis of Assisi," yes. That needs the basilica. Italy is a must for Plato Skouras. So, too, for Samuel Bronston's "El Cid"—there's no substitute for the ramparts around Seville and Granada.

ramparts around Seville and Granada.

Foreign scenics similiarly was of the essence of "Exodus" (*IA) but Arizona will make-do as the Holy Land for George Stevens' "Greatest Story Ever Told" (20th, Native backgrounds serve a more basic financial purpose for many a producer. They pump-prime cooperation of great monetary value from grateful governments, per Carl Foreman's "Gun of Navrone" (Col. which excited Rhodes and Greece during the year.

To sum up, "runaway" is a complicated problem. It will not disolve in a chemical bath of public relations slogans. Or rurning Old Giory up the flagpole to see who salutes.

(2) That Department Stores Are Smarter Showmen

Go on to another curious myth of 1960 expressed in the Go on to another curious myth of 1960 expressed in the conviction that department stores represent the be-all and end-all of promotion, ballyhoo and showmanship. Fellows, relax. It just isn't so. The stores themselves do not claim such superiority but instead widely borrow and adapt from their theatre chums. But it is sufficiently odd that the idea of mercantile-originality and leadership over film sell has taken root, and finds intermittent expression.

On a fraction of the advantaging output, the Pedic City.

sell has taken root, and finds intermittent expression.

On a fraction of the advertising outlay, the Radio City
Music Hall is as well known as Macy's. What can Gimbel's
display in its windows which will draw so well as a simple
neon sign over a marquee reading "Ben-Hur" or "Exodus"?.

Part of the tendency to down-grade the film industry's
own selling talents plainly reflects insecurity feelings in
a period of transition, Producers who are, as a breed,
notoriously reluctant to assume the blame for their own
flops have been laying on the lash of late semesters at the
expense of the ad-pub chaps. But disappointments in

By ROBERT J. LANDRY

blockbusters that don't quite detonate hardly proves that film promotion has suddenly gone sick or that department stores shine by contrast. It still can be maintained the other way round.

other way round.

The stores look great at Christmas time. They prepare their ribbons, wrappings and decorations in May, their catalogs a year ahead. The aisles are jammed. But hark to the simple reminder that the stores did not invent, though they do exploit, folkways, gift-giving, parental love. Nor are the stores the sole illuminators of Yuletide cheer. Theatres, banks, churches, office buildings, restaurants, hotels fully participate in the gala atmosphere for which mommy and poppy, with small fry in the back of the car, tie up traffic.

tie up traffic.

The Christmas shopping period from about Nov. 10 to Dec. 24 accounts for 32% of annual gross revenues in the stores. Naturally they look good then. Toys rack up 75% of their total at that time. But come July the toy department has shrunk to a broom closet next to tennis racquets and the vaunted mercantile flair is in camphor. Theatres have less than two weeks of Christmas bonanza, since the fortnight immediately ahead is usually very poor. The big Christmas week is possibly double an average good July or August week for the film houses. On perspective it would appear that the theatres, though victims of the calendar, too, do as well or better, proportionately, than the stores.

Probably part of the reputation for originality and

tionately, than the stores.

Probably part of the reputation for originality and leadership among the merchants stems from the susceptibilities of Texas and Oklahoma families to the admittedly bizarre blandishments of Neiman-Marcus in Dallas. Or the compulsive stunting (in New York) of the Allentown, Pa. heir, Max Hess. Rich's in Atlanta, J. L. Hudson in Detroit Jordan Marsh in Boston, the dazzling windows of Lord & Taylor and Saks 5th Avenue—these, too, foster the legend.

Always the spotlight is on Santa Claus. Convert the

AN OPEN LETTER TO MY BROTHER(S)

- By STUART SCHULBERG -

Dear Budd:

The trip from the studio to the hotel leads through the old Hollywood—past the landmarks by which our youth was navigated. Some of the ancient institutions have disappeared, swept away by the restless hand which is re-shaping all Los Angeles. My old Progressive School, for instance, is now a giant parking lot which may be what some of the less dotting parents always considered it. And the Vine Street Derby is no longer Brown—it's Beanery, and most of the other memorabilia of this family's post. Thomas Wolfe was wrong—you can go home again. home again.

And what do you find when you do? That nothing has changed and everything has changed. The fact is, the second generation has taken over where our fathers left off. Sometimes, as I leaf through the still unlisted phone numbers, I feel I am using Dad's old address book. The names are the same—only the Juniors have been added.

phone numbers, I feel I am using Dad's old address book. The names are the same—only the Juniors have been added.

Thirty years later, our playmates gave grown into mature executives. Stromberg, Bachmann, Cohen, Rapf—it sounds like the guest list for an Academy dinner, circa 1932. Except these academicians—Hunt Jr., Larry, Bobby, Matt—have gone to college. The rough edges of the pioneers have been sanded smooth by education and security. Where they shone with a rare patina, we must be satisfied with a ready-made gloss.

We are dressed by Brooks Bros. now (or perhaps by the sons of the Brooks Bros.). Yes, you can strike the yellow ansora socks from the script. Today, Sammy Glick would not tell. Al Manheim that it's smart to dress like a writer. Now it's smart to dress like an investment banker. It's smart to collect Roualts instead of debts at the Clover Club. In the 1960s it's a box at the Hollywood Bowl, not ringside seats at the Hollywood Legion. Only the shoes here are a throwback to the past—alligator loafers or lean, racy Italian imports. Dad would have said. "Plus ca change, plus cest the men's shoes."

With the civilizing effect of time and temperance has come a new era of -businesslike behavior.

The young, fascinating flair of the fathers has been replaced by the equilibrium of old and reliable sons. We work by reason—they worked by instinct.

We speak to each other in clear, modulated tones—they shouled their beautifully profane message to the world.

We are the businessme—they were the showmen. And one day we may all go out of business because we have lost their faith in the show itself.

If they went from Polland to polo in one generation, let's make sure we don't go from polo to pinball in the next.

The New Vitality

The New Vitality

And yet, here is a sheaf of phone messages with an indelible vitality of their own. Call Hunt Jr. about our "Everglades" tv series (Shouldn't we try to line up Phil Reisman Jr. and Bob Dozier for the scripts you don't write?). Call Sammy Goldwyn Jr. (Couldn't he help us get Archie Moore for our G-E "Memory in White"?). There is no escape from our community past—there is no running away from the values, good and or bad, which formed us all. In the second generation we speak a different language, run at a different pace, and our drives are dressed in different clothes, cut to the latest style. But we are still our fathers' sons—and their industry is still ours, to make of what we can.

Let's win one for the Gipper (or is it kipper? Or is it tipper?). It's time to turn the lock on the psychoanalyst's office, stop looking backward to Hollywood & Vine, and 'go to work. Tomorrow's call is for 7 a.m. That's an unearthly hour for any generation, but I think we can count on Sammy to be at Wardrobe on time. Sammy Davis Jr., I mean. Or should I call it Show Biz II?

Fraternally,

Fraternally,

United States to the Moslem faith and the big shopping period (and a big film-going period) would automatically fall in October after the Fast of Ramadan.

Department stores ride on the ad-money of their manufacturers like first-runs ride on the ad-money of their manufacturers like first-runs ride on the ad-money of the film distributors. It is perhaps titilatting to mention that one department store celebrating 100 glamorous years of mark-up mustered all its buyers for a mass assault upon the manufacturers to pony up for a whopping promotional fund. The store got the money—also a summons from the Federal Trade Commission.

(3) That An Adult Film Deviates Sexually

One final myth of 1960, about which it is not possible to be quite sure what is on or in the minds of some of the film showmen. The laudable purpose of upgrading features so that each may indeed stand on its own bottom recognizes a changed world and assumes a more "adult" status for the screen and for its clientele. How do you wrench them away from the television set or the basement rumpus room in the new split-level cottage?

There is evidence that certain producers have been revamping Shakespeare's dictum that the "play's the thing." It now emerges as a Kraft-Ebing adage, "the psychopathology makes the drama." But does it?

Literature has a number of near-classics dealing with the authentically dramatic sufferings and complications of addicts, misfits, obsessed and deviated personalities. Certainly no opponent of censorship would argue that these characters should not be treated fictionally. As usual it's not the license but the flood which causes the trouble. There were serious omens during 1960 of an organized opposition to themes translating "adult" as "abnormal." Have certain producers succumbed to the fantasy that big box office response is certain for an indefinite series of assorted aberations? If so, like all over-doing this will collide with a reaction. What perhaps needs to be said is that the true dramatic content in psycho individuals is relatively shallow. This is proved again and again with attempts to make melodrama out of unmotivated psychopathic killers. Such figures create suspense, but hardly anything else. So, too, with sick-sick-sick types out of the Southern swamplands or the city slums. They yield sensation rather than spectator satisfaction. What is insufficiently hammered home in the reviews is that neither the average screen author nor the average screen director has the sheer humanity or artistry to handle certain of their calculatedly-lurid subjects. Hence they produce as much embarrassment as entertainment.

After a time who's really interested in the love-life of a rhinoceras exc

7 Hopes For The 7 Lively Arts

Distinguished Lawyer and Author's Platform For the Future

By MORRIS L. ERNST

Here are a few hopes for the coming years. Some are

Here are a few hopes for the coming years. Some are old, some new.

1. Our Republic as to the advantages and dangers of the facsimile printing of newspapers throughout the United States. Unless we are farsighted this exciting process will soon be so increase of overwhelming orthodoxy.

2. I am still bewildered that, in the recent census, there was no question dealing with theatre, books, magazines, movies or other culture media. Why were the questions directed only toward toilets, running water, tv sets, deep-freeze and the like? In January 1961, a joint committee of all culture groups should prepare for the next census. Or is the mind less important than material possessions?

3. The market place of theatre, movies and tv is

Morris L. Ernst groups should prepare for the next census. Or is the mind less important than material possessions?

3. The market place of theatre, movies and tv is peculiarly dirty, since many lawyers act as agents and agents act as lawyers. Surely if we are concerned with conflicts of interests of officials in our Government, we should be even more disturbed by the condoned conflicts of interest in the entertainment field.

4. For about 80 years, newsprint has entered our shores free of tariff, but there is a tariff on book and magazine paper. In 1961 I hope to get the answer to this unconscionable and irrational discrimination.

5. I am delighted that at long last publishers and writers of music have been alerted to the vast tax savings that can be honorably procured in that portion of our culture. Holders of patents are tax preferred compared to holders of copyrights. This discrimination against the mind of man can be easily eliminated by the leaders of our culture. President-elect Kennedy stated:

"I think we can do better than that, it only by alleriating the unfair tax burden borne by wrivers, painters, and other creative artists. They may exist on small incomes for years to perfect their stills, and then be plundered by the Treasury in a single year of plently."

6. Russia has threatened to join the Copyright Convention and the leaders of the publishing business must be ready for this attack on the free market place of thought by the communist dictators.

7. One of the great burdens on much of the entertainment in our land results from the historically explainable pursuit of unions to procure spread of employment and pensions for the aged through burdening industry with excessive payrolls, which in turn raise prices and reduce of the pupper objectives of workers by machinery other than by boondoggling—which raises costs and reduces audiences.

By ROBERT GESSNER
(First Professor To Teach TV, New York University)

TIME: October, 1976. PLACE: The White House.

President is running for reelection to make a second leg of eight years in the White House. Due to the Anti-F.D.R. Amendment, forbidding more than two successive terms, he had time out to recuperate in 1969-72



tampianes.

SALINGER: "Those were the good old days. 'frowns'
why again, Chief. I can't keep him off."

THE PRESIDENT: "You know my ruling on that! No

TV debates." SML Rocky proposes to wear makeup."
SMLINGER: "But Rocky proposes to wear makeup."
THE PRESIDENT: "He's that anxious?"
SALINGER: "Chief, he's desperate. He'll even let
you pick the makeup man."
THE PRESIDENT: "Tempting. But no, the answer

is still no." Secretary enters, saying: "Bonn calling, Mr. President," The President presses button marked "61" as secretary where forward monitor labeled "61." Another secretary presses master control for cameras. The lights are levered and illuminated, the mike is lowered. The light ever the door flashes, the sign reads: Quiet On The Air. A rear screen is rolled behind the President on which, during the overseas conversation, are flashed colored pretures of factories belching smoke, wheat fields bending in the wind, superhighways with speedy cars, skyscrapers, etc.

THE PRESIDENT: "I wonder what the Old Fox wants

A picture of Chancellor Adenauer comes into focus. He oks quate chipper, though over a hundred. ADENAUER: "Good morning, Jack. How's the cam-

asen secing."

THE PRESIDENT: "Looks close, C.A. I wish I had
are sex appeal with the younger vote. How's the crisis?"
ADENAUER: "The same. How's the gold holding

ADENAUER: "The same, now's the good notion out."

THE PRESIDENT: "Wait till I check."
The President presses button marked "Fort Knox."
Secretary wheels forward monitor marked "Fort Knox."
On the tube comes into view an enormous room, empty except for one hand truck on which are a dozen gold hars. A detachment of marines are standing guard. The President presses button, picture fades. He turns back to camera.

THE PRESIDENT: "Mr. Chancellor, don't you worry.

We're still in business."

ADENAUER. "Glad to hear it. Jack. I'll cancel my flight reservation. I had an invitation to view gold-plated china collection in the Kremlin. "Bye, 18 w. Auf wieder-table."

china collection in the Kremlin. 'Bye, 18 w. Auf wieder-\$\frac{1}{2} h.h.'.'\$

The picture fades, the cameras are turned off, the rear-view projection stops.

SALINGER: 'Mr. President, the Cabinet is waiting, the weekly meeting. We're minus thirty.''

The President advances to a chalked outline of his shoes, takes position. The lights are turned on, the red light appears on camera marked Closeup, the camera used exclusively during cabinet meetings. On the rear-view screen, during the meeting, appear enlarged portraits of the Presidents, beginning with Washington, Adams, Jefferson, etc., each given a 10-second exposure. Monitors have been wheeled forward to form a U-shape as though seated at a table with the President at the head. Each monitor has a label over its glass, marked: Secretary of State, Secretary of Treasury, Secretary of Commerce, etc. Salinger counting: '..., four, three, two, one. The weekly Cabinet meeting will now come to order. Take CP.'.

THE PRESIDENT. "Consulance Lack view to the care of the consulance of the consulance

wrekly Cabinet meeting with now come to order.

THE PRESIDENT: "Gentlemen, I ask you to note the wall screens in your respective offices. Ready? *\(\text{Imps} \) forces. Rel the tape for the G.N.P. report."

All Secretaries, as seen in their monitors, lift their heads at similar angles to view off-frame screens.

SALINGER: Chief, Puerto Rico is waiting. We're min as 25, five seconds behind schedule.

The President moves to another chalked outline of his shees, tykes position. The red light appears on camera marked Medium, which is used exclusively for the States. A monitor marked '511' is wheeled forward.

SALINGER counting: "There, two, one. The Purt of Rico Hour, our Southern-Most State, is now in Section. Take two."

THE PRESIDENT: "Fellow Americanos, as the First arteries....

THE PRESIDENT: "Fellow Americanos, as the First Lady says, "Ascipos, bucnos días ..., si ..., pracios ... Les acces," snaps fingers. Roll tape for the Tourism Preview."

Previow."

On Menitor 51 the Governor and his aides raise their beads to view off-frame a screening of "Prospects for Tourism: Season of 1976-77, the Bi-Centennial of the American Revolution with Live Tybeaux Imported from Distributed Freedomland, and Micy's Parade."

SVLINGER: "Mr President, the Consress is waiting. We're minus 20, five seconds behind schedule."

The President moves left to a different chalked outline

of shoes and takes position. The red light appears on camera marked Zoom, which is used exclusively for the Congress. A monitor with a huge 200-inch glass, marked "The Congress," is wheeled forward.

SALINGER (counting fast): "... two, two-and-a-half, one, one-and-a-half, let 'er rip! The 99th Congress convenes in The Congressional Cavalcade. Take three.

THE PRESIDENT: "Senators, Representatives, Lobby-ists, lend me your ears. (As the President speaks b.g. music begins softly with Brahms' Lullaby. On the rearview projector begins a series of peaceful, pastoral scenes of clouds and sea and gentle hills). I come not to bury the budget, but to praise it. (snaps fingers) Roll tape for the Budget Report."

On the 200-inch picture the Joint Session of 120 Sena-

for the Budget Report."

On the 200-inch picture the Joint Session of 120 Senators and 500 Representatives turn their heads in unison to view the Budget Report for 1976-77, superimposed on landscapes and seascapes.

SALINGER (frantically): "Mr. President, we are fall-in behalf ashealth again."

SALINGER (frantically): "Mr. President, we are falling behind schedule again. You must change to a fresh blue shirt. Coming up is NATO Noontime—I mean Asia in the A.M., followed by Africa Assembly in the afternoon, Baghdad Pact in the P.M.—"

atternoon, Baghdad Pact in the P.M.—"

THE PRESIDENT (interrupting): "I can't take it anymore, Sal. Oh, those four golden years—ages ago—back in 69-72 when I went back to writing thise books—Sideview of Courage. 'The Full Face of Truth'—the author's life for me! Even if people don't read anymore."

SALINGER (hysterical): "But. Chief, Asia in the A.M. is standing by—we're fouling up the long lines—networks—schedules—"

schedules

THE PRESIDENT (suddenly inspired): "I tell you what, Sally, (snaps fingers) Get Rocky on the phone. Ya, tell Rocky he can have his debate—but this time I'll wear the makeup!"

FADE OUT

The Horse On The Expense Account - By AL MORGAN -



Having wrung the last headline out of poking an investigative nose into the isolation booths of America and exposing the rather personal old age security plans of our top disk jockeys, it's only a question of time before some Congressional body really rocks the gravy boat by examining the expense accounts filed by two generations of toilers in the vineyards of the communications industry. For all I know, there may be some unsung and confused senator even now scratching his head in bewilderment over the vouchers filed for a sixmonth period in the late 1940s by one enterprising member of the Radio Writers Guild. For the sake of our story and with one eye on the libel laws, let's call him Harry. In this particular case only the name has been changed to protect the guilty and besides, if and when that black day of investigation arrives you'll be seeing him on your television screens. He is a cinch to be the star witness.

Not, I hasten to add that his swindle sheets (it's just part of the jargon of the trade Sorver it deeper travererily.

screens. He is a cinch to be the star witness.

Not, I hasten to add that his swindle sheets (it's just part of the jargon of the trade, Senator, it doesn't necessarily mean that there was anything crooked about them) were any more outrageous than most. They were, I'll admit, originals. In some circles they are still spoken of with reverence as masterpieces, lifting the humdrum documents listing taxi fares, entertainment and tips to the level of an art form. There are some who contend with, I think, some justice, that they deserve being preserved in a time capsule the next time we get around to having a World's Fair.

Little he get a the father than the local strength of the level of the strength of the level of the local strength of the level of the local strength of the level of the le

Until he got out of the Army in 1945, Harry had never had a restaurant meal that cost more than a buck and a half. He'd never been in a restaurant, where the napkin wasn't made of paper. His normal means of transportation was the subway and that only when his destination was more than four miles away during a blizzard.

Before the war he had worked as a copy boy on a weekly newspaper in his hometown in upstate Minnesota. During the war he had been assigned to the Press Camp of one of the armies as a typist. With this training and background he was, of course, hired immediately by a major radio station to be one of a staff of four highly skilled, highly competent, trained reporters on a new show that was going to cover New York the way the seven newspapers never had.

Made-to-Order

Harry loved the idea. He bought a civilian hat with a brim that went up in front and a wide band to hold the brand new press card they gave him. He even had a hand in writing the opening copy of the show which was spoken in a hard hitting, highly skilled, competent voice over a fanfare recorded by the combined Army-Navy-Marine Corps Band. The copy read: "Last night while you were sleeping we were wandering the avenues up and down and the streets across in this biggest of all big cities, to bring you the heartache and the laughter that makes New York."

Larry wet the program director for the first time when

... New York."

Harry met the program director for the first time when e submitted the copy. The program director came in with indicination coming out of his pores. "Who wrote this drive!" Harry, the last one hired, took the rap. "I did," he said. And then he added "Sir." "For God's sake," said the program director. "Any fool knows the streets go up and down the avenues across." "Depends," said Harry. "On where you're standing." The Program Director, who was really a very insecure man thought it over and said. "I like somebody who has the guts to stand up for something he believes in" and left.

The second time he met the Program Director was at the first staff meeting belore the show went on the air. "Nobody on this show is on the take," said the Program Director Who sometimes had to hire two moving vans to take home his Christmas loot. "The first time I hear about any of you guys letting a pressagent buy you a drink or letting a night club owner pick up a tab, that guy gets fired. You will all have ample expense accounts. Use them."

Harry heard the speech in the following order of importance, 1. Night club 2, Expense accounts, 3, Use them. Up until then the most important discovery he had made, in order of importance was, Cokes and doughnuts (Continued on page 40)

From The Files

By SAMUEL GOLDWYN

When sound was in the process of revolutionizing our business there were many in Hollywood who not only dis-approved of this mechanical monster but who thought it was just a passing fancy.

Recently in my files I came across a letter written 32 years ago from an actor who, at that time, had been under contract to me for several years and to whom we had sent an amendment to his contract to cover sound pictures. This is what he wrote:

"My dear Sam:
"With reference to the additional clause to the contract—
I would rather not sign this, at any rate just at present,
Except as a scientific achievement, I am not sympathetic
to this "sound" business. I feel, as so many do, that this is
a mechanical resource, that it is a retrogressive and temporary digression in so far as it affects the art of motion
picture acting.—in short that it does not properly belong
to my particular work tof which naturally I must be the

"That the public are for the time being demanding this "That the public are for the time being demanding this novelty is obvious, and that the producer is anxious to supply it is natural, and for the actor to dispute this situation or contend against it would be foolish. After our years' experience with myself, the firm should have no doubt as to my reasonable cooperation in this matter—as

in others.

"For me to function conscientiously before the microphone is one thing, but to sign a legally phrased document authorizing this is a very different matter and would logically presuppose my approval of this mechanical accessory to my work.

"I hope I have made this clear, Sam. May I request that the company will respect these convictions and leave the matter where it is.

matter where it is.

"Kind regards always,"

"Kind regards always."

Now who do you suppose it was who had these feelings that sound was just a "retrogressive and temporary digression"? Who do you suppose it was who could not express his approval of this "mechanical accessory" to his work? What actor of that day would feel that sound did not belong "to my particular work"?

Well, I won't keep it a mystery any longer. Curiously enough, it was an actor who was not only outstanding in silent pictures but who turned out to be supert in sound—who, almost 20 years later, won an Oscar as Best Actor of the Year. It was someone who, in addition to being a fine actor, was a fine gentleman, and whose memory, both as actor and man, we all revere—Ronald Colman.

Lean also fell you that at just about the same time a

I can also tell you that at just about the same time a leading film executive said to me:

"Sound will never last in pictures. You see, people like to go to the movies to take it easy. A man goes into a picture house, smokes a cigar and sometimes takes a nap. He'll never be able to do that with all that sound going on."

I won't tell you who said that, however. He is still around, and still making pictures—with sound!

TIME GALLOPS ON

By HOWARD DIETZ.

Now that Time, the master critic, has stopped marching on but has taken to galloping, we find ourselves turning first to the obituary page, playing a morbid guessing game on the way. Will there be someone we know? We die vicariously almost every morning.

Among those we hope to meet in Valhalla, if we are tapped for it, are the following from the class of 1960.

Franklin P. Adams, most admired noble columnist and mentor to many writers who made the grade. It is years since those pithy notes in green ink were received from the pen of F.P.A. Newman Levy, the barrister and man of letters, noted contributor to "The Conning Tower" is hatching a biography of The Boss illuminated with light verse culled from the archives of the contribution.

Edwin Justus Mayer. Poet, playwright and screen writer, disciple of Lord Byron whom he could quote almost completely. Indeed Eddie was an authority on any subject that began with the letter "A" or the letter "B." In his youth, he had been presented with a work called Nelson's Encyclopaedia and he had memorized everything as far as "C." Eddie was a bohemian who had revolted from materialistic environment and moved to Greenwich Wallage. His pursestrings were generally in shreds and he came to us for a job in the then Goldwyn publicity department. We offered him \$25 a week. "\$25," he snorted. "I can borrow that much a week."

Walter Catlett. We met Walter during a first hazing in the theatre where we had written the lyries to the

snorted. "I can borrow that much a week."

Walter Catlett. We met Walter during a first hazing
In the theatre where we had written the lyrics to the
Jerome Kern show entitled "Dear Sir." Catlett had been
triumphant as "Big Hearted Otis" in "Sally" and our
show turned out to be a whistle-stop on his way to "Lady
be Good." His picture-sque language was noticed by that
compiler of slang, the late H. L. Mencken. On being
introduced to us, Waiter put out his hand and said, "Press
the flesh—give me five." He was an inventor of many
cliches which would not have become cliches had they
not been so original. not been so original.

ont been so original.

Clark Gable. The Moose, as he was called by some, accompanied by his best friend, Howard Strickling, arrived in New York and was escorted to the St. Regis Hotel, It was early in the morning. The suite hadn't been freshened up from the guest before, and the chambermaids with pail and mops were the reception committee. They were properly girlish and excited at the sight of their star. Clark was everyone's star and becomingly so. He lifted the two ladies in his arms and planted solid kisses on their blushing cheeks. Like Cronwellian scars of battle, we are sure they were never washed off.

Oscar Hummerstein 2nd. The most universally liked in show business, and most admired for his song lyrics and touching librettos, was consulted by Lucinda Ballard who was designing the costumes for "Allegro." A sexy nightgown was required for Jan Clayton. "I suppose you'd like black lace with flesh chiffon." said Lucinda, Oscar spoke up quickly, "Not at all. White muslin with blue ribbons."

Hemlock On the Rocks

The 55th anniversary of Variety puts me in a reminiscent mood-so let's go back a bit to the year 15 B.C. (before commissions). What great acts we had
—Androcles and his trained lion. Marc Plant Antony and that great female impersonator Ben Hur. And how can we ever forget Marcus Brutus-the greatest knife-

Inrower in show biz.

And I'll never forget that great monologist, Socrates, who after getting a bad notice in Variety took poison. So please, be fair, I don't like hemlock on the rocks! Joe E. Lewis.

ENTER HERO

A Showmanly Dissertation On The Good and Bad Guys

By ERIC AMBLER

Hollywood.

A duchess once tried to persuade David Garrick to hire a young man named Collins as an actor. Garrick's reply, the sense of which may be summed up as "don't put your boy-friend on the stage, Your Grace," was elaborately courteous up to a point. Then, as he recalled his interview with the unspeakable Mr. Collins, his 18th century respect for rank and sensibilities of great ladies wore thin. He spoke his mind.

His list of Mr. Collins' disqualifications for the stage was brief and brutal. He went on venomously to give it as his opinion that "a small pair of unmeaning eyes in a small unmeaning face are scarcely suited to the playing of heroes and fine gentlemen."

Mr. Collins disposed of, he went on cheerfully to assure the duchess of his and Mrs. Garrick's deepest respect and that they were much flattered by Her Grace's condescen-

I quote this letter not simply for the pleasure of writing "a small pair of unmeaning eyes in a small unmeaning face," but to make a point. Garrick did not have to explain what he meant by "heroes." In that respect, at least, he and the duchess understood one another perfectly. Their definition of a hero was the same as the current Webster's: "The principal male personage, usually of noble character, in a poem, story, drama, or the like."

But they had no need to evaluate the term. We dee

But they had no need to qualify the term. We do.

A present-day Mr. Collins might claim that he did not want to play heroes or fine gentlemen, but real people, and that any evening spent watching television would prove that small unmeaning eyes and faces were just what the audiences seemed to go for. He would have a point.

audiences seemed to go for. He would have a point.

The hero-idea has become discredited and the word itself polarized to the point of debasement. "Okay, go ahead, be a hero." It can imply self-deception or even conscious deceit. It can argue the futility of war, make patriotism suspect and convey the smell of ham acting. Even in the context of the simplest Western, the word is usually avoided. "Good guy" has the same number of syllables, and makes you think of John Wayne; "hero" makes you think of Francis X. Bushman.

Heroes Through the Centuries

Heroes Through the Centuries

This is all very understandable. The heroic view of history, with its cavaleade of great men, was suspect long before Tolstoy wrote "War and Peace." Nowadays, it is meaningless; in our free society at all events. We know that Columbus was an extraordinary man; but we also accept the fact that America would have been discovered even if he had died in his crip. Our sense of the fitness of things is not outraged by the knowledge that brave men can be cowards also, and the virtuous men can be corrupt. Ambiviatent feelings are no longer necessarily intolerable. The sight of a pair of clay feet may cause amusement or possibly annoyance; it no longer produces consernation.

True, there are those who point out that cynicism is not insight, that disenchantment hourishes its own illusions, and that, it no man is a hero to his valet, that may be not because the man is no hero, but because the valet is a valet. However, in a sense we are all valets now, and it is no use asking us to take Our Hero on trust. In fact, if you're not very careful, boss, we'll all be rooting for the bad guy. Why? Because he'll be more entertaining.

Debased, demoted or just a little roughed-up, the hero

bad guy. Why? Because he'll be more entertaining.

Debased, demoted or just a little roughed-up, the hero
is still an indispensable element in the construction of an
entertaining story. There must be someone in it—short or
tall, black or white, pearl or plain—some person, with
whom and for whom the audience can fear and hope, fall
and rise again, win or lose, and enjoy the experience. For
the moment, it is still necessary that this person be a
good guy or a bad-good guy or a good-bad guy. The common denominator is still "good."

Good Guys Don't Aways Score

Goodness in this context is hard to define. Any man with even a rudimentary superego formation would seem to qualify Probably, it is in their relationships with and attitudes towards women that heroes are most relevantly categorized.

categorized.

The Greek heroes, almost without exception, had a terrible time with their women. Occipus, a good guy if ever there were one, brought it on himself, of course; but most of them were just unlucky. Even a slick bad-good operator like Odysseus (remember the way he treated poor old wounded Philotetees?) couldn't seem to handle them. Rejected by Helen, he still had to go to war for her. Then Circe changed all his men into swine and tried to do the same for him. Even when he did get home, he found his wife Penelope with "suitors" who all had to be kill d. Finally, he himself was killed by one of his own some—the

wite Penelope with "suitors" who all had to be killed. Finally, he himself was killed by one of his own sons—the lad's mother, Circe.

As for Jason, an Errol Flynn type, he may have won the Golden Fleece, but he collected Medea along with it; and even though she did restore his father's youth by boiling the old gentleman in a cauldron with some herbs, her habit of murdering people (including her own children)

Africa In Not-So-Slow Motion

New Countries Incline to the West (Certainly in Film Fare) But Yen Greater Variety Than Westerns

By ERIC JOHNSTON

Washington.

In the Olympic games in Rome, I'm told, one of the stellar events was the hop, step and jump. I wasn't in Italy at the time, so I can't recall who won that event.

But I suspect that the world's real champion hop-step-and-jumpers were not in Rome at all, but where I was—in Africa. They were in Africa, performing their agile best in a field that interests me especially—the theatrical exhibition of motion pictures.

Africa today, I discovered on my five-weeks' tour there, is Exhibitor's Paradise. The audience interest in films is intense. It was never more intense in our peak boxoffice days at intense in our peak boxoffice days at home, in the immediate postwar years, when perhaps up to 90,000,000 Americans a week were attending

movies.

Today In Africa, all an exhibitor has to do is thread the film into his projector, open the boxoffice—and then hop, step, jump and leap back from the crowds waiting to rush in and fill up his seats!

No one over in South, East, West and Central Africa longs for the good old days in motion pictures. It's the "good old days" now—and they can get far better. movies.

In every country I visited—from Nigeria to Tanganyika, from Ghana to Kenya to the now unfederated Mali Federation—the appetite for films, especially American films, is constantly on the rise. All that is holding back a doubling or tripling of present attendance records is the lack of enough theatres to house the audiences; and of improved distribution of films.

What kind of films do the new African citizens like most? The accent is clearly on action. The oversubtle or talky film won't have much appeal here, not for quite a while. Our Westerns are decidedly popular, old or new. Among more recent films, "Ten Commandments" and "Helen of Troy" have been boxoffice favorites. In Ghana, I saw "Helen of Troy" turn up one of the most wildly enthusiastic, standing-room-only audiences I've ever seen anywhere.

In Nigeria, a cabinet minister told me that he wished the United States would send his country a greater variety and diversity of films than Nigeria receives at present. He said that the only United States films he and his family have seen are Westerns, and that his four-year-old son, a fan of Westerns, usually greets him with "Daddy, stick 'em up!" He felt that this might possibly be too much of a good thing.

Celluloid by the Bale
The African audience, I found, wants quantity, not merely quality, in its filmgoing. Although the open-air theatre has only one screening a day, around 9 o'clock when the sun is down, the audience insists on double features—the longer, the better.
It also demands a change of bill at least a few times

when things weren't going the way she wanted can't have been easy to live with.

In the age of chivalry, matters improved. The romantic Arthurian hero with his knightly purity and shining armor seems to have evoked a new kind of heroine. Queen Guinever is a fair sample. She is King Arthur's wife and Sir Lancelot's lover; though not apparently his mistress, even with Arthur away at the wars. On the death of Arthur, Sir Lancelot quite understands when she calls the whole thing off and takes the veil. Not to be outdone, he becomes a priest.

whole thing off and takes the veil. Not to be outdone, he becomes a pricest.

It is like that with most of the Arthurian legends. The knights all have their loves and are always fighting fiercely over them; but the girls are as wistful as golfing widows, and you gain the impression that what the boys are really after is not sex, but plenty of sound, knightly excuses for riding off to slay giants, dragons and one another.

It was not until the Renaissance that heroes began to be recognizable as human beings. They were still knightly, of course—most of Shakespeare's heroes are kings and princes—but you no longer feel that sex was something that only peasants knew about. Chivalry, once a code of ethics, was becoming a code of manners. By the time of the Restoration, heroes were shedding inhibititions right and left, and admitting with shameless leers to the basest motives. Husbands were being cuckolded, virgins were being abducted, fortune-hunting was rampant.

Romantic Two-Timers

being abducted, fortune-hunting was rampant.

Romantic Two-Timers

But these heroes were still gentlemen, "blades"—Lord This. Sir Toby That—and their behavior, however questionable, was still courtly. The ladies obviously enjoyed the change and played-up magnificently. "Fie, sir! A pox take you for a wenching rascal!" A good time was had by all. And with the great comedies of manners, heroes acquired wit as well. When Garrick wrote of "heroes and fine gentlemen" the only distinction he was making was between leads and small parts. Even footmen had to be gentlemanly then.

The Industrial Revolution and the 19th century changed all that. The image of the hero fragmented into new stereo-

The Industrial Revolution and the 19th century changed all that. The image of the hero fragmented into new stereotypes—Victorian father figures like Mr. Rochester, paranoid romantics like the Count of Monte Cristo, and poor but honest orphans who achieved distinction through nobility of character. Of these insufferable prigs, Mrs. Craik's John Halifax may well have served as an inspiration to Horatio Alger. And along with it all went Tennyson's Arthurian revival, Little Nell and the shade of Sir Walter Scott Walter Scott.

Walter Scott.

No more wenching. The Round Table was back. Heroines agonized and languished. David Cooperfield moralized. It was the day of the character men. Of this contury's two great hero innovations, one was a boy, Huckleberry Finn; the other was the first private eye, Sherlock Holmes, Holmes frankly didn't like women. He didn't dislike them though. He just couldn't be bothered with them. Sex was bad for thinking.

It took a long time for motion pictures to wade through the heros of the past—the sufferers, the protectors, the

a week, if not every night. Nobody wants to sit through
the same double feature two nights in succession. But
avid moviegoers will return again and again to see re-runs
of films they like. In French Equatorial Africa I was
told that one film had been re-run 164 times—and that
one all-out fan had paid to see an American western 59
times. It was, I gather, his favorite.

When you attend a screening in Africa, you feel the
same vociferous zest for the movies—almost any movie
—that we experienced in our own country a couple of
decades ago. They cheer for the heroes and their dis
dain for the villain doesn't stop with a polite re-ro-try.
The audiences tend to throw so many Coke and beer
bottles at cinematic villains that most open-air theatre
managers have put up wire mesh screening over the pit
for the general welfare of the place.

Indian Films' Advantage

Africa is becoming the film-crossroads of the world. Indian films, although they are not dubbed in the accustomed French or English language for Africa, are very popular there. The tendency of Indian films to run long adds to their popularity, rather than reducing it. Moreover, African audiences feel they can identify with the hardships and hazards and hopes of Indian life as they see it in these films.

The Soviet Russians have been pushing the export of their motion pictures to Africa, although without great success so far. Most Africans consider their films too slow, preachy and monotonous. They come to see a story acted out as in real life, not to hear a message hammered home.

hammered home.

nammered nome.

This should encourage us because message-sending and doctrine-preaching has never made headway in United States films. Our films set out to entertain, and in the process of entertaining. Africans get the sense of a nation that is free and a people who are independent and able to speak their minds, even in criticism of their own Government.

But if our films are more popular than Russia's in Africa, it is still a tenuous victory, a victory created by Russia's dialectic foot-faults rather than by our imaginative efforts to get the best of American films to that

continent. I know the beneficial effect that such a film as "The Defiant Ones" or "The Adventures of Huckleberry Finn," or any number of top American product, would have in Africa. They would show, not preach, our underlying concepts of brotherhood. continent.

Africa is by no means in slow motion as it emerges from the bush and veldt into the 20th century. It is in hectic, often violent motion. What drives and inspires the new Africans is to see the world and learn about the world. And what better way is there to see how other people live and are, than through the motion picture?

picture?

I can think of no better instrument than the motion picture by which America can reach out its hand in encouragement and friendship.

swashbucklers, the gallant self-rencuncing knights, the gentlemanly cads. When, in 1935, James Cagney in "Public Enemy" slapped Mae Clarke in the face with a grapefruit, people were relieved. I think, as well as startled. The age of chivalry had ended so very long ago, but nobody before had cared to hint at the fact so broadly. It was quite a breakthrough.

And now the knights are back again in "Camelot." Oh well, never mind. Maybe some of them will take time out to see "The Apartment."

I'll Never Forget

By GEORGE OPPENHEIMER

When Horace Liveright produced "Dracula" in its stage version, he planted a doctor and a rurse in the rear of the house for any hysterical members of the audience. He also employed, in the Atlantic City opening, a Great Dane who was to be made up as a werewolf. The great scene came in a dark study when the dog was supposed to make his awcsome entrance through a secret panel and advance on the beleagured heroine. Right on cue the Dane entered, his teeth treated with luminous paint and a couple of fangs put in for good measure. There was a terrified gasp from the audience and a couple of hearty screams, while the doctor and nurse strained forward eagerly to be of service. They never got to do anything. A roar of laughter interrupted the horror. The dog emerged fully and was the happiest werewolf that ever lived, his tail wagging like mad. P.S.—He lost the job when it opened in New York.

In 1934 Goldwyn was making a big spectacular musical with Eddie Cantor called "Kid Millions." One of the scenes was a huge minstrel show and involved all the Goldwyn girls, Unfortunately there had been a big party the night before and a great many of the girls had good-sized hanzovers. One of them, in fact, was missing. They hunted for her everywhere, since they were all ready to do the number and time meant money—lots of it. Finally a touch unit manager found her asleep behind some scenery on the sound stage. Infuriated by all the delay she had caused, he shook her until she woke up.

"Get on that stage." he ordered angrily. "Do you realize the money you've cost Mr. Goldwyn?"

The girl looked up at him with her large beautiful eyes.

The girl looked up at him with her large beautiful eyes, yawned and said sweetly, "Let's not talk shop."

Finally, for good measure, Vincent Sherman once directed a picture that I had written and so distorted it from the original that some wag on the Warner lot, tired of my wails of pain, christened the movie, "Sherman's March Through George."

Putting The Pieces Together

Seasoned Show Biz Boswell Details Travail Of Writing Authentic Biography

By MAURICE ZOLOTOW

"It is as difficult to write a good life as to live one," Lytton Strachey once said. It is particularly diffi-cuit, I believe, to write a good life of an ac-



Maurice Zolotow

Mauric human beings.

The "good life" seeks to convey the nature of the personality to paint a portrait, first of all. But more than that, the "good life" will show us the hero against the brokground of his time; the forces of society and his psychology that formed him; and the inner dynamics of his character. The author distills from the mass of materials the meaning of a particular human life he has undertaken to render. Therefore he not only paints the portrait, but he shows us how the figure on the canvas came to be, how it grew, changed, developed, mutated. He will critically evaluate the hero's work as well as his life.

To set cown some of the essentitions of the contract of the essential contract of the contract of the essential contract of the essen The "good life" seeks to convey

evaluate the hero's work as well as his life.

To set cown some of the essential qualities of good biographyfrem Plutarch, Suetonius, Boswell to Strachey and Maurois—is to recognize how tew out of the great number of theatrical life stories published each year even aspire to fulfill these essentials of biography. It is not that such books fail in attempting, but they evade the challenge, usually by employing the autobiographical form. In it is vay, there is no need to understand a life, to evaluate to chait an evolution, to describe the inner meaning of a human drive, one does not have to assemble a variety of data, to solate opposing the year, and the part ait of the artress and outline the cultural environment in which she torks out for amilitiers.

Show Biz Biogs

The show business autoble cra-ci, was reid to one or the mean-tial mass actions of this popul-ical properties of this popul-ation, usually with a desire to action in terms of makes to the first terms of the first terms o

Letton Strachey lame events at the time they were Letton Strachey large and to the write a good life of an actress or actor. When it is authentic, theatscaled biographics of sitting down and pouring out phy does not differ in technique from biographics of sitting down and pouring out phy does not their hearts in letters. If they wish consolation in a time of troubles nique from biographics of their hearts in letters. If they wish consolation in a time of troubles of seen at 1s. statesmen or scientists.

Statesmen or scientists.

The words on the telephone are injects the greater than the witer who is trying to travel alysis, and the The words on the telephone are injects together lost formers.

feature writers.

She is interviewed in the daily press. The fan masazines publish long, detailed and often imasinary essays about her love life. The columnists tell us of her thoughts and sensations, her current artistic problems, her private life, her with remarks which are often concocted by her pressagent, and they report anecdotes, both trifling and significant, about her experiences with directors, producers and acting colleagues.

MM Myth—the Sex Symbol

MM Myth-the Sex Symbol

The national magazines assign researchers and writers to dig into her past and glowingly paint her present. And now a myth begins to be formed about her. Gradu-ally it crystallizes and finally hard-

cns.

In the case of Marilyn Monroe, it was the nexth of the sex symbol, the nucle calendar model, the beauti al-bat-dumb blonde, given to oking naive but wicked jokes. "I don't so in tor sunpathing. I like to be k blonde all over." A cort of Lorelet Lee character-which incidentally Miss Mon or claud to perfection in Howard Howk' sushed version of "Ger idnant Prefer Blondes."

There is, in one of my filing

d tain events at the time they were tain events at the time they were language in sonality and almost defies you to capture her alive and take her house their friends and lovers. Being creatures who express themselves by means of their bodies and their speech, they are not in the habit of sitting down and pouring out their hearts in letters. If they wish consolation in a time of troubles for to share a joy with a friend, there is always the telephone are around and they may call Holly-around and they may travel to december to the writer who is trying to travel to backwards in time and space to do resurrect the fragments of a life. The words on the telephone are the writer who is trying to travel to backwards in time and space to for backwards in time and space to the writer who is trying to travel. The words on the telephone are the writer who is trying to travel backwards in time and space to the writer who is trying to travel. The words on the telephone are the writer who is trying to travel to backwards in time and space to the writer who is trying to travel to the writer who is trying to travel. The words on the telephone are the writer who is trying to travel. The words on the telephone are the writer who is trying to travel. The words on the telephone are the writer who is trying to travel. The words on the telephone are the writer who is trying to travel. The words on the travel to the writer who is trying to travel. The words on the travel.

is that they may be remembered in some vague sort of way. See No Diaries, No Nothin' Nor do actresses, alas, keep journals and diaries or mingle so citally with persons who keep journals and diaries. Mary Astor is an exception, of course, and not only in this respect, for she has some literary skill and wrote her autobiography without a ghost and has published a novel recently. Ruth the Chatterton is another literary actress; two novels to her credit.

After the actress has achieved her identity and made her first success in a play or a movie, when in other words, she is already completing the process that changes her from the girl or the woman in whom disturbing dreams and desires have been seething, into the mysterious entity; the star—why then, she becomes a subject of interest to newspaper reporters and feature writers.

She is interviewed in the daily press. The fan magazing.

tand—each of them experienced somebody different.

Putting the pieces of conflicting information together—making the ifgsaw pieces assemble themselves into a recognizable human portrait, psychologically valid and sociologically true, is a terribly hard business. You will, as I did, seek the 'truth' from Miss Monroe herself, but here again, the self-dramatizing genius of the actress comes into play, above all in an interview situation, and so now you have additional pieces that suddenly do not fit into the scheme that had seemed to be emerging and you are not only back where you started from but in a much more disoriented state.

I had begun collecting fragments

oriented state.

I had begun collecting fragments about Marilyn Monroe back in 1952—or rather the pieces accumulated almost by themselves, rather like the nacreous layers that grow up around the little sandy grain of irritation in the oyster's belly. In my case the little grain was an almost unbearable itch to find out who. Marilyn Monroe "realig" was, how she had become what she was, and where she was going.

The class discovered by the says of the set says of the says of th I had first seen her, face to face,

'But It Also Rained Across The Street'

The weather, Lent, pre-Xmas, the economy, anything and everything has been a time-honored show biz excuse for poor business. When an RKO theatre manager once submitted a report blaming the weather for the bad b.o., RKO prexy Sol A. Schwartz (who knew how well his opposition had done in the same town the same week), wrote back, "But it also rained across the street." This reminded a vet legit showman that Al Woods once wanted to know why one of his shows was faring so poorly in the West End. The proper London manager told him, "Well, the King is sick and people aren't of a mind to go to the theatre." He and his house manager walked down the Strand and looked in on "Funny Face" where the Astaires were standing them up. Woods querulously observed, "My, don't all these people know the King is indisposed!"

Nothing Is Necessarily So; Aphorisms Are For The Birds

By HARRY RUBY

A slogan is not necessarily a principal—which can also be said about mottoes, maxims, aphorisms, adages, apothegms, etc. In other words, if other



Harry Ruby

Sarily so!

When I say
I don't agree with some of the
things that were said, just because
they were said by great men like
Shakespeare, Emerson and Dickens,
to mention just a few, I expect
some one to jump up and yell;
"Who are you to not agree with
those great men?" Who must I be
to disagree with them?

Let's start with something that
was said by the great Dr. Samuel
Johnson: "Public acceptance is the
final test of literary excellence."
Oh, yeah? Evidently the good
doctor never got to read "Forever
Amber." And it's a cinch he never
heard a song that was a big hit a
few years ago. entitled: "You're
Nothing But a Hond Dog."

The man who said "Early to hed.

Nothing But a Hound Dog."

The man who said "Early to bed, early to rise, makes a man healthy, wealthy and wise," left town right after he said it and hasn't been seen—or heard of—since. A wealthy industrialist I know, whose name must be withheld, never gets to his office before 2 p.m. Ite hits the hay way after midnight and sets his alarm clock for 11 am.

Irving Berlin, the Babe Ruth of songwriting, rarely ever gets up before noon. An uncle of mine, whose name must also be withheld, got up every morning at the crack of dawn. He had trouble writing his name, and passed aw; y recently owing me \$14.

I cannot remember the name of

recently owing me \$14.

It cannot remember the name of the savant who said "Every age" has its compensating features," but I do recall the name of the fancel Roman philosopher, Lucius Senter, who hit the foregoing saw on the lead with his saying: "Old are is an incurable disease." See what I mean?

You still hear people say: "A

believed "An apple a day keers the doctor away." He was fooling around with a doctor's wife—and believed that by eating an apple a day he'd never be found out. However, one day the doctor came home unexpectedly and the philanderer learned his lesson the hard way: The doctor used his scalpel for purposes other than surgery.

Balbh Walde Experson the law

and think by are the eternal verities in pill form, many of the thinking for us but they are not necessarily so!

When I say I some of the id, just because

And why was there so much op-position to Thomas A. Edison's phonograph record. And how come Leonardo di Vinci nearly got his brains knocked out when he showed his fellow-Florentines his design for a thing called a water closet? (Lest my millions of read-ers think this is another Jack Paar gag which it sounds like, I hasten to point out that it is true.)

Now let's mention some of the saying that are necessarily so . . . like, for instance, Shakespeare's "The evil that men do lives after them; the good is off interred with the bones." Alas! how true that

the bones. Ands: now that the one is!

I have yet to hear anybody talk about the time I helped an old lady across the street on a cold and rainy day on Broadway and 42d Street. No one ever talks about this thoughtful and unselfish deed, but

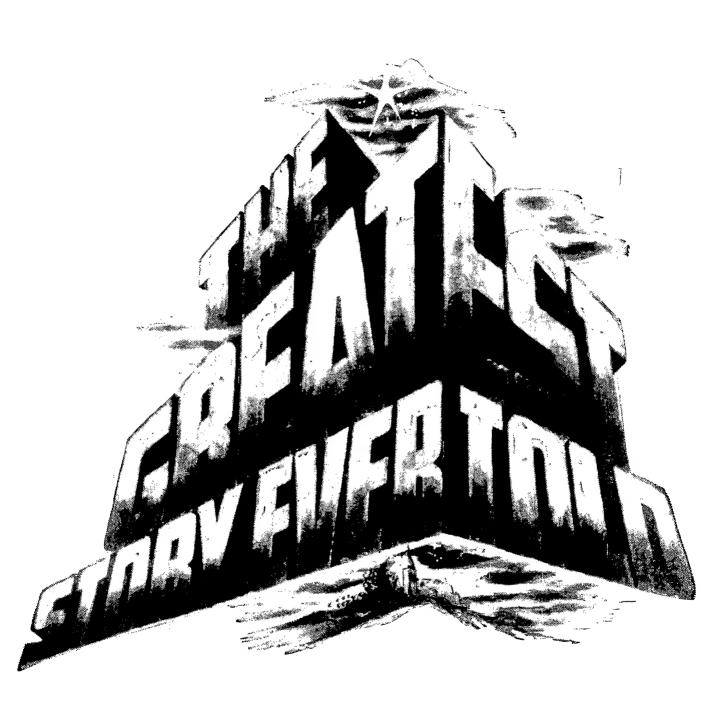
Back in 1931, while playing sec-Back in 1931, while playing second base for the Washington Senators in an exhibition, game against the Baltimore Orioles. I loused up a double-play. This, I will never hear the end of. No one ever considers that there might have been extenuating circumstances. (AI Schacht, who was ceaching at third in that game, made a reputation for himself telling that sad story.)

An Original Harry Pub.

An Original Harry Ruby

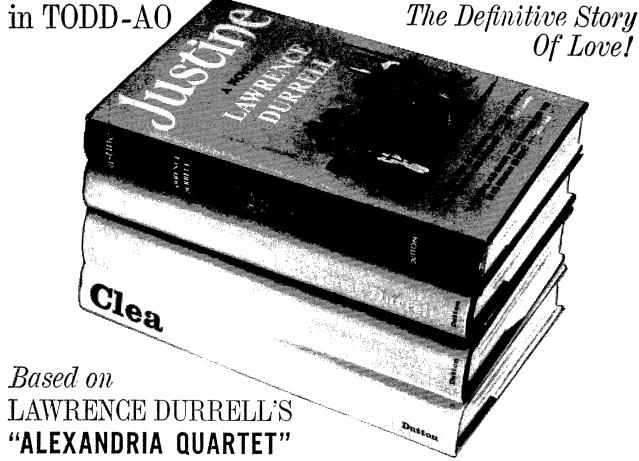
An Original Harry Ruby
Another saying that is on axiom
is Benjamin Franklin's "Fish and
nouse guests begin to smell after
three days." And "eave" us not
love out Osear Wilde's "It is alte do our worst work." And one
that I made up which I am sure
will some day be credited to someour dens accountable to the

A GEORGE STEVENS PRODUCTION



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From 20th, of course!

RODGERS and HAMMERSTEIN'S

STATE STATE

in TODD-AO

STARRING

PAT BOONE

* * * * * * * * *

AND A GALAXY OF STARS

Produced by CHARLES BRACKETT

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The Musical of the Century from 20th!



ANNOUNCES

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PETER

STARRING IN THE TODD-AC PRODUCTION OF

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A Hollywood Rancher's Travail With With 'Dousers' and 'Witchers'

By CLAUDE BINYON

This is a factual account of my search for water. You may ask why such a report appears in Variety, a publication concerned with show business. The answer lies in your question. Show business is people, and people cannot live with-

people, and people cannot live without water.

In 1947 I bought a ranch near Los Angeles, 60 miles to the north as the California car flies. On it was a fine water well, pumping more than 550 gallons per minute and irrigating 58 acres of pasture and alfalfa with fluid ease. Next I acquired a herd of registered Aberdeen-Angus cattle, and they ate the crops and drank the water and I shared the water and attained ate a few of them.

But as the years passed the rains producing less than 100 gallons per minute. The sprnikler system would not function, and my alfalfa and pasture died, and my cattle and I had a problem. It was a time for action; a time, as I was to learn, for weird, mystic action. I had to locate what is known as a douser, who in turn would locate water beneath the ground for me. I found such a man by telephone, and he came to the

in turn would locate water beneath the ground for me. I found such a man by telephone, and he came to the ranch by appointment. He stepped from his car and walked toward me; a man beyond 60, wearing khaki knickerbockers and wool stockings and high shoes and a khaki Norfolk jacket. He had a round face and a round khaki hat, and he was carrying a large, Y-shaped contraption of brass tubing.

"We will go inside." he said," and you will show me map of your ranch. I will locate the water on the ap. This will save much walking."

map. This will save much walking."

This seemed idiotic to me, but I had been told it is not good to argue with a douser. So we went into the house and I gave him the map, which he spread before him on a table. "Now I will need a thin thread," he said, "and a button." I said nothing, just got thread and abutton. He tied the button to one end of the thread and dangled it over the map. As he moved it about the button sometimes circled, or swayed back and forth or up and down. I watched, fascinated, and started to light a cigaret. a cigaret.

a cigaret.
"Don't light the cigarette." the douser said sharply,
"If you do I will be dead on one minute." I blew out
the match. He made marks on the map as the button
gyrated, and finally he pointed. "Here is where your well
will be." he said. "Now we will make sure by checking
on the spot." Mutely I followed him out of the house
and into his car. He started driving toward the spot he
had marked on the map.
"Do you see many driving squeeze up hore?" he saided

had marked on the map.
"Do you see many flying saucers up here?" he asked as he drove. I said no, I hadn't seen any. He asked if I ever looked for them. I said no, and he shrugged as if to say that was why. "Last week a big flock of flying saucers came in from the ocean over Santa Monica and circled ail around. The Air Force planes went up to chase them but the saucers made monkeys out of them and flew back over the ocean. They started circling over Santa Monica again, but the Air Force was tired and didn't go up because they knew they couldn't catch the saucers anyway." saucers anyway.

He stopped the car, for the water," he said. "Here is where we will check

Douser Becomes a Flipper

Douser Becomes a Flipper

We stepped out of the car and started walking, he with his brass tubing held out in front of him. Suddenly the tubing flipped downward, and he drew a line in the dirt with his right shoe. "The water starts here, just as on the map," he said. He continued walking, and the tubing suddenly flipped upward. "Here is where the water ends," he said.

"Get a large rock." I got a large rock, of which we have plenty, and he placed it in the center of the lane he had marked. "You will drill here," he said, "to a depth of 400 feet. You will get 600 gallons of water per minute, and it is understood that I get \$1 per gallon per minute for the average after the well is drilled and pumping." I could only agree, and we walked back toward his car. pumping." I c

"I am sorry about your cigaret," he said. "But if you had lit it, it would have killed me in one minute."

"I understand." I said, although I didn't. He said:
"I used to smoke 20 packages a day until I got nicotine
poisoning. I realized that I was dying, and cured myself
of the poisoning, but this has left me allergic to cigarets.
One breath of smoke will kill me. I have also cured
myself of cancer, tuberculosis and pneumonia after doctors
had given me up."
"That, wonderful." I said, gutting into his car. We

myself of cancer, tuberculosis and pneumonia after doctors had given me up."

"That's wonderful." I said, getting into his car. We drove back toward the house and I eyed him curiously, "How long have you been a douser?" I asked.

"Four years," he said; "bit I have been many things before that. I have been a pre-birth sex predictor, a finder of lost persons, and a recoverer of lost things." He held up his brass tubbing with one hand as he drove, "But always with this," he said.

He stopped his car in front of my house and I got out. "You owe me \$50 deposit." he said, so I gave him \$51. "I am sure," he said, "that you are an honorable man and will let me know about the well."

"I will." I said. That afternoon I called a well driller In Bakersfield, and when he came to the ranch and I showed him the rock in the field. "We will drill here," I said, "and at 400 feet you will hit 600 gallons of water per minute."

"Oh, you had it witched," said the driller. "No." I

"Oh, you had it witched," said the driller. "No." I said, "I had it doused." The driller thought for a moment. "In that case." he said, "I should just drill a test hole. That will cost you only \$3 a foot."

"Why should we just drill a test hole?" I asked.

"Because I don't have any faith in dousers," said the

You Can't Live Without Water Vet Showman's P.'s & Q.'s For Future B.O.: 4 T's, 4 S's & 4 P's

Film Exhibitor-Distributor-Producer Reviews How the Industry Has Been Moulded and Remoulded In the Past 10 Years And Proscribes Savvy Pattern for Future

By ARTHUR L. MAYER

Four Ts have shaped the movies' past. Four Ss dominate their present. Four Ps constitute their best hope for the future.

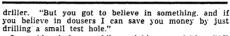
future.

In the last 10 years motion pictures have been moulded and remoulded by Television, Trust decisions, Tax laws and the Temper of the Times. Television confronted the theatres with an unprecedented form of giveaway competition. It cut attendance in half and in the process eliminated a large percentage of exclusively escapist-minded entertainment seekers, thus enabling picture producers to aim at more sophisticated audiences sometimes with excellent results and sometimes not so estimable.

estimable

estimable.

The Government victory in its antiTrust suit against the major picture
companies, destroyed the industry's established methods
of conducting its business. As a consequence of compulsory
theatre divorcement, the introduction of competitive bidding and the elimination of blockbooking, the number of
features produced annually fell from over 400 to approximately 200, production and distribution costs soared like
sputniks, carrying in their wake the twin diseases of higher



I considered for a while, weighing my faith. "All right," I said, "just drill a test hole."

right," I said, "just drill a test hole."

Six days later the driller came from the field to my house. "I have drilled 400 feet," he said, "and you have a dry hole. "What do you want to do now?" I had no idea. "What would you suggest?" I asked. He said: "First give me \$1.200 for the dry hole." I wrote a check for \$1,200. "Now," he said, "I think you should forget all about dousers and hire a witcher. A witcher will find you water."

"How is a witcher different than a douser?" I asked. "A witcher," said the driller, "doesn't do crazy things with maps and threads, like he was a magician. He just goes out in the fied with a crotched willow twig and finds water. He's a plain fellow, like you and me, except that he has this gift."

water. He's a plain fellow, like you and me, except that he has this gift."

"Well," I said. "I sure need water. Do you know a witcher?" The driller nodded. "He works in a bakery," he said, "so he can only come up here Sunday. I'll bring him up, and he'll witch for you. If we don't hit water where he says, you don't have to pay him."

"That sounds very fair," I said. The following Sunday the baker came up with the driller, and the back of the car was loaded with forked twigs. The baker-witcher was a dark-haired man, of medium height, seeming almost normal until he spoke. "I carry so many twigs." he said." because I get too much action. When I walk over water they flip around so fast they break in my hands. I could work without the twigs, with my bare hands feeling the water down below, but people would think I was crazy." He held out his hands, palms down. "There's water right here." he said. I told him he was standing over our cesspool. He frowned at me and asked where the douser had told us to drill, and we took him to the dry hole. He walked back and forth with his forked willow twig or a while and then asked: "What did he say you'd get?"

I told him the douser predicted 600 gallons per minute.

for a while and then asked: "What did he say you'd get?"

I told him the douser predicted 600 gallons per minute
at 400 feet and he chuckled tolerantly. "He should have
told you 65 gallons per minute at 700 feet," he said.
I told him that wouldn't solve my problem and he nodder
sagely. "The trouble with dousers," he said. "is they
get delayed reactions, and this makes them very confused.
I'm not saying anything against dousers, but I wouldn't
trust one to find the Pacific ocean in broad daylight,
standing on the beach. Now I'll find water for you."

standing on the beach. Now I'll find water for you."

He finally told me to place a large rock on a spot only
30 feet from the house, "You will get 800 gallons of water
a minute or better at 586 feet." he said. "And to show
you I'm not doing this for the money, don't pay me
anything until you hit the water."

"How much should I pay you after I hit?" I asked.
"You really need water." said the witcher.

"You I laid.

"Yes." I said. "In fact, you're dead without water," said the witcher,

"Just pay me what you think it's worth not to be dead," said the witcher.

Monday the driller started drilling, and I went back to Los Angeles to earn some more money for the drilling. Tuesday night he phoned me. "You have kind of a problem," he said. "At 156 feet I hit oil. What should I do now?"

I do now?"
"I don't know," I said. "What we really need is water. Do you know somebody who can find water for us?"

He was silent for a while. He could afford to be silent, because he had placed the call collect.
"There's a fellow who drives a school bus." he said finally. "He's a witcher, too, but he works with a crowbar. He walks along with this crowbar balanced on three fingers, and it moves around and up and down and tells him where the water is, and how far down, and whether the drilling will be hard or easy."
"He sounds like the man we're really looking for." I

"He sounds like the man we're really looking for," I id. "Bring him up."

So we are drilling again, in a spot located by the witcher with a crowbar. I can only defend my part in this with a flat, irrefutable statement: you can't live without water.

film rentals and higher admission prices. At least 400 of the old four-wall theatres have been forced to close, ruining a large number of the very exhibitors in whose behalf the good judges thought they were intervening.

behalf the good judges thought they were intervening. Independent production stemmed partially from the inability of the studios to retain their stables of contract performers under these new conditions and partially from our strange Tax laws under which 90% of what a man earns as a salary, if he is in the highest bracket, goes to the Collector of Internal Revenue, but only 25% or event less if he holds stock in an enterprise and sells it at a profit. Hollywood's top money makers scarcely required their financial analysts or their psychoanalsts to advise them that it would be desirable to cease to be downstrodden wage slaves and to become producers. For better or for worse, probably a little of both, independent production has almost completely replaced major company filmmaking and so-called Hollywood productions are as apt today to be shot in Hong Kong, Hawaii or Hoboken as on the west coast.

Lastly, the transformation in the Temper of our Times

Lastly, the transformation in the Temper of our Times tolerates, almost dictates, a frankness and explicitness concerning the intimacies of sex that would formerly have been regarded as suitable only for stag party indecencies, "The Moon Is Blue" which seven years ago was refused a Code seal, would today be unhesitatingly accepted as a pleasant little bedtime story for the kiddies.

The 4 S's

The 4 S's

As a direct result of these four T developments, movies have entered into their 4 S stage. Spectacles, Sex, Sadism, and Stars have become the prime ingredients in their boxoffice appeal. Of course it is not necessary to have all four. Combine any three or them and you have a blockbuster of "Ben Hur" or "Ten Commandments" proportions. Indeed, the presence in any picture of two Ss constitutes a reasonably safe insurance policy. "Butterfield, 8" has Liz and lust. "Solomon and Sheba got by on a maximum of big sets and a minimum of feminine apparel, "Psycho's" tremendous grosses can be attributed to horror and Hitchcock. On the other hand, pictures which rely on only one of the four Ss have a hard road to travel, "The Bramble Bush," for instance, busting with Sex, needed a few big busts to sell it. "Let's Make Love," forfeited with Marilyn Monroe, placed its faith excessively on oldfashioned romance rather than new-fashioned premarital intimacies or postmarital promiscuity.

The 4 P's

The 4 P's

The 4 P's

Looking towards the future, I think we must turn for our salvation to the four Ps: more Pictures, improved Personnel, better Publicity, revised Policies. The industry cannot—unless it is prepared to capitulate to Toll TV and to rely on little livingroom boxes to adequately display fix wares—fail to supply enough Pictures to keep its old exhibitor customers alive and kicking. (If alive, we know they surely will be kicking.)

We have failed and are continuing to fall to recruit fresh, young Personnel. We must attract and train new talent and by talent I mean not only actors, writers, directors and producers but technicians, salesmen and homeoffice executives. Badly as we need new stars, we also need new advertising men and women to tell the world how glamorous they are.

As for Publicity, I do not think I am a nostalgic olderiner when I dismiss our current advertising, exploitation and public relations as far inferior to what prevailed 25 years ago. Where formerly we were ploneers, we are today on a par with drugstores and shoe emporiums. The descendants of the medicine men now look and talk like Madison Avenue commandos.

Finally, it is high time that we reexamined and moderate in the supplement of the medicine of the mean relations and moderate in the supplement of the supplement of the medicine men how look and talk like Madison Avenue commandos.

Finally, it is high time that we reexamined and mod-ernized many of our Policies inherited from nickelodeon

Heritages of Another Era

Must we continue indefinitely to maintain the expense of exchange centres in over 30 cities?

Must we have firstruns followed at a substantially later date by subsequent showings?

Must the value of the bulk of our advertising be exhausted long before our pictures are shown in the majority of theatres?

Must we continue to neglect to produce moderately budgeted pictures, formerly the life blood of the industry? Must we continue to rely for most of our important product on successful plays and bestselling novels both replete with badly digested Freud and well-digested four letter Anglo-Saxon words?

Must we antique as hard ticket attractions?

Must we antique to show such pictures to children?

Must we antagonize the public by trying to merchandise good program pictures as hard ticket attractions?

Must we continue to show double-features when there is a scarcity or adequate product?

Must we put our faith in pop and popcorn rather than in good projection and sound, fresh paint and clean rest-

Above all, one Policy that must be abandoned is our ancient feud between producers and exhibitors. Maybe once upon a time we were rich enough and powerful enough to afford such childish vendettas. Today, however, besieged by television, rising costs and competitive appeals for the public's leisure-time dollars, we can no longer tolerate such extravagances.

For years I have been saying (without anyone paying attention to met that we must all hang together or we wil' ull hang alone. It now appears we must all do a lot mo, than merely hang together. We must push, pull and plan wether or we will all go phifft together.

THE COPY-HOOK

The Whyfor of a Cherished Possession, H.L. Mencken's Symbol of His Youth

By H. ALLEN SMITH

The substitute cleaning woman tried to throw it away today. This. is the second time it has happened. Our regular cleaning woman was halfway to the

PICTURES

garbage can with it when I with it when I caught her and snatched it out of her hands. It is the only keepseke, or memento, that I own and it is probably my most cherished possession: yet possession; yet everybody who



H. Allen Smith

sees it in my office says, "Why in the world do you keep that old thing around here?" It probably cost, originally, 10c or maybe as much as 15c.

much as 15c.

It is a gnarled, fire-scarred, twisted bit of metal called by some a "copy-spike" but known to its former owner, Henry L. Mencken, as his "copy hook." Any newspaper city toom contains a forest of such copy-hooks. This one was the first item released by the Mencken estate following his death in 1956. I inherited it. 1 inherited it.

I inherited it.

It may be an ugly, misshapen thing, but for me it has a fascinating history and a sentimental agnificance. I knew Henry Mencken for 30 years and he yas always a hero to me, and always kind to me, even when I was a dirtyshirt reporter with a residue of moisture behind my ears. I knew about his copy-hook, which stood on top of a bookcase in Mencken's workroom at the famous Baltimore address, 1524 Hollins Street, where he lived all but the first three years of his life and where he died in his sleep. I knew the story of that copy-hook and the reason he kept it always in view when he was working. It was an important symbol to him. working. It bel to him.

lts story goes back to a February morning in 1904 when Henry Mencken, at the age of 24, was city editor of the Baltimore Herald. On that historic morning the greatest fire in the city's history swept dewntown Baltimore and before it had burned itself out, it had de-

Year Ahead Okay

By HAZEL GUILD

Leo Hechstetter, head of Motion Picture Export Assn. in Germany, until his very recent shift to succeed Frank Gervasi as Rome boss of the MPEA, foresaw few clouds for the American film-makers in West Germany for the next year.

to survive through better pictures

Nice fit. Comfortable back. A little pinchy in the bottom, but it this a clicke, but it wouldn't should sell pictty well in the upper middle class income groups to said so often if it were without purchasing on the installment plan.

POTTS

Smith volume not been to the

As for 1960, it proved all the gloom-casters wrong in West Germany, Hochstetter noted, "1959 was what the teurists call a good. summer and movie men say a had summer, with extreme heat. And 1966 was just the reverse," he said. The long rainy summer kept peo-The close to the movie houses.

neted that the MPEA member companies are roughly maintaining the same business level in the German

\$21,000,000) he predicted, and the pattern remains pretty steady in that the MPEA-ers continue to hold about 30% of the German market, with an especially big ap-peal in the urban centres.

"It was brain-fagging and back-breaking," Mencken wrote years 14 was brain-lagging and back-breaking." Mencken wrote years afterward, "but it was grand be-yond compare—an adventure of the first chop. a razzle-dazzle superb and elegant, a circus in 40 rings"

In the month following the fire the young city editor, destined to become one of America's greatest literary stylists and the nation's most flamboyantly acerb critics, made his way back to the blackened and gutted Herald building. Its frame was intact and Mencken

A Memo From Mencken

A Memo From Mencken
He described his adventures during the great fire, and his return
to the Herald city room, in one of
his autobiographical books, "Newspaper Days," published just 20 j
years ago. Shortly after that I
wrote to him and hinted that I
would greatly enjoy having that
copy-hook some day. Promptly
came his reply:
That convhook will become

ame his reply:

That copy-hook will become yours the day I am translated to bliss eternal. I have left orders that my careass is to be stuffed and deposited in the National Museum at Washington. I had planned to ask the taxidermist to put the copy-hook in my hand, but that request is now careled and.

copy-nook in my mana, out that request is now canceled and you will get it in due course. When he died five years ago I was so upset that a month passed before I remembered the bequest.

Ahead Okay

For Germany

Hazel GUILD

Frankfurt.

The decisted itself out, it had depended to his before I remembered the bequest. I wrote to his brother. August, who is a carbon copy of Henry in physical appearance and caustic manner of speech, and told him about the copy-hook.

Back came a letter from August, telling me that the executors of Henry's estate, the Mercantile Safe Deposit & Trust Co, had instructed him to let nothing go however, small—that it would take about a year and a half to wind up the estate. August suggested, however, and the state is a procession of the state in the support of the physical appearance and caustic midded and indeed and indeed and indeed and section of a settled and indeed and settled and set

stroyed a square mile of the business district.

Mencken and his staff, forced to evacuate their own building, went to Washington and used the facilities of the Post to get out a fourpage paper; then they traveled to Philadelphia, 100 miles from Baltimore, and put together the Herald crippled and fire-scarred copyin the plant of the Evening Telegraph for the next five weeks.

"It was hrain-fagging and back-"

August Mencken now had

August Mencken now had trouble finding it. After about a week he wrote to me that he had located, in Henry's workroom, "a paper spike which is made up of a wire spike fixed to a small cast fron base and which looks as if it had been through much worse things than the Baltimore fire." He wondered if this could be my inheritance. By return mail I informed him that it was and he, an amateur cabinetmaker, constructed a neat little crate to hold it and shipped it off to me.

It stands today on a shelf in my August now

—the copy-hook serving as a device through which the old and dying Mencken remembered the glorious time of his youth. Standing there in his workroom where he turned out such prodigious quantities of clambang iconoclastic prose for so many years, it reminded him of 'how full of steam and malicious animal magnetism I was when I was young."

But more to the point, the copy-hook was emblematic of a transition that came to him with the Baltimore fire: it was a sort of badge representing the time when he reached maturity. He said that he had gone into the disaster a hoy, "and it was the hot gas of youth that kept me going." When he came out of it at last. "I was a settled and indeed almost a middle-aged man, spavined by responsibility and aching in every sinew."

Mencken

shipped it off to me.

It stands today on a shelf in my office, not far from a panel containing two photographs of its former owner—a Pinchot portrait he gave me off his parlor piano in 1935, and the last photograph taken of him before his death, sitting beside his famous woodpile in the backyard of the Hollins Street home.

There remains only the need to outline the symbolism of the copyhook. A few months after his death the CBS Radio Workshop did a fine half-hour program, written by Allen E. Sloane, dramatizing the fabulous career of Henry Mencken—the copy-hook serving as a device through which the old and dying Mencken remembered the glorious

The Litmus Paper Man

then cases down into it, somewhat like a test pilot. He pats the chair and nods appreciately.

Smith, you're not here to test chairs.
SMITH

Oh, good. I've hated furniture research ever since an accident I had with a neurotic bridge table.

CARBON

We want you to test a new movie, Smith. You are an average moviegoer, aren't you?

Oh, I'm the average meylegeer. Thee three-point-six movies a month.

POTTS Three-point-six?

Although the final 1960 statistics

Yes, sir. Three in hard top theaters and six-tenths of one in a drive-in.

are not yet available. Hochstetter That drive-in figure is average for a middle-aged man, you know.

CARBON

Who are your favorite movie stars? Male, Rock Hudson, Female, Doris Day, POTTS

market, and will maintain its income of the previous year.

Grosses in Germany for the calless of the moviegoing month. I consume two and a half bags of popcorn, and a year 1960 will thus be about one of them buttered one of them oleo-d, the half dry.

POTTS

POTTS

POTTS

POTTS

POTTS

POTTS

That checks out with the Skouras figures.
SMITH
In the drive-in, I sat three-fiths of a pizza.
CARBON

SMITH The other two fifths I break into small pieces to mark a trail back

to my car from the restroom.

POTTS What kind of car do you drive SMITH

A compact Ford. Oh, a Falcon?

POTTS

On, a Faicon7

No—a Fairlane. I had an accident. A Volkswagen got into my trunk and rammed me into a fat lady.

POTTS

Well. Smith, there's no doubt you're an average moviegoer, so we want to get your reactions to this production.

SMITH

(shruas)

Anything Mr. Sindlinger wants me to do—that's what I get paid for.

POTTS

Yes. Sam—give Mr. Smith the titles first, see which one he responds

CARBON

We've got several titles, Mr. Smith—and we want you to decide which one we'll use. "The Cowboy and The Sexpot" . . . "The Sexpot and The Cowpuncher" . . . "The Sexpot and The Cowpon and The Sexpow" . . . or "Sink The Bismarck."

POTTS

Which one of those tweaks you?

SMITH

Well—as a family man—I'd like to see something with "sex" in the itle, but I wouldn't let my children go. If you don't mind a suggestion—
POTTS

Certainly, certainly—that's why you're here.

SMITH

Well—a good wholesome title that would appeal to me and my

(to Carbon) Write this down. SMITH
Ahh ... mmm ... Yeah! "Punch My Cow, Boy, And I'll Sink Your Bismarck!"
Potts and Carbon look at each other and nod agreement. Carbon writes it down.

POTTS

It's different. Now tell him the story, Sam. SAM

Tes. Now, Mr. Smith—our three leads are played by Rock Hudson, Doris Day and Gregory Peck. SMITH

You don't need Peck.

POTTS
No Peck. Make a note. Call MCA. Go ahead, Sam.

No Peck. Make a note. Call MCA. Go ahead, Sam.

CARBON

Okay, Rock plays both male parts then. He's a cowboy at the turn of the century, and he drifts down to Mexico to find the man who killed his father. When he gets there, he meets Doris. She's a dancer in a cantina and they fall in love, even though her boss wants to marry her. She's afraid of her boss and tells Rock to take her away, so he does. The boss follows them and shoots it out with Rock. The boss gets killed and Doris and Rock go back to the little Mexican town —Bismark—and take over the cantina. And they find out the boss has been the front for a dope ring smuggling heroin to high school kids in San Diego. They wrestle with their conscience—and in a powerful scene decide they can't let a good thing go, so they take over the dope smuggling themselves. That's when Rock's father shows up—he was just pretending to be dead to see what his son would do—only now he's a Government agent, so he arrests his own son. Doris shoots him dead and turns herself in so she can spend the rest of her life with Rock in jail. See? It's a slice of life.

Smith thinks about the stery as they wait for his answer.

POTTS

(finally)
Well, Mr. Smith—?

I like it.

SMITH

POTTS & CARBON (to each other; Jakilaady)
He likes lt!

SMITH Just a suggestion . . .

By all means! Get this down, Sam. Y POTTS . Sam. Yes, Mr. Smith?

I'm just an average moviegoer, you understand . . . POTTS

I'm just an account POF16
That's why you're here, Smitty . . . SMITH

Well, I've seen enough shooting and dope smuggling and like that, so I'd make Rock a prizefighter who likes to paint and he meets this pretty schoolteacher. Doris, in the museum one day and they fall in love and get married and go to Mexico and get in a fiesta and dance and sing and he paints her picture and Rock's father is an oil millionaire who uses the picture on all his calendars from the oil company and she gets to be a famous calendar girl and Rock goes to Paris to paint and forget her, only he can't, so she comes to Paris and they visit Spain and get in a fiesta and dance and sing. Now that's a picture I'd go see.

POTTS

You'd go see that? SMITH

I'd take my whole family, CARBON

SWITH

Positive—and I'm average, remember, Multiply me by 175 million icgoers, you've got yourself a certain success. moviegoers, you've got yourself l a cert POTTS

You can't fight science,

CARBON

No, we can't fight science.

POTTS
That's the picture we'll make Thank you, Mr. Smith, and what do

Oh. Mr. Sindlinger will send you his bill. I just work on salary.
POTTS
Well, I'd like to give you a little something extra—
SMITH
No. no—I've enjoyed this, thanks. First location job I've had in our years

four years.

Location job?

SMITH

You know, like when you travel. For four years now. I've been stuck in the office in St. Louis, guinea-pigging canned peas... soft candies ... neckwear..., surgical dressings and like that. I've enjoyed getting

POTTS When was the last time you got away? SMITH

Four years ago—when I was sent up to Detroit. I did the guinea-piggin' that put the Edsel on the market! BLACKOUT

A THOUGHT ABOUT FRIENDS

By RUBE GOLDBERG

Last year I received the Banshees award which is a Hearst citation for work in journalism. The occasion was a luncheon in the grand ballroom of the Waldorf in New York. I had prepared a fine speech of acceptance. After



red a fine speech of acceptance. After being introduced by Bugs Baer, the master of ceremonies, I looked into the friendly faces of the 1,200 guests and all my fine words of appreciation suddenly evaporated. I was left with a lump in my throat that squeezed the life out of all my well-turned phrases before they had a chance to turn.

But in the sputtering incoherence of my expression of thankfulness I said something that brought a round of applause and was later repeated as

Rube Goldberg

of galloping emotions. But what I said went something

Ilke this:

I always wake up in the morning mad. I am mad at Khrushchev, I am mad at Castro, I am mad at a frenzied radio announcer who gleefully announces bad weather in Phoenix, Arizona, and Bergen, Norway. I am mad at the slippery rug in the bathroom, I am mad at politicians who promise to feed the starving and clothe the naked all over the world in no time at all. I am mad at a button off my favorite shirt and I am mad at my wife for dialing a friend on the telephone at the early hour of 7:10 a.m. when she knows full well that the friend doesn't wake up till 11.

up till 11.

After sober reflection I still believe that the proper way to wake up is to wake up mad. It gives you an incentive to do something during the day to make yourself a bit happier. You have somewhere to go with your disposition. By the afternoon, having disposed of your own troubles and those of the world, you are ready for a few cocktails which are bound to make everything around you look pretty rosy. You have forgotten most of the things that made you mad in the morning.

But there is one source of my morning anger that I find increasingly difficult to overcome, the obituary page of the N. Y. Times. I feel a compusion to turn to this page every morning even before I look at the weather or read my favorite column in another paper telling what Zsa Zsa Gabor thinks of the situation In Leopoldville. I turn to it like a dipsomaniac grabbing a bottle of strong rum knowing that it is bound to bring him grief and disillusionment.

I first look at the ages of those who have shuffled off this mortal coil. The figures are strangely varied, running from about 24 to 95. There are seem to make no impression on the about the circumstance of the property.

graphical grave and.

After I have posted these varied ages and taken some satisfaction the fact that the grim reaper is not necessarily partial old age. I look for names of people I know. As the years pass with their increasing speed I find more and more of these names—those whose friendships I have cherished and those with whom I have been less familiar—some in large type, some in small type, and others with barely a mention.

'Wrong Man Again!'

Oliver Herford, a noted wit of his day, would stop at the bulletin board in the Players' Club and read the name of a member who had just passed on. He'd in-variably walk away muttering, "Wrong man again!" It's always the wrong man with most of us.

always the wrong man with most of us.

I sometimes wonder whether I haven't more pals who are dead than those who are alive. When I am called upon to be a pallbearer I acquiesce with a slight feeling of shame. Why am I, normally active and strong, asked to stand in superior smugness before the bier of a nice guy who has as much right to be just as active and strong as 1? Why do I presume to hang around in front of a house of worship or a funeral parlor after the inadequate services and visit with friends of the deceased and talk about baseball and war and politics with hardly a mention of the star of the proceedings? The fact is we really can't think of words that will do him justice because words on such occasions are hollow and meaningless.

Ingless.

There is much ado in this country today about people who are afflicted with the infirmities of old age and unable to cope with the financial responsibilities of daily living. Both political parties are trying to outdo each other in making it easier for the aged to slide gracefully into the winter of their lives without being engulfed in the snows of poverty and despond. Social security, medical aid, pensions and all kinds of therapies including square dancing. The vacuum of financial inadequacy is being filled.

Rapidly Growing Bankrupt

But nothing is said about the gentleman who is financially sound and physically hearty but who is rapidly growing bankrupt in close friendships. He, too, needs a pat on the back. He needs to look into faces that reflect his own lust for living over a period of years. He looks around the table and sees nothing but strangers. He is alone in the company of ghosts.

My indignation over this utter disregard of the man whose friends are marching over the bill in seather.

My Indignation over this utter disregard of the man whose friends are marching over the hill in sombre formation is not entirely objective as you have probably guessed by now. I am up there in the 70s myself where the laughs are spread rather thirly by the politicians and the do-gooders. They can replenish older people's bank accounts, feed them vitamins and revitalizers and lull their harried spirits with classical music. But they cannot stop the erosion of diminishing triendships.

So we must try and do something about it ourselves. There is no other way. Perhaps we can make new friends. Perhaps we can turn to religion or keep busy with fresh diversions.

But, most important of all, we must try not to dwell too much in the past. We must look ahead, not back. Tomorrow there will be another co-ktail hour when we can grow mellow and contemplate the good things in life. Yesterday is gone. Tomorrow can always be ours,

The Big Stake in Paperbacks 280,000,000 Annual Sale

By WILLIAM C. LENGEL (Editor-in-chief, Fawcett World Library)

This year, 1960, marks the coming of age of paperbacks

It was just 21 years ago that Robert DeGraff started Pocket Books with 10 titles. His output for the year was only 34 titles. The average print order was 10,000 copies, as contrasted with

was 10,000 copies, as contrasted with today's minimum print order on mass market paperbacks of 150,000 copies. In 21 years, a shoestring investment of \$30,000 in Pocket Books has grown into a multimillion dollar industry. In 1959, some 230,000,000 paperbacks were sold.

were sold.

Naturally, the immediate success of Pocket Books brought a host of competitors, the first being Avon, followed by Bantam, New American Library, Dell, Popular Library, and sometime later by Fawcett. Some 30 new companies in all entered the field.



Bill Lengel

Paperback publication is not new in this country. As far back as the 1820s American publishing houses brought out paperbacks, but the life of these ventures was fairly brief.

paperbacks, but the life of these ventures was fairly brief. In 1841, enterprising newspaper publishers brought out paperbacks as special supplementary features. These supplements were printed in book form, but were unbound and distributed under newspaper mailing rates.

But in 1845, when the Post Office ruled that these unbound books were not entitled to newspaper postal rates, this venture came to an end.

Another, and the most successful foray into the paperback field, to that time, was started in the '70s. These publishers had available the vast output of British and Continental literature—all unprotected by copyright. This feast ended in 1891, when the International Copyright Law was enacted in the United States.

Saturation Sales Outlets

Of the several ventures into paperbacks in this country,

Of the several ventures into paperbacks in this country, most failed largely through overpricing and lack of distribution facilities. Today, with more than 100,000 outlets in drugstores, supermarkets, newsstands and stationery stores, paperbacks are available in the smallest of towns. So people who never read books now have a choice of paperbacks to satisfy a wide reading appetite.

A more recent development is the store devoted entirely to paperbacks. And, bigger outlets—Brentano's and Doubleday in New York, and Kroch-Brentano in Chicago—who carry an extensive line of paperback titles, indicate how important the paperback market has come to be regarded.

The bigger problem now facing the paperback publisher is no longer one of distribution, but one of supply and demand of literary product. Pocket Books and its early competitors had access to the literature of the world. At small cost, too. Editors had only to reach up into an overburdened tree and pluck the choicest fruit. Now that source is drying up. No more reaching up into that burdened fruit tree for choice fruit, Even the fair-to-middlin' windfalls are scarce.

As far back as 1952, Freeman Lewis of Pocket Books, in

middlin' windfalls are scarce.

As far back as 1952, Freeman Lewis of Pocket Books, in his Booker Lecture, viewed with alarm his estimate that of "the big bid books of the past two years 1950-1951), that is, titles which were acquired for reprint with guarantees of \$15,000 or more, less than five will even earn out their minimum guarantee."

"If the present situation continues," warned Mr. Lewis, "all paperback publishers may be forced to seek either a change in the terms and methods of contracting for reprint rights or a change in the sources of supply."

Gold Medal Books, Fawcett's original paperback line, was the first to initiate a change in "the sources of supply."

But more of that later.

Some Real Fancy Advances

Contrast Mr. Lewis' \$15,000 with more than \$250,000 paid by Dell for the reprint rights to "Return to Peyton Place," by Dell for the reprint rights to "Return to Peyston Place," which, incidentally, had no appreciable sales in hardcover, Mr. Lewis own Pocket Books prid over \$160,000 for "Advise and Consent." But the New American Library took the first plunge some years ago, paying more than \$100,000 for "From Here to Eternity."

No wonder that hardcover houses are sitting back angling for bids that still shock Mr. Lewis with his "\$15,000 tops" of less than 10 years ago.

But is a rardcover publisher to be blamed for exacting all he can get for reprint rights?

Well, he would find it hard to exist without the income from subsidiary rights—the major portion of these subsidiary rights being in the income from reprints.

Why should reprint publishers pay such high prices, now the order of the day? Why reach out for these few choice items?

choice items?

now the order of the day; why reach out for these few choice items?

Because every reprint house must have Best Sellers as leaders: a hungry public is waiting for these \$4 and \$5 books for 25, 50, 75 and sometimes \$95c—window dressing. A look at the supply for reprint of hardcover books, as represented by the Best Seller List, reveals that of approximately 3,000 fiction titles published in the period from Jan. 1, 1958 to July 1959, or 18 months, there were only 36 novels that dominated the Best Seller List. That means an average of only 24 big novels a year.

There are now 12 recogn zed, reputable publishers of reprints—all seeking, searching, scrambling for titles. Five of these houses might be called major reprinters—Pocket Books, Fawcett, Dell, New American Library and Bantam, Also in this highly competitive field are Popular Library, Avon, Pyramid, Ballantine, Berkley, Ace and Monarch.

So 12 reprint houses must vie with each other to acquire their share of those 24 outstanding Best Sellers of the year.

liowever, many of those Best Sellers are already under opt on to various reprint houses who published an author's previous work, which lessens even more the books avail-

able.

Of course, there are some 60-100 other novels that make
the Best Seller List for a brief period, and fade away
quickly. Still these secondary books have publicity value
for reprinters, They can be almosted as "Best Sellers."

But consider the limited ramber of choices of true Best

Sellers and the scramble for them in competition. Here is

how it works.

A Best Seller is on the market. The hardcover publisher calls the various reprint houses and announces that blds are in order. They expect to close a deal within a week, or sometimes within a few days, often overnight.

What happens in the offices of the reprint houses? There is a conclave of editors, production people and sales executives, examination of charts showing costs and what the reprint may earn if it sells X number of copies. How much to bid! How much to bid, that is, and come up with a profit.

And in every office each prospective bidder is wondering—and worrying—what his competitors may bid. It's all a game, a gamble, a big gamble,

a game, a gamble, a big gamble,
At Fawcett, for Crest Books, I believe we have acquired
our share, or maybe a little more, with such outstanding
titles as "By Love Possessed," "Lolita," "Please Don't Eat
The Daisies," "The Ugly American," "Poor No More," and
"The Longest Day," Fawcett also contracted for the
reprint rights to "South of the Angels," "The Distant
Trumpet" and "Folk Medicine."

Hollywood Angles

Hollywood Angles

Incidentally, another factor that affects the bidding is the sale or ripe possibility of the sale of a motion picture from a hardcover book. A big, spectacular picture will stimulate sales of a paperback. (Crest's "Psycho" went to press three times in less than two months. It's still a guess as to whether an average picture will promote the sales of an average book.

Movie tie-ins are also important to Fawcett's original paperback line. Gold Medal, during the past year, has published novelizations of such films as "Pillow Talk," "It Started In Naples" and "Hell To Eternity." with considerable success. Needless to say, movie paperback tie-ins do a fine pre-selling job for films.

It is the sleepers in hard covers, the accidentals, that bring satisfaction to a reprint editor. Several years ago my eye happened to fall on an inch ad in a newspaper. In bold type was the word "Mandingo" and in smaller type, beninger, Publisher, Richmond, Va. God knows what made me request a copy of this book, issued by a publisher practically unknown in the trade field. The novel came in, 660 large pages.

tically unknown in the trade field. The novel came in, 660 large pages.

I hefted it in my hand and said. "Ah, a vanity job." The author probably stood the cost of printing. At least, this was my suspicion. Well... at least I'd pass out the hook for an opinion. The reader's report was scathing. The book wasn't worth consideration for reprint. Any novel that excites such a vehement, adverse report naturally stimulated my interest.

Those 'Sleepers'

Those 'Sleepers'

I read the book. It was almost unbelievable . . . an extraordinarily exciting piece of work. A man, who had written many books on the breeding of dogs, had written a fascinating, horrifying story of a Southern slave humanbreeding farm in pre-Civil War days.

We bought "Mandingo" for Crest, with a lot of fear as to its public acceptance, to say nothing of censorship! The hardcover book, as I mentioned, bulked out to 669 la ge pages, almost 400.000 words. In order to get the reprint within the widths in which a paperback can be bound, we did a delicate job of condensing.

We cut something like 92.000 words. Even so, the Crest paperback edition in our format ran to 640 pages, 265.000 words. It was Fawcett's first 75c title.

In order to comply with a Federal Trade Commission ruling, we had to label the book "an abridgment." a risky thing to do, The public might feel cheated. But I think we took the curse off the word "abridgment" by calling it "Uncensored Abridgment." Uncensored Abridgment. That innocent little phrase has achieved international attention.

When "Mandingo" was published in England a sub-

"Uncensored Abridgment." Uncensored Abridgment! That innocent little phrase has achieved international attention.

When "Mandingo" was published in England a subscriber wrote to The Bookseller in London expressing some puzzlement over the phrase, Uncensored Abridgment, used by an American publishing house. The Bookseller turned for an interpretation to Frederic Wardburg, the distinguished British publisher. Mr. Wardung submitted this bit of erudite enlightenment:

"To a publisher the explanation is simple. 'Uncensored' means 'We have left the duff bits out."

It is likely that the phrase Uncensored Abridgment excited more reader curiosity than the usual gimmick of Complete and Unabridged.

Some time ago, Sterling North in the N.Y. World Telegram & Sun wrote, "People who make a fortune in the literary world are as rare as gamblers who break the bank at Monte Carlo." Mr. North continued, "Generally speaking, from my own observation I would say that writing (along with painting and acting is one of the three most hazardous careers ever invented... of the more than 10.000 books published each year less than 500 pay reasonable returns on the time and energy invested."

Mr. North was shocked by a publisher who told him that he doubted if the average novel sold 5.000 copies, which would mean, on the first royalty basis, that the author earned about \$1,500 for a year of hard work.

Here is where Fawcett and Gold Medal came in to make a change in the sources of supply as predicted by Freeman Lewis.

To enter the paperback field was no sudden decision on

Lewis.

To enter the paperback field was no sudden decision on the part of the Fawcetts.

As far back as 1943 Ralph Daigh, Fawcett's editorial director, assigned me to make a survey of the paperback reprint field. Only the wartime lack of paper, which I exect needed for its many and successful magazines partenand feel of the summary of the field by taking on the distribution of Signet, Mental and Key Books, published by the New American I is ary.

This distribution was a lugrative business, so when Fawcett later made a move to go into reprints, the New American Library complained that this would put us in direct competition with them for acquiring reprint rights.

In order to avoid this competition and the loss of profit—(Continued on page 58)

(Continued on page 58)

Religious Dimension In Today's Scripts

(Mal Boyd left the entertainment industry in 1951 to begin his studies for the Episcopal priesthood. He studied for three years in a seminary in Berkeley, had a year's graduate theological work at Oxford University in England and the Ecumenical Institute of the World Council of Churches in Switzerland, and received his S.T.M. degree from Union Seminary in New York City. Father

So many portrayals of life within the hell marked by separation from God, lovelessness toward others and a fierce loneliness within one's own personality, are being given us by the best films and plays. Man's engulfment, his continued yielding to passion or panic, to sadness or futility, is clearly reflected in these films and plays. These art forms mirror man's anxiety and grief, his knowledge of himself as finite and also seemingly without hope. Therefore, these films and plays possess profound religious dimension and meaning.

and plays possess profound religious dimension and meaning.

Tennessee .Williams is a playwright who has written profusely, expressed many conflicting images of life, and given us certain rockhard transparent statements which seem to sum-up sharply certain kesle facets of modern life. Williams has bequeathed to us a classic statement of "Art of the Fall," that art mirroring man's self-awareness of a seemingly unredeemed, agonizing human condition, in a speech thy Temi in his play "The Glass Menagerie:" "I traveled around a great deal. The cities swept about me like dead leaves, leaves that were brightly colored but torn away from the branches. I would have stopped, but I was pursued by something."

Self-Awareness of Man

If one wishes to read into the meaning of Tom's pursuit the strong force of Francis Thompson's "Hound of Heaven," one can say that the play "The Glass Menagerie" roints the way toward "Art of Redemp-

the play "The Glass Menagerie" points the way toward "Art of Redemption." That art which mirrors man's self-awareness of the fact of God's leve and related to it; man's love, poured out in concrete acts of a recomptive nature restoring to "lost" humanity the vision and the actuality of personal dignity, beauty and hope.

In inother play by Williams, "Camino Real," one can cite a speech (1) Dan Quixote; which represents "Art of Redemption". "In a place which so many are lenely, it would be inexcusably selfish to be lenely actione...." Yet the play remains a picture of hell, in the tredition of Sartre's one act "No Exit" or Federico Fellini's motion portate. "La Dolce Vita."

We must simple definitions clude us, so that we are coused such

With most simple definitions clude us, so that we are caused such can make endless difficulties? One very simple definition, that of a carriers play or motion picture, has become quite hopelessly confused at the public mind. A religious play or motion picture must possess clid religious dimension, being concerned—in motivation and technique—to depict honestly the human condition as it is existentially specified of in the world created and redeemed by God.

experience on the world created and redeemed by God. When an art medium is fettered and perverted into channels of expression which represent prestitution—as in the case of the traditional Hollywood "religious" movie—we are confronted by the grotespae and the hideous, deceptively cloaked in accepted religious studiol and recking of the cheap perfume of whoredom, Babylonian or otherwise. It is not enough to mix a stack of recognizable religious or Caristian symbols with a stack of proven commercial gimmicks in Gider to produce a religious work of art.

Drama Always 'Personal'

It was Elia Kazan who, talking about art, said that it is nothing if it is not personal, "It east be homogenized. By its nature, it must distach, stir up, enlighten, and offend." Man has had only sporadic successes, in the art medium of the feature film, in his search to find himself. He cannot realize his own identity or the meaning of life itself in homogenized, impersonal, dehumanized movies which are pasted teacher for mass consumption and altogether lacking in artistic hiterity. However, there have been great movies—and samply good thes—which represent the fulfillment of the motion picture's promise as an art medium.

sin art medium. We have seen several of these quite recently. Francois Truffaut's fire 400 Blows' depicts the experience of hopelessness in a lad's fit, yet coupled with the final awareness that life does not contain sown finality and must continue. Alain Resnais' "Hiroshima, Monmoun" brings us into contact with two persons who share intensely experience of searing reality which flows in and out of an existential coin of consciousness. Each person bears wounds and shelters hurts only imbedded in the spirat cech cannot be simply a "er" but is also as an individual with a corporate sense of identity.

Pedini's "La Delce Vita" employs cinematic originality and resource-frees to pose the question, "What does it mean to be human?". For is not so mach a matter of the fleshly orgics which Fellini presents his film tableau as it is a greetien of the accadence of the will which his him addition as his a year him to the decadence of the him which the way to ordies, sexual or spiritual. The decadence of the himself hims

Our Photographic Age

For all goes further and gives us on film one of the mest tailing factors of "mass media" corruption that we have yet seen. Time after 'me, whether for the critical at the Rome airport of a Hellywood syx cloidess, a sensational religious healing event or a personal tragedy. Foiliris camera catches the unforcettable picture of photographers, decrets of them, running and pushing and assuming grotesque poses to take their photographs which will tell a superficial story—impersonally, of courses—without the whole truth "fare you still beating your wife?") as well as without the dimension of the suffering underlying the photograph, be it a flash-shot of smile or exterior pain.

Sidney Meyers' "The Savage Exe" shows us a woman who is trying

lying the photograph, be it a flash-shot of smile or exterior pain. Sidney Meyers' "The Savage E.e." shows us a woman who is trying to commit suicide all the time, spiritually, and then she finally attempts it physically, in an automobile. The Swedish film craftsman, Ingmar Bergman, is working always just underneath the level of conscious perception, utilizing images sharply and superbly, carrying us swiftly and unsuspectingly into the stream of consciousness of his characters, then as suddenly freeing us from an absorption or a loyalty and casting us adrift on the shore of a new problem or situation absolutely alien to our knowing.

Much of the contemporary theatre is meant to be less an entertainment than a statement about life. Last summer, in London, I saw Jean Plowright in Arnold Wesker's "Roots." Not only does Wesker "preach" throughout his play; he has Beatie Bryant (played by Miss Plowright) literally stand up on a chair on the stage and "preach" too

—about life values.

In London, too, I saw Sir Laurence Olivier brilliantly enact the role, in Ionesco's play "The Rhinoceros," of the last remaining man after everybody else has changed into a rhinoceros. It is, of course, a study in conformity and non-conformity. The theme of the play is related to all human attitudes and actions which fail to see man—a man, any man—as bearing within his life the glory of having been created in the image of God.

treated in the image of God.

Two other London plays possessed. I felt, profound "religious" of meaning. I saw the controversial, brilliantly conceived new play by different called "The Caretaker." It is a study of human loneliness and the inability to communicate with other persons—especially while one is talking. Sir Alec Guinness played the part of Lawrence of Arabia in "Ross" by Terence Rattigan, a theatrical piece which

Boyd, after two years as parish priest of an inner-city church in Indianapolis, has now begun his second year as Episcopal Chaplain at St. Paul's House, Colorado State University, Fort Collins. He was formerly with Foote, Cone & Belding, Republic Pictures, Samuel Goldwyn Productions and Mary Pickford, and was first president of the Television Producers Assn. of Hollywood).

depicts the savage breaking open of a human life, followed by an abortive healing effort and concluding with only a question about the future.

abortive healing effort and concluding with only a question about the future.

The Sense of Sin

The New York off-Broadway plays possess the incredible value of being frank, searching, uncompromising excursions into experiences of barren human life. In Jack Gelber's play "The Connection" men are sitting in a room waiting for a narcotic fix; a character called Cowboy is coming and he will bring with him enough dope for a moment's release from the hell of simply waiting for a moment's release. In Jean Genet's play "The Balcony," the setting is a house of prostitution; we witness an almost unbelievably accurate portrayal albeit a dramatically heightened one—of the role-playing in which all of us daily indulge in life.

"The Zoo Story" by Edward Albee is a play in which a man, sitting in the park and trying to read a book, is suddenly confronted by another man and catapulted into the tragedy and intensity of his life. It is a situation in which superficiality is dropped like a mask, and the raw fibre of life violently exposed. Samuel Beckett's "Krapp's Last Tape" is a monologue of sound and fury signifying loneliness, lost moments which were neither retrieved nor redeemed, and a fatigued futility.

A relivious dimension or quality in a play or motion picture is not

fatigued futility.

A religious dimension or quality in a play or motion picture is not limited to the portrayal of a biblical character or the te'ling of an explicitly "religious" story—in fact, such a portrayal or story may well not be genuinely religious at all. The closest we have come, in the theatre and the motion picture, to a genuinely religious expression has occurred when man's life under God has been most honestly and profoundly portrayed in devastating simplicity.

A Many-Splendored Cinema Temple; The Glory That Was Grauman's

By STAN DELAPLANE

opened its many-splendored doors on Hollywood Blyd., May 18, 1924. "The Little Cathedral of the Industry," said Sid Grauman rever-

ently.

It opened with a grand premiere of. Cecil B. DeMille's "King of Kings." And for a decade thereafter, studios fought to get their pictures launched at the Oriental

film palace.
Each picture ran EXCLUSIVE-LY for three to six months. In front of them showman Grauman exhibited lavish, live prologs of stars, singers and dancers.
Seats sold at legitimate theatre prices. And patrons were seated by the corps of 30 usherettes (a daring novelty), dressed as Chinese sing-song girls.

I was talking to Brig Townsend, the publicity man, and Bob Frankel, the king of ticket brokers, about those golden days.

"The Chinese Theatre was an idea thought up by Grauman and Joe Scherck, and Charlie Toberman." said Brig. (When the theatre opened, Brig was one of the inscrutable Oriental doormen.) "You cught to go up sometime and see ought to go up sometime and see Charlie and see the original plans."

Charlie and see the original plans. He said that all three agreed that this was to be the most elegant, the most authentic, the most most, ever seen in Hollywood. "Charlie Taberman was the most

Therine Teberman was the most enthusiastic. He kept enlarging the plans until finally Grauman and Schen's were worried. "They said: "Charlie, the thing to do is for you to go to China and do some real research, Bring back the real done."

and do some real research. Bring back the real dope."

"So they put him on a slow boat for China—there weren't any planes then. And he researched and came back with even bigger plans. Temples and all that.

"Charlie,' they said, 'a terrible thing has happened. You were gone so long, Charlie, we had to go ahead and build the theatre!" And that was what they had done." said Brig. "It was all built. But you ought to go up and see the plans. It was kind of a funny story in a way."

The Chinese was as authentic as Grauman could make it—he had a great regard for Chinese showmanship. He had been a guide in San Francisco's Chinatown when tourists were ushered shuddering through "opium dens."

through "opium dens."
"We just gare them a quick,"
peek." Grauman told me once.
"Then I had a fellow on the outside hammer on the door. The
cops." I would yell, 'Let's get out
of here." And the tourists would
come boiling out with a great
experience to tell the folks back
home."

Chinese Theatre multiple-pagoda temple. An auny-splendored doors thentic "Heaven Dog" stood beside Blvd. May 18, 1924, leach door and the entire staff was Cathedral of the garbed as attendants to the Sid Grauman rever-

Blue, purple and violet lights played over the facade. And rare Oriental plants dripped over the

Oriental plants dripped over the rooftop.

There were lifelike waxworks of famous Chinese (Grauman's Hall of Chinese Fame included the "Mayor" of New York's Chinatown, silent screen star Anna May Wong and the Dowager Empress of China as a girl). as a girl).

as, a gIII).

The most imposing work of art in the foyer was a huge oil painting done by a 13-year-old boy: "Holly-wood Comes to the Aid of Napoleon."

It shows Napoleon riding through the battlefield of Auster-litz. He is surrounded by a staff of officers whose faces were recog-nized at once by every fan: Donalas nized at once by every fav: Douglas Pairbanks, Adolphe Menjou, Joseph Schenck, Eric von Stroheim, On the ground, wounded Crarles Chaplin is sursed by Merion Davis who wears a Zonare sui-

picture, Grauman anneunced, was worth \$25,000!

There are a lot of theories about Trere are a lot of theories about what happend to those glamerous days—the banks took over, the movie studios became cautious; Grauman, the great showman, died. Anjway, they are gone, Leaving the water-filled footprints in the lobby, the Chinese waxworks and a Hollywood of braver days still compute the side of Northern

The ownership has changed hands several times and the great prologs and premieres died with Grauman.

prologs and premieres died with Grauman.

I drove by the other night when they had a premiere. It hardly drew a corpoial's guard of tans to watch the limousines pull up.

Both Brig and Bob Frankel recall when "Hell's Angels" with Jean Harlow filled Hollywood Blyd. with 20 solid blocks of screaming, fainting viewers.

No, it wasn't that there aren't great press agents today—though Frank Whitheck who handled "Hell's Angels" was certainly a genius. Just something has gone that used to be there, they said.

Over in the palm-fringed toyer, a handful of tourists wander around each day. Looking at the concrete footprints of the past great.

great.
John Barrymore pressed his famous profile in the cement. Shirley Temple's little girl hands are there. Betty Grable put in a lasting print of a famous leg.
One lady star sat in the concrete. And her posterior is there for all posterity. So ended the era.

12 Writing Names **Guide Tyro Scribs**

By MORT FREEDGOOD

The Groves of Academe (correspondence school division) have spondence school division) have been invaded by two of the brightest young litr'y lights in the field of popular writing—Max Shulman and Rod Serling. The pair, all dolled up in figurative gown and mortar-board, are fullfiedged professors on the staff of the Famous Writers School of Westport. By official designation, they're members of the 12-man Guiding Faculty of the School, which is a sister to of the School, which is a sister to the Famous Artists Schools.

The Famous Writers School currently enrolling its first students after a three-year period of prep-aration involving the writing of millions of words of textbooks and millions of words of textbooks and supplementary teaching materials, is the brainchild of Albert Dorne, creator of the Famous Artists Schools. Director of FWS is Gordon Carroll, a knowledgeable old pro, who has been an editor of Reader's Digest and Time and editor-publisher of Coronet.

The state of the s

According to Shulman, this ac-According to Shulman, this active participation of the members of the Guiding Faculty is an "article of faith. Back in the days when the school was being formed, a well-known journalist who had been tapped for the Guiding Faculty was quickly untapped when he said that he couldn't get involved beyond the lending of his name."

The appurer to the chiping and

name."

The answer to the obvious and not necessarily invidious question of why Shulman and Serling—whose professional writings earn them more money than they could hope to make by devoting themselves full time to counterfeiting—have become involved with FWS. is one of mixed motivation. Shulman, queried in Westport—where he makes his permanent home between frequent visits to Hollywood for work on his Dobie Gillis tv series—broke it down as follows:

"First, security, Second, the namone in all et us. And third-don't laugh—empathy for the agonies of the becinning writer. I think these are reughly the motives of all of va. At any rate they're mine."

they're mine."

Security? says Shuiman. "We're making a dollar. But writers aren't on any kind of pension plan, and who knows, maybe one day you run out of jokes, or as in Serling's case, twilight. Well, each one of us owns an itty-bitty piece of the Famous Writers School. If it's only half as successful as the Famous Artists, then each of us have a nice annuity. It's not an unreasonable incentive."

On the second "motivation"

On the second "motivation, Shulman says:

"Which of us hasn't got a touch of the ham in him? Imagine, me— Herr Professor Doktor Shulman— Herr Professor Doktor Shulman—sounding off on the art of writing, expounding principle, exploring theory, advising on this or that practical point, while thousands hang on my every word! You have to be made of pretty stern stuff to resist anything as attractive as all that. Who's resisting it?

"And finally, I carry around a permanent lump of sympathy and affection for every poor soul who has decided to enter the unequal struggle against a sheet of blank paper.

Famous Artists Schools, a pherainous Artists Schools, a pine-nomenon of the correspondence teaching business, started 12 years ago, and has enrolled some 80,000 students over this period. Dorne, president of both FAS and FWS, is confident that, in the fullness of time, the Writers School will outstrip the Artists in total enrollment.

A WORLD EVENT!



The Mission that Became a Fortress— The Fortress that Became a Shrine



TO THE EXHIBITORS OF AMERICA:



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"t Drama." the industry's leading independent production organization!

DESIGNED BY SAUL BASS

OTTO PREMINGER PRESENTS

COST PLANS Wildow as also STATES TO STATES AND A STATE OF MANAGE BEEF SURVEYS **en ja**n i project b Legisk of Areas rymováká řísta ्रवृष्ट्रीयाच्याकरात्री स्वत्रसङ्ग्रीतिक प्रवासीतिक राज्या

CURRENT: CRITIC'S CHOICE (ON BROADWAY). FUTURE: BUNNY LAKE IS MISSING (COLUMBIA), ADVISE AND CONSENT (U.A.), THE SIDE OF THE ANGELS (U.A.), THE OTHER SIDE OF THE COIN (COLUMBIA)

It's Mike Frankovitch's true tale about the smooth-tongued Hollywood producer noted for his Hollywood parties, who threw the bash regardless of his personal bank account. A few years ago, the morning after the costly blowout, Frankovitch returned to the the morning after the costly blowout, Frankovitch returned to the producer's house to retrieve a forgotten overcoat and heard loud voices wrangling in the livingroom. Although he wanted to grab his coat and go, the butler insisted that he remain to "say hello to Mr. Producer." Mike waited nervously in the hall as the angry voices continued the quarrel, and realized eventually that it was the Los Angeles County sheriff and some of his men who'd come to collect the producer's furniture because of overdue bills.

As the words flew, the producer's golden tongue came to the fore—and half an hour later, when the producer helped the men of the law into their overcoats, the sheriff and his crew not only left the furniture—but the sheriff himself had invested \$150 in the pro-

-but the sheriff himself had invested \$150 in the property movie.

Hazel Guild

MAKE ROOM FOR THE PLAYERS

Misfits Have No True Place In the Business There Is No Business Like

Hunger can either turn one to being a panther on the prowl or bring out the spiritual, fatalistic true being. As was beautifully exemplified by the poor man of the cioth, in an impoverished ghetto House of Worship, when asked how he was able to sustain himself under the circumstances. He replied. "Lucky that I'm a very religious man—if I didn't fast three times a week, I'd starve to death!"

The actor is emptional from the point of the circumstances.

The actor is emotional from the The actor is emotional from the moment he decides to be "of the theatre." In fact, he wants to live in the tradition; reading how this and that great star, deliberately suffered, to finally make his or her mark in the world of makebelieve; or suffer beyond the call of traditional duty, so it will make dramatic reading later, in the biography

dramatic reading later, in the biography.

Some will accept nothing less than complete suffering, even turning down small parts because it's beneath dignity not to be "hurrahed" in a stellar role. And with the burning zeal of hate against those "who refuse to give me the chance," they do not suffer in silence. As said about one actor. "He minds his own business at the top of his voice." Illustrated by the fellow just evicted, and sitting on the curb, during a snowstorm. A good samaritan, passing, asked him for the reason of his plight, and got this answer: "I'm out of a job and can't pay my rent and the hard-hearted landlord just threw me out into the street!" The kindly man assured him, "Don't worry, I own a big factory and I'll give you a job—and then you can pay your rent and get out of all this." "No, I don't want it—I'd rather have my givevance."

Victims of the Racket

The performer who insists and making "the theatre" his only source of endeavour and income source of endeavour and income will end up as strictly "ham;" as in the venerable example of the chicken and pig the latter, not meant as an appelation of the actor, but only symbolic of the point of the story). The chicken and the pig were in a cart driven through the streets. Every restaurant they passed displayed a sign "ham and eggs." Said the chicken to the pig. "Look, we two are the headliners—ham and eggs!" To which the pig replied to the chicken: "Listen, jerk, with you it only means a little extra "stretch"—with me, it's a supreme sacrifice!"

chiral creating later, in the bigs.

The person who remains a show in the burning real of hate assistance. The form of the same shows a second the control of the same shows a second the same show

Always A Great Promoter INCOME WITH A FUTURE

Several Methods to Share-the-Wealth (With Uncle Sam) Yet Shave The Tax Rap

By BEN LAURENCE SOKOLOVE

(Tax Planning Specialist)

Dulcey Jones held her gold ball-point pen poised in midair momen-tarily looking away from the par-tially completed tax form that lay before her. Was it really smart, tially completed tax form that lay before her. Was it really smart, she asked herself, to fill out her own tax form even if she was good at figures, even if it meant a considerable saving to do the job herself, rather than secure the herself, rather than secure the services of an accountant or tax consultant?

"Yes," a confident inner voice assured her. "Why not? Mine is a simple case. I know my exact earnings for the year. I earned it all from royalties on the sale of my recordings, through salaries. By HARRY HERSHFIELD

A genuine actor, the thespian who lives and breathes "the theatre," is a dedicated being. Like the slogan of those latterday Confederate soldiers the Post Office bors of the soldiers the Post Office bors of the courageous and talented in this is no intent to discourage in grey — "neither rain nor snow nor gloom of night," etc.—so can't circumstances halt the "route" of the ambitious player as he treks the round of booking agents and theatrical managers' offices.

Hunger can either turn one to being a panther on the prowd or bring out the spiritual, fatalistic true being. As was beautifully see and in multiple commercial enterprises.

The performer who is in a most royalties on the sale of or personal appearances on tv and in nightclubs and that one movie I did. The total is accurate. Tought to know. Didn't I teach at the courageous and talented in this is no intent to discourage the courageous and talented in this is no intent to discourage the courageous and talented in this is no intent to discourage the courageous and talented in this is no intent to discourage the courageous and talented in this is no intent to discourage the courageous and talented in this is no intent to discourage the courageous and talented in this is no intent to discourage the courageous and talented in this is no intent to discourage the courageous and talented in this is no intent to discourage the courageous and talented in this is no intent to discourage the courageous and talented in this is no intent to discourage the courageous and talented in this is no intent to discourage the courageous and talented in this is no intent to discourage the courageous and talented in this is no intent to discourage the courageous and talented in this is no intent to discourage the courageous and talented in this is no intent to discourage the courageous and talented in this is no intent to discourage the courageous and talented in this is not in nightclubs and that one movie I did. In nightclubs and that one movie I did. In

Scoult book."

Suiting the action to the thought. Dulcey added her deductible expenses to their total and subtracted that from her gross carnings. A swith every phase of living, sudden frenzied frown distorted the appropriate line on the tax rate schedule. The amount listed there for tax payment on her net income was staggering. She scrutinized the chart again to make sure she was on the right line.

Yes, there it was plain as dev. On net earnings of \$100.000 for single taxpayers, the tax was \$67-320 plus 89°7 of any amount earned explosively. "Over \$67-000!" she cried. That leaves me less than \$33.000 out of gross earnings of \$140.000. It isn't fair! It's highway robbery!" Her glance shot to the tax schedule for merried taxpayers. The tax there for \$100.000 was \$53.640. "It would almost pay me to get married," she mused unhappily. "I could save almost \$14.000 more. Yes, but supporting a husband would probably cost more than that," she answered the the high point to the third probably cost more than that," she answered the the high point of the proposed in the end of the slide might be character of the proposed in the end of the slide might be character of the proposed in the end of the slide might be character of the proposed in the end of the slide might be character of the proposed in the end of the slide might be character of the proposed in the end of the slide might be character of the proposed in the end of the slide might be character of the proposed in the end of the slide might be character of the proposed in the end of the slide might be character of the proposed in the end of the slide might be character of the proposed in the end of the slide might be character of the proposed in the end of the slide might be character of the proposed in the end of the slide might be character of the proposed in the end of the slide might be character of the proposed in the end of the slide might be character of the proposed in the end of the slide might be character of the proposed in the end of the slide might be

payment. But, long before she goes far beyond mere figures or sat down to make out her tax general knowledge of the law. A return, had she had the advice of tax consultant is to tax problems a competent tax consultant, she what a medical diagnostician is to might have received recommendations for other than salary arrangements for some of her commitments of the salary arrangements for some of her commitments of the salary arrangements for some of her commitments of the salary arrangements for some of her commitments of the salary arrangements for some of her commitments of the salary are salary arrangements. The salary are salary to the salary arrangements for some of her commitments of the salary arrangements for salary arrangements. The basic idea behind taxes is way she might have greatly in simple. Our annual government return, had she had the advice of a competent tax consultant, she made the consultant, she might have received recommendations for other than salary arrangements for some of her commitments and for investments that might have produced capital gains at much smaller tax rates. In that way she might have greatly increased her net savings. Also she would have received advice in connection with the building and tax consultants. Takes would have received advice in connection with the building and tax inheritance taxes and gift taxes of have in the simple. Our annual government connection, that there are taxes of the lack of proper planning.

ning.

Building an estate for future self-use, or for those who may inherit it, is a prime requisite of modern living, particularly by those in temporary high income brackets where Lady Luck's favoring smile is liable to linger but a short time, even turn into a second

'Specially In Show Biz

tempt was made to decrease our national debt by tax increases beyond what they are now.

Yet there is no way—ther than taxes—that our Government can raise its spending money. Savings Bonds only represent Government to borrowing from the people, and the compound interest paid on them only add to our national expenses and must also be paid out of taxes.

It was to raise additional taxes, without increasing rates, that the capital gains transactions were created. They are a form of incentive for greater investment. They offer special inducements to big-money makers to invest their idle capital in ventures outside of their regular lines of business by giving them special low-rate taxes on any profits derived from these capital investments.

Because of that inducement many millions of dollars that might be lying unused in banks and elsewhere have been added to the

be lying unused in banks and elsewhere have been added to the national income. Out of that profit some 25% has gone into our rational treasury. It is a channel open to all who are in high-income brackets. But like an expensive yacht or occan liner, the one who navigates these waters should be a good pilot—a tax consultant—because there are many shallows and sandbars in this channel which can ground you and leave you worse off than before you ventured into it. be lying unused in banks and else-where have been added to the

Glamor Authors Have No Copyright OUT WHERE THE EAST BEGINS On the New Good Writing In America

By THEODORE PRATT

PICTURES



exclusion

Ted Pratt exclusion of most other writers from consideration, can result in a ludicrously distorted picture of the American literary situation."

Intelligent persons in the American literary world, but seldom has it been put as succinctly. And it has a good many overtones, to say nothing of undertones. Some of them can be applied to the entertainment field as far as making witers known to the public witers. This has for long been known tainment field as far as making writers known to the public who will patronize plays, pictures, and to shows made from their works.

It is a fact that the star system is as vicious in the literary field as it is in the movie field. In the writing world they're known as the personality boys. Such as Hemingway, Faulkner, Steinbeck, Sandburg, and O'Hara. When any writing evaluation of the American scene comes tion of the American scene comes up it usually starts with these and a few others. And usually it stops right there, too, as if they were the only American authors putting down words on the American

rene.
This is not to disparage these This is not to disparage these boys, at least too much, though there are quite a few times when, instead of making themselves good copy at 21, they should be home writing, where they belong. It is simply to point out, as Swados in the too much archeric in the too much probability. timates, that too much emphasis is put on them, to the detriment of other authors and American writ-

Many excellent writers, some-ti es better than the glamor boys, get polite or even rave reviews in leading review media around the country and then, because they don't have newsworthy personal ties to go with the high quality of their writing, are forgotten until they bring out another book, when the same absurd procedure is followed. Between times no one ever hears of them or their work.

Vicious Cycle

The news boys are as much at fault about this as the critical tracernity. Among both are too many disappointed writers, that is, those who wanted and tried to be authors and failed. When a hard suppose companyed the state of the suppose companyed the suppose of by success comes along, and especially when they have personal contact with it, they follow the cult or success. They wish they had this and this is their way of achieving it vicariously. They hitch onto the bandwagon to the exclusion of it vications...
bandwagon to the exclusion of others who are writing just as well

The procedure boils the atten-tion given writers down to too few. It creates almost too great values in their properties for other media to the detriment of building some values in those with lesser person-

It is true that from time to time even a first novel will command passing big attention and a big price in the subsidiary markets, and this is all to the good and there should be more of it. But the general rule is to stick to the giamor boys, even when they're played out and writing second-rate or worse stuff. It is true that from time to time

The neglected author cannot try well speak up for himself. If a does it gives the impression that

regard to the age to their works in their own star system as field or in that of legit, pictures, applied to and tv. Critically, this is a sorry American au state of affairs. Economically, it is thors. Swados shortsighted, for if established on a wrote: 'The broader scale it would mean more massive con-business at the boxoffice in all con- business at the boxoffice in all the contraction on these fields, a handful of Gentlemen of the writers (for reasons all to

Harvey Swados, author and pro- of things, there are only a few au- books written in both that the pub-fessor at San Francisco State Col-thors whose names mean anything lic hears little or nothing about. lege, made an interesting point in a recent article in regard to the age to their works in their own worthy of being written about and Ine authors of these works are worthy of being written about and evaluated more often than simply the publication time of their books. Mention their names, if only in a whisper, at the same time the glamorpusses are mentioned.

mrote: "Ine proader scale it would mean more giamorpusses are mentioned, massive con- business at the boxoffice in all these fields.

American writing, authors, publishers, picture and tv producers, a handful of writiers of or dentiemen of the press, news would all benefit in having a writers of or it on given to American authors established about many authors often nonliter-who don't rate as stars, in both rather than merely that of a tired arry, coupled with a massive every year there are excellent ican literary situation.

APROPOS LA GUERRE

By COL. BARNEY OLDFIELD

ing been the scene of one.

Josef Than, the writer-producer, was really the start of this one in 1952 because he had written a film script, "Joune Maries" (the Newlyweds). It was partly designed to weds. It was partly designed to make the USAF presence in France a little better accepted and understood, and partly to make him money-last reason first.

He had cast Francois Perier (n relation to the fizz-water people) as the comedy lead, and Ann Vernon as the lady fair. For setting, he trundled his little company to a small village called Moulins, a a small village called Modlins, a benzine stop en route Paris to the Riviera. The crew and cast was complete on arrival except for Perier, who was to come in on the night train from Nice around 10 p.m. He had been the star of a Callad down south 10 p.m. He had bee of a Gala down south.

Moulins was the site of a sub-Mounts was the site of a stud-depot supplying airplane parts for jets in NATO. The town, plus the unlimited supply of American uni-formed blue-suiters, provided both climate and cast augmentation for this combo bedroom farce-international misunderstanding.

Philip Reed was the only American in the cast who passed for a Hollywood type "name." Than had trapped him on Avenue George V by waving a sheaf of French francs his nose (485 to the \$1, he could not only up like a USAF colonel, he could speak lines, too.

Reed took one look at Moulins, and was grabbed by melancholia. The Parisians were finding it far from just dandy, also. The wheels of devilment began to turn, and Perier was selected as the target. Perier was selected as the target. He wasn't there to defend himself and no better way has ever been found to provide goat meat.

The next thing I knew, the following things had been done:

The local French postoffice d had been hired and told report to the wine-spigot ass from the train station in Drinks were free No band ever formed up fas-

-A search of the town un-covered a cache of fireworks, which had been left over from Bastilia Day that past summer, The entire supply was purchased.

The entire supply was purchased.

—Permission in writing had been secured from the station master for the right to shoot off freworks on the station platform as the passengers would be discussible only after a long harangue with the local gendarme who mas put behind the bar with free access.

As the wordy rehearsal was in process, additions and subtractions being made without anyone paying particular attention to what is still in and what is out, the station-master reported the train would be a "little late." Long hours of preparation (and drinking) and getting tired of the drab surroundings (and drinking) made this a depressing bit of information.

The head was as existed all the

The band was so swizzled, all the uniform coats were off. The room was full of fetid breath with stale, cheap wine on it. Then somebody had the horrid thought that Perier might have enjoyed Nice so much, he would have contrived to miss the train and come later.

The more they thought about Perier not coming to Moulins, the Perier not coming to Moulins, the more they were sure he would deliberately avoid the place to the last. Voila! The investment in the prank was about to be a total loss unless there was an alternate plan. Reed made the suggestion that if Perier did not get off first, they would save the day — and have more fun — by giving the first man to get off the full treatment.

The participants began to like

The participants began to like this even better than Perier. They all began to sketch in mind's eye what the sub might look like, and

The train came wheezing in finally, and the platform of the station sprang into fiery dots of pyroteching in the life. Matches were struck, held in the life. Matches were calts from a sealocation like Rhodes.

We very nearly the very nearly the life. We very nearly the life of Greece. Now I'm in view of the extile of Greece. Now I'm in view of the extended the life. Matches were calted until one trest begin to be realized until one trest.

We very nearly the of Greece. We very nearly the of Greece. Now I'm in view of the extended

The band, more accustomed by But not all who talk it, undernow to lipping a winebottle than a mouthpiece, did a rather sorry but faintly recognizable rendition of the anthem. Everyone stood respectfully, if soggily at altention—all except the gendarme who was still sleeping where he had fallen behind the bar, affirmatively.

But not all who talk it, understand the Greeks are a very broud people, sometimes reluctant to admit their inability to compression of the surface of the surfa

Josef Than did the traditional Perier. The band lined up in a column of twos, with Perier enclosed, and they marched out onto the town which rapidly became unshuttered to see what was amiss.

unshuttered to see what was amiss.

Back at the station, the trainremained because there was
trouble. Two other people were
slated to get off that night in
Moulins besides Perier—one being
Moulins' most respected businessman who was bringing in a new
mistress from down Riviera way,
hoping to install her in the quiet
and darkness traditional of Moulins
in normal times at that hour of
the night.

When the fireworks went off the

London.

The ulcer-quotient of film-making in Hollywood is recorded in thousands of x-rays in Wilshire Blvd. medical offices. But the tortured duodenum hasn't even begun to know agony until it is transported from the familiar environs of Gower Street to an island like Rhodes, in the heart of the Aegean Sea.

For, while the word was a superscript of the state of the s For, while the word "Colossal"

For, while the word "Colossal" was born there as a memento of the giant statue which once straddled its harbor. Rhodes is about as far away from films and film-making as you can get above the Equator and still keep in touch with Western civilization.

I shall never he sorry that we

the Equator and still keep in touch with Western civilization.

I shall never be sorry that we decided to make "The Guns of Navarone" in Greece and will be ever grateful to the wonderful people, in government and out, without whose friendship and encouragement, nothing would have been possible.

But anyone preparing to shoota picture in a foreign clime—particularly one where only few pictures have been made before—had better prepare himself for retorientation and the necessity of adjusting his techniques to the local lack of knowledge about films and the different values which exist.

Turkish Coffee

The West ends and the East Begins in Rhodes. Mosques still rise above the battlements of the old city built by the Crusader, as a reminder of long years of Turkish occupation. In common with other Mcditernaean lanks, things move the were albe to find were in a large hall at the local police state as a reminder of long years of Turkish occupation. In common with other Mcditernaean lanks, things move the most comfortable way to make most comfortable way to make most powers proving proven grateful be setup, not exactly the most comfortable way to make most comforta

Turkish Conce

The West ends and the East begins in Rhodes. Mosques still rise above the battlements of the old city built by the Crusader, as a reminder of long years of Turkish occupation. In common with other Mediterranean lands, things move a little slower there than we'd nicotterranean lands, things move a little slower there than we'd like them to for who's in a hurry except the mad Americans. It's a matter of capturing the rhythm. Once this is mastered, things get done but the ground rules are established by the home team.

Any conference for example.

established by the home team.

Any conference, for example, must be preceded by a traditional cup of Turkish coffee and an exchange of pleasantries. Then, always courteous and without any sense of applying pressure, you take up the business in hand. It's gracious and-civilized and we could learn from this, but it's not easy when you've got 500 extras called and expected supplies required for the scene to be shot tomorrow. the scene to be shot tomorrow, have not yet arrived.

lish, some of them quite fluently.
But not all who talk it, understand it. And the Greeks are a very proud people, sometimes reluctant to admit their inability to comprehend. Until we realized this.

we suffered through more mis-

In fact, we invented a reverse English, something we associated hitherto only with the "eight ball in the side pocket." If went like this First we'd say, "I'd like my coffee without cream." Nodding brightly, the waiter would say, "Yes." Then for assurance, we'd invert the question. "You're not going to give me cream in my coffee, are you?" When the waiter nodded again effusively, we knew we had it and called in a Greek friend who taught us that "mavro" was black.

This happened with even the

Moulins' most respected businessman who was bringing in a new
mistress from down Riviers way.
hoping to install her in the quiet
and darkness traditional of Moulins
in normal times at that hour of
the night.

When the fireworks went off, the
band played, and the whole town
it up and awakened, he did the
talled him. He listened to our
ently thing a conservative man
tought could do.

He fainted dead away in the
train vestibule, and it was someWe'd decided he was being untime before he was revived. The The neglected author cannot very well speak up for himself. If the does it gives the impression that he is a life in Nice. He hates to think agives the impression that he is a life in Nice. He hates to think agives the impression that he is a life in Nice. He hates to think the night.

The stript for the rib ran rough hoping to install her in the quiet and darkness traditional of Moulins than the list at the night.

The stript for the rib ran rough hoping to install her in the quiet and darkness traditional of Moulins than the list at the night.

The stript for the rib ran rough hoping to install her in the quiet and darkness traditional of Moulins than the list and then suppression that he is a life in Nice. He hates to think the night.

When the fireworks went off, the well. Worried about a complication with our rushes which had developed at the Athens airport, we lit up and awakened, he did the called him. He listened to our train, as he is a celeb, others will only thing a conservative man plaints and said, "Be quiet," But this is important," we sputtered. The number of the best of those, in like beginned with the conservative man plaints and said, "Be quiet," but this is important, we sputtered. The upward. Perior dismounts into this train vestibule, and it was somewhere decided he was being untime before he was revived. The mistress was deligited. There was an hour to report the matter was because o. as ropsided manner, will stop everyone, including the thought.

Rushes By Plane

Speaking of rushes and ulcers, what could be more harrowing than flying the negative, literally on a wing and a prayer, to a laboratory in England, Munich or New York? Any accident to the plane or a foul-up in handling the cans and three or four days of heart-breaking work would have been destroyed. So you had to sweat it out until a cable arrived confirming delivery. ing delivery.

And you never saw the rushes until three or four days after you'd

Attens for the benefit of the crew. The only ones who could follow them were the Greek members of the company. They at least could read the titles. But don't get me wrong, I love Greece.

I'd go there again tomorrow if I had a picture which could use the background. The people are warm and hospitable, remarkably adaptable, and willing to perform superhuman feats in order to please. The government, the airlines, the hotels, all contributed more in the way of service, materiel and personnel than any proteriel and personnel than any pro duction company could afford buy, even were it available.

V.I.P.'s on Set

V.I.P.'s on Set

Personal interest in our picture
expressed itself at every level,
from the crowds in the street
wherever we shot to the Greek
Royal Family who visited us at
Rhodes, and His Excellency. Constantine Karamanlis, Prime Minister of Crosco with beauty are who became our

strongest booster.

We very nearly made the picture on the island of Cyprus before we decided to deal with Greece. Now I'm glad we didn't, in view of the extraordinary help we received on Rhodes. But there were other reasons, one being the political insecurity prevailing on Cyprus late in 1959.

Our last visit was a year ago. Cotcher Archbishon Makaries are

r last visit was a year ago, ber. Archbishop Makarios, re-ed from exile, was installed in October. Archoishop Manatios, re-turned from exile, was installed in his Palace. A provisional Cypriot government had been appointed and the British, under the leader-ship of Sir Hugh Foot, were pre-paring for a graceful and efficient handing-over of responsibilities when a new Constitution was ap-proved and when elections were

Our company, Open Road Films, is an Anglo-American firm and it was our intention to make "The Guns of Navarone" so that it could qualify for the Eady Plan, a British government subsidy. To do this, something like 80% of our budget had to be spent in sterling.

had to be spent in sterling.

A 'British Agent'

Cyprus was about to cut itself off from England but to what extent? Would it at least remain in the sterling area? The British were more anxious than anybody to know this but His Beatitude, the Archbishop, wasn't committing himself. I had an audience with him and, answering his query as to whether we would film in Cyprus, I explained my concern about Cyprus remaining in the sterling area so that the considerable monies which I would spend there would be counted in the Eady Plan reckoning. Rest a sured, be told me, Cyprus would remain in the Puitsh Spread tending tending tending the Puitsh Spread tending tendin there would be counted in the Eady Plan reckoning. Rest a-sured, he told me, Cyprus would remain in the British financial community. I suspect he was using me as a messenger to the British for he never indicated that I shouldn't pass the information on. When I

(Continued on page 36)

Français Go Home!

Novelist ('Paris Blues') and TV Scripter ('Wide, Wide World' Etc.), Longtime Resident In La Ville de Lumiere, In Pitch For Paris As A Paradise For the Non-French

By HAROLD FLENDER

Parls.
Yes, please, go home! And leave Paris to the tourists, the foreigners, the Americans! Paris would be such a paradise, except for one thing—the Parisians!
Paris has long been known as a woman with flowers in her hair. But lately one sees so many odd types around that it may soon become known as a man with flowers in her hair.

One of the reasons I don't like Parisians is that they all speak English. You see, I was sent here on a Fulbright Grant and one of the things I'm supposed to do is speak the native tongue. But how can I, when nobody gives me a break? Each time I go into a store and demand: "Combien ca coute?" the clerk answers: "Do you intend to pay in American travelers' cheques?"

American travelers' cheques?"

Naturally, I don't mind speaking English to Americans, but sometimes it's hard to tell Americans from Frenchmen. For example, at a reception for Fulbrights at the home of the American Ambassador to France, I assumed that the footman who greeted me at the door was an American. So I asked in my best New York accent: "Where is the reception for the Fulbrights?" He indicated that I should follow him, and led me to the main hall where there were assembled over 100 Fulbrights and various American and French dignitaries and officials. In a loud, clear booming voice the footman announced my name: "Meeeeeeester Fulbright." The Ambassador couldn't make up his mind whether I was a wise-guy, a lunatic, or the Senator, while among the crowd I heard faint murmurings of "nepotism...nepotism..."

ings of "nepotism . . . nepotism . . ."

The only place I don't mind speaking English to Frenchmen is in the Metro. When I give a lady a seat and she says. "Merci, beaucoup!" I answer in a loud and clear voice: "You are very welcome, my good woman!" It's then that I want to be sure they know I'm an American.

Privating Transh verturants grow levels and layers as

that I want to be sure they know I m an American.

Prices in French restaurants grow larger and larger as portions grow smaller and smaller. No wonder the average French girl is thin. It's not that she wants to be. It's just that she doesn't get enough to eat: The sauces are marvelous, but what's under the sauce is important, too, and I find it annoying that every time I go to a restaurant I have to take along my large magnifying glass to make sure I've been served what I ordered.

These Foreign?

Those 'Extras'

And everything is extra. The cover is extra. Bread is extra. Butter is extra. Service and taxes are extra. In some places, like the Maison du Cafe, even sitting down is extra. Pretty soon the price on the menu will be for just looking. Actually eating will be extra.

looking. Actually eating will be extra.

And who ever heard of paying just to sit in the park and look at the grass?, In Paris you even have to pay for the air you breathe. For with all the pollution of the city atmosphere, the only place you can get fresh air is at one of those oxygenation booths, like the one at Le Drug Store, on the Champs, where, for 100 francs (20c) you can breathe it for 60 seconds through a rubber mask.

Probably Paris' most disgraceful charges are for art exhibitions—500 francs (51) to see Poussin! Strictly for the tourists. No self-respecting Frenchman would pay it.

"Give me some light!" screamed lago, He must have been thinking of Paris. It's the City of Light only on weekends—and then only until,11:30 p.m. And how is the poor visitor to know that the light in the toilet goes on only when the door is locked? It took me several months to find out.

And Le Striptease

And Le Striptease

And the Striptease
And who needs all the striptease joints? Americans used
to love to come to France because the national sport was
"Cherchez la femme!" Now it's "Voyez la femme!" Look,
but don't touch. France is becoming a nation of voyeurs.
The striptease has not only become an integral part of
theatres and nightclubs, but has invaded the French films.
All the movies of Raoul Levy and Roger Vadim are nothing
more than celluloid stripteases. Once again, it's look, but
don't touch. This leads to passivity in other areas. For this
reason, Levy and Vadim are much greater threats to the
security of France than the FLN.

And when you Fronch as home, there will finelly be a security of the security

security of France than the FLN.

And when you French go home, there will finally be an end to your endless handshaking. I've become so conditioned to it that when I come home at night, instead of kissing my tiny baby daughter. I shake her hand, I know that when clochards stick out their hands, they want money, but all they ever get from me is a warm handelasp. When I come across a triendly dog, instead of patting him on the head, I shake his paw, When my wife and I go to the movies, we never hold hands any more—we shake them. we shake them.

And Le Radio et La TV

And Le Radio et La TV

French radio and television are very good indeed in terms of classical music, poetry, art and plays, but your information programs are the greatest argument I can think of against government control of the airwaves. Discussion programs, such as we have in the States, where minority points of view can be presented, are completely unknown here. And the nightly news programs, instead of news, are pure propaganda, expressing only the official government position. And if not sure of the official government position. And if not sure of the official government position, they express nothing. The most amusing instance of this came during the Jan. 24, 1960 uprising of the ultras in Algeria. For a few days, uncertain as to which side would win, the newscasters tried to be as noncommittal as possible. If the side they favored turned out to be the losing one—they would be out their jobs at the very least. You could hear the trembling in their voices on radio. You could see the sweat on their faces on television. Never was there so much talk—and such a great silence.

Paris is still the most beautiful city in the world. There is nothing comparable to Montmartre. the Tuilcries, the Jardin du Luxembourg, the Place des Vosges. So please, Francais, go home and leave your magnificent city to us tourists, foreigners, Americans to enjoy!

UNDERSTUDY FOR THE LEAD

TV Puts an End to 'Throttlebottom'-Jokes and Comedy About the Veepcy Now Part Of the Yesteryear Lore

By BURNET HERSHEY

With the arrival in Washington of the Kennedy-Johnson team, show business laid a wreath on the tomb of one of its most dependable standbys, a true and tried chum of a long succession of playwrights, lyricists, gag writers, comedians and wits—the late Alexander. Q. Throttlebottom. True, that chuckleheaded running mate of Candidate Wintergreen had been partially interred some time ago, but Inauguration Day '61 is also Tombstone Day in Washington. From henceforth we are all going to hear no more new jokes about vice-presidents. We'll just have to hold on to the old ones. The new Vice-President of the United States will take over an office which has just undergone a dramatic transformation. The next Veep inherits a working job, invested with new and rugged contours, more personality, and greater power. He will occupy a chair from which the bulky shadow of Alexander Throttlebottom has departed for good.

When Harry S. Truman became President of the United

departed for good.

When Harry S. Truman became President of the United States upon the death of Franklin D. Roosevelt, many citizens suddenly awoke to the fact that vice-presidents, like theatrical understudies, who constantly train for the time they might have to fill a star's shoes, should have qualifications equal at their acting Chief. The instant replacement must cause as little stir as possible and give the country confidence that it still is getting its money's worth. The Truman succession to the presidency was the seventh event of its kind in American history.

With the incongruption of Kennedy, and Johnson the

event of its kind in American history.

With the inauguration of Kennedy and Johnson, the vice-presidency, long a legenderally retarded stepchild among executive offices, finally comes of age. Too often had weary delegates, in the closing hours of past conventions, carelessly tossed in a second-placer for vice-president and lived to regret it for long years. Inefficient and lack-luster leadership clouded the records of the six vice-presidents who, prior to Truman, served out a president's unexpired term. With the exception of Calvin Cooledge and Theodore Roosevelf, these "superfluous excellencies" couldn't even obtain the nomination of their own parties after their "free ride" in the executive chair.

But ever since the Truman regime, a new concern has

after their "free ride" in the executive chair.

But ever since the Truman regime, a new concern has confronted the party wheel-horses in both camps. This is the era of America's political maturity and expanding world responsibility. The law of succession still requires the vice-president to succeed in the presidency in the event of death. The discernible popular yearning for an insurance policy protecting the Chief Executive's office against the "risks of mediocrity" led to a more careful selection of a running mate, and to a planned grooming after he took office.

Henry Cahot Lodge was that sort of timber and Nixon

Henry Cabot Lodge was that sort of timber and Nixon had grandiose plans for him. Kennedy has recently said that Senator Lyndon Johnson was equipped to be "the most effective Vice-President in the history of our country."

The First Throttlebottom

The First Throttlebottom

But it was not always thus. John M. Adams, who was the first Throttlebottom, wrote his wife that the U.S. vice-presidency "is the most insignificant office that ever the invention of man contrived." The "dreary panorama of mediocrity" which followed Adams in that job finally led to the adoption of the v.p. character by show-business and his inclusion in countless songs and quips as a likable shnook. For years the office, and the man, was disdained and disparaged, breezily scoffed at and cruelly lampooned on the stages and screens of the nation.

Even Alben Barkley, the "New Model." before he accepted the democratic nomination, referred to the vice-presidency caustically as a "cold biscuit." Jack Garner described a vice-president as "a guy whom you wouldn't know was on his vacation if he didn't come back." And Vice-President Curtis (remember?) said that a vice-president either got himself elected and had nothing to do, or was defeated and went back to work.

Daniel Webster was offered the job. In disgust he

was defeated and went back to work.

Daniel Webster was offered the job. In disgust he spurned the deal, saying: "No thank you. I do not propose to be buried until I am really in my cotfin." Nelson Rockefeller more recently said the same thing differently. Apparently no one has sensed the awkwardness of their situation better than the hamstrung incumbents themselves.

Though vice-presidential jokes are now a bit outmoded, they still surely remain part of our folklore. Mark Twain contributed his share of vitriol to the treasury of Vice-Presidential gags from which musical comedy borrowed until it was minted into a perfect form known as "Throttle-bottom" in "Of Thee I Sing," the first musical to cop a Pulitzer. Pulitzer.

Before Alexander Throttlebottom, a long line of vice-Before Alexander Throttlebottom, a long line of vice-pres dents slunk through office, treading delicately, be-having circumspectly, and always avoiding the error of emphasis and the political crime of intellectual conviction. Most of them had a vast capacity of keeping aloof from the strife and aims of the hour. Usually, they were more distinguished for what they had prev onely accomplished in private life than for anything they contributed to Government during their terms of office. Chiefly, they broke into print over minor items of personal concern: as illness, a hunting or fishing trip, perheps a marriage in the family and, of course, the occasional cornerstone ad-dress.

After leaving office, they were most often impiously After feating office, they were most often implously remembered for some personal absurdity: Curtis, because he was part-Indian and had a half-sister named Mrs. Dolly Gann; Charlie Dawes, because of his profamity and up-sidedown pipe; Elbridge Gerry, because he indulged in a form of politicking known later as Gerrymandering. Levi Morton, because he was extremely rich and hung around till the age of 96; Dallas, because he had a city named for him;

With two exceptions, nobody remembered exactly with two exceptions, nobody remembered exactly who the current vice-president was nor what he was expected to do except look solemn and keep his mouth shut unless called on perhaps to break a tie-in vote in the Senate. When the name of William Wheeler, Rutherford B. Hayes' running mate in 1875, was mentioned to Hayes shortly before the convention, he asked quite simply: "Who the hell is Wheeler?"

Teddy Roosevelt was never gagged by the v.p. tradition. Nor was he in any other way a typical vice-president. He

had been given the vice-presidency because New York's Boss Platt felt the young man would do "less damage there than any other place we could put him." Martin Van Buren was another maverick who refused to prow moldy in office. Originally a member of the Kitchen Ctbinet, he was groomed by Andrew Jackson at the outset to be his successor and carry on the march of Jacksonian democracy. Unfortunately, and for a long time, for each vice-president who raised the prestige of his browbeaten office, there were those who tarnished its reputation. by ineptitude and inefficiency. The list highlights such men as John Tyler, who succeeded William Henry Harrison on the latter's death: Millard Fillmore, who was thrust into the presidency by the death of Zachary Taylor; and Andrew Johnson, who carried on after Lincoln's assassination drew Johnson, who carried on after Lincoln's assassination and was drunk the night he took office.

Another Real-Life Victor Moore

William Rufus King (v.p. under Pierce) took the oath of office in Havana, failed to show up in the Senate to act as President of that body and through no fault of his own died the same year. And, although James A. Garfield's successor, Chester A. Arthur, proved a better president than his previous record promised, he met with defeat when he lost the support of the machine politics which made him. "Chet Arthur! President of the United States! Good God!" was the tart comment of an 1881 Republican party boss when he learned that Garfield had died from an assassin's bullet.

an assassing outlet.

Whatever sterling qualities of mind and manner the 1960 vice-president has over his more shady predecessors, he will be a dead duck unless he possesses one virtue—the ability to open his mouth. Even the most casual survey of past specimens of the breed reveals that their cardinal weakness was a habit of maintaining a Sphinx-l'ke silence at moments of grave crisis and, in general, an overall reticence which would be the envy of Harpo Marx.

Fairbanks-Who He?

According to the present-day yardstick for choosing a vice-president, it is unlikely that party managers would pick a man like Charles Warren Fairbanks, Teddy Roose-tell's frustrated presidential heir, who was chiefly distinguished in Washington for being the tallest man there during that administration. Mr. Fairbanks added little, if anything, to the political enlightenment of the nation. In his own state, Indiana, he is today perhaps remembered only because he owned the state's most powerful newspaper, a fact carefully concealed during his lifetime. This device enabled Mr. Fairbanks to knife a number of his supposed political allies and friends through his hidden editorial control, while blandly disclaiming all responsibility. responsibility.

Fairbanks', successor in the Senate Chair may have had Fairbanks', successor in the Senate Chair may have had fewer post-mortem enemies, but he was no more voluble in office. Mr. Taft's vice-president, James Schoolcraft Sherman, was an owlish man whose appearance should have indicated wisdom. Perhaps he possessed it. There is nothing to the contrary in his record during the four years he and Mr. Taft were the executive heads of the United States. However, all one recalls today about Mr. Sherman is that he fled, or was politically trampled, at the onrush of that shortlived political terror—the Bull Moore—leaving no memorable echoes of himself in the vice-presidential chamber. ial chamber,

Silence Not Golden With TV Here

Silence is sometimes a good political tactic but it is a bad Governmental policy on which to build for prosperity and lasting peace. Today with television and radio it is more out of place than ever before. In the case of a vice-president who may be destined to occupy the White House, it can be particularly damaging.

Tom Marshall, Woodrow Wilson's twice-elected running mate, of all latter-day vice-presidents, had the greatest chance to smash tradition and change history. But true to the unspoken motto of "seldom seen and never heard," he remained silent when his voice might literally have echoed around the world and down the corridors of Time.

around the world and down the corridors of Time.

His disparaging estimate of his own office is his main contribution to vice-presidenciana. He once remarked to a Secret Service member of his escort: "Who would ever take the trouble to shoot a vice-president?" Today, all that anyone remembers of Tom Marshall is his wistful plea for a "good 5c cigar." Yet, behind the mute vice-presidential mask imposed on him, Mr. Marshall was neither wistful or did he desire any better cigar than he could get for a nickel back in 1917 in Indiana.

"Silent Cal" Coolidge becomes not just a historical accident but a vice-president who made a potential and actual president. As vice-president. Coolidge was the epitome of the tacitum tradition. The fact that he was terse by nature and carried his laconic habit with him to the White House does not impair his rank as the Most Curt of all Vice-Presidential Monosyllabists.

Cal Coolidge's Quip

Cal Coolidge's Quip

Cal Loolidge 8 Quip

Coolidge didn't let Will Rogers tell all the v.p. jekes. He used to relate how he was caught in a Massachusetts hotel fire and told to use a certain exit. "But I'm the Vice-President he insisted. "All right, go ahead." said the man in charge. Then he hailed him again, giving him a questioning look. "Whaddya mean, vice-president?" Coolidge explained he was vice-president of the United States. "Oh," said the gent in charge. "I thought you were vice-president of the hotel. In that case stay right where you are?"

In spite of his verblocked in the local case of the property of the states.

In spite of his rockbound insularity, Coolidge was a sbrewd man and he must have forescen part at least of what was going to befall in the late autum of 1929. It would have been presidential wisdom to forewarn us, but nature and his held-over vice-presidential tradition kept Coolidge mum.

After Coolidge we had a series of "strong men" in office who startled the vice-presidency out of its 100-year-old slumber. First of the new crop was Henry Wallace who refused to be overshadowed by the towering personality

'Continued on page 58)

PARAMOUNT HAS MADE 1960 A GREAT

THE NEW YEAR SHAPES UP EVEN









WILL KEEP COMING YOUR

A HAL WALLIS
production

summer and smoke

LAURENCE HARVEY
GERALDINE PAGE

In TECHNICOLOR®
PANAVISION®

ON THE

DANNY KAYE

IN TECHNICOLOR®

PANAVISION®



... and being readied for production:

THE COUNTERFEIT TRAITOR · HAWAII BEACH BOY · LOVE IN A MISTRESS OF MELLYN · DEAR AND GLORIOUS PHYSICIAN · TAMICO

SHOWMAN'S YEAR WITH HITS LIKE...

IT STARTED IN NAPLES

G*I*BLUES

GREATER... AS THE BIG ONES...







A PERLBERG-SEATON production

The Pleasure of his Company

FRED ASTAIRE
DEBBIE REYNOLDS
LILLI PALMER
and TAB HUNTER

In TECHNICOLOR®

WAY FROM PARAMOUNT!

THE LADIES' MAN

JERRY LEWIS

JERRY LEWIS

A JERRY



GOLDFISH BOWL · MELODY OF SEX · APPOINTMENT IN ZAHREIN · KOWLOON · MY GEISHA and a great, great lineup of top productions!

Copyright — — \$6 Billion Biz

what may be copyrighted and for committees could draw how long and by whom, what types of exploitation will be legally protected, and all the rest—this basic law, most of which derives from the Copyright Act of 1909, is regarded as inadequate and unsatisfactory by virtually all branches of the entertainment and literary and musical and artistic world of our total intellectual an which it is supposelly designed output and the contours of it is supposedly designed

And the law would be so regarded by the public also, if they knew how it worked. Much of it is so technical and silly that even

knew how it worked. Much of it is so technical and silly that even to question how many angels can stand on the point of a pin makes more sense. To mention only a few of the major "beefs": An incorrect in hisplaced copyright notice may forefeit all of a writer's rights in his work. The rules applicable to translations and works first published abroad are, to say the least, obscers. The composers and publishers of music don't really know where they are in terms of whether a recording of a song is or is not a publication of it. Sec. 1(e) of the Copyright Act of 1909—with its so-called "compulsory license" provision as to mechanical recordings—may have made sense when it will sussess to day. And the "jukebox" exemption from the requirement If do so today, And the jukebox exemption from the requirement that those who use copyrighted in. Are profit should jet for it well there's little that any one eyrent the jukebox people themselves have to say in defense of

The originators of ideas for prorue originators of ideas for pro-grams or books or plays which may make millions of dollars and the creators of titles as to which ditto are left to the inadequately char-te was of the gener of implied contracts and unfair com-position, when they attend to petition when they attempt delineate their rights.

Paradoxes

The whole distinction between copyright on unpublished versus published works tends to iose its rationale in the mists of the past and no one is quite sure why an unpublished play or lecture is entitled to receive statutory copyright protection when an unpublished novel, essay or magazine article is particle. if it protection when an unpub-listed novel, essay or magazine article is not. The question whether copyright is divisible or not has been left largely to the courts to decide in tax contexts—which may not be the best context in which to not be the best context in which to resolve basic concepts of copyright law and protection. And the very bosh questions of registration, deposit, notice and—above all— length of term and renewal are length or term and renewal are present provisions affecting them constant attack from vir-all quarters of the literary, al, artistic and entertainment

And so I say again: let's have a Copyright Convention—I mean not he kind of convention you sign but

Convention—I mean not the kind of convention—I mean not the kind of convention you sign but the kind you attend.

The Copyright Office of the training of the training training of years stimulated. Competated in and published learned and extraordinarily useful studies of the various areas of the copyright domain for the study and prusal of the creators and experient domain for the study and prusal of the creators and experient domain for the study and resulted and of the creators and experient them not be the study and the study of the creators and experient them and weep—and maybe think. There has not so far resulted and groundswell of demand for an overall discussion of what's vrong with our copyright law and what we should do about it.

Doing a Good Job

Doing a Good Job

The Copyright Society of the USA, has similarly labeled to Caylify the existing law and to expose some of the areas which most sectorally need change and adaptam to our current needs. But neither the Copyright Office, the

practical and theoretical legal background they need as the foundation of the new proposals which would inevitably emerge from such

would inevitably emerge from such a convention.

And why not such a convention?
In view of what's involved— the billions of dollars, the protection of our total intellectual and artistic

of our total intellectual and artistic output and the contours of the face we present to the rest of the world—why not such a convention?

It is no answer to say that the various interested groups have basically different and often oppositions. basically different and often opposing interests to maintain. This is always true when an attempt is made to erect a fundamental legal structure that will last and that makes sense. Obviously, we have a much less difficult and confusing assignment than our Founding Fathers had in 1789, but it is none-theless an assignment which is an important one, financially and an even more important one ideologically in a world where as in 1789 ideologies rather than force or astronauts or anything else are or astronauts or anything else are apt to decide the issues of what kind of a world we're going to have, if indeed any at all.

It may seem a far cry from such questions to a revision of the Copyright Law but the problems consists.

questions to a revision of the Copyrisht Law but the problems confronting the world today are so complicated and enormous that lots of star's have to be made in lots of special fields in the hope that all together they will add up to something that will point the way to easily.

thing that will point the way to sanity.

Let's have this Copyright Convention—the sooner the better—and let's see whether we can in this limited but vital field fashion a document that will wear as well, and as long, as that memorable Charter which emorged from the Philadelphia Convention in 1787. Even if 173 years from new, there will have had to be engrafted upon it an equal or greater number of amendments than the 22 which are now part of the U.S. Constitution, if we come through in this limited field with anything nearly as good as the did in a much more fundament; way, well, why not? Let's try.

Where the East Begins

Continued from page 32

did the news was greeted with such effusive appreciation that I was made to feel that I had pulled off an intelligence corp unrivalled since the Japanese code was broken.

broken.

At a press conference the next day I was again asked about our plans for filming in Cyprus. As a visiting American I thought it hardly my place to be the first to announce to the Cypriot press that its country was to remain in the stelling area. So I hedged, saying nothing of my visit with the Archishop. That would be determined when it was learned what Cyprus' financial future would be, I replied.

Because Cyprus was still somewhat unstable there was some concern about whether or not insurance companies would permit us to bring stars like Gregory Peck. David Niven and Anthony Quinn, worth a couple of million dollars in risks, to that troubled place. Accordingly we visited Yugoslavia, after leaving Cyprus, to discuss production possibilities there. Three days later we returned to London to be greeted by a story in the News Chronicle from its Cyprus correspondent. It was headlined, "Our Man In Nicosia?" Quoted were the two Communist

Keeping the Film Script 'Factual'

In a recent issue of a "snobbish" weekly magazine there appeared a story about a feature, produced two years ago in which the line Merrill, Lynch, Pierce, Fenner & appeared; which linebeing subtitled for foreign export, was translated as "Merrill Lynch Pierce Fenner and Smith" before being shipped for screening in Bolivia.

livia.

I realize that, being a land-locked nation, Bolivia receives many of its imports by air, including. I presume, Hollywood motion pictures. I wonder, though, if our movie barons, attuned as they must be to public events, were quick enough to realize many months ago when this particular picture was shot, that Mr. Beane would be merely a memory, and Mr. Smith elevated from cough drop jokes to senior partner.

Hollywood, as you well know, is

Hollywood, as you well know, is constantly bustling to remain ahead of the times in fashion, decor, and outdoor appurtenances although I have yet to see a mobalthough I have yet to see a mobster make a getaway in a now-defunct Edsel. I suppose those scenes have been reedited. I can, therefore, only deduce what must have happened in various parts of the world what—in fact, may be happening this very moment my keys strike the paper in order to insure that our movie exports will be truly "up to date."

Research Apprentices All Over the Premises

Vassar or Barnard girls, Prince-ton or Yale men all encumbered with horn-rimmed glasses, an in-bred scowl and a desire to "make good despite Hollywood" are hon-eycombed throughout production offices on both coasts researching possible defunct props or pro-nosed locations. possible defun posed locations.

"Who Was That Lady?" felt reasonably safe photographing the Empire State Building. And, the State Island Ferries will not be replaced in the near fiture by hyfered the tragic and irreparable loss represented by the death of genheim Museum (a sort of Adult Arthur Fisher, its chief and most effective protagonist. Such a coverention as I have singested would now be a remarked to him as well as a lasting step toward the goal ion, which he so ardenth desired and did so which to achieve.

But, movie-makers of today must guided by the collective shudders they have when viewing movies made only a few short years ago—those showing racy Packard motor cars, ballerina skirts, sack dresses, page-boy hair-do's, razors without little adjustment dials on them elevators run by operators instead of automatic, street-cars, taxis with gear shifts, double-breasted suits, and so many more.

taxis with gear shifts, double-breasted suits, and so many more. Maybe Andrew and Virginia Stone have the answer. When some landmark for sea-mark, viz. He de France; is to be removed, write a scenario around it, and kill two stones on one bill.

CHANGING PRACTICES

Minneapolis. Whereas less than two years ago Whereas less than two years ago local neighborhood theatres weren't permitted by any of the falls somewhere in between Einstein School and Lewis Similar to his control of the fall and Lewis Similar to his control of the fall and Lewis Similar to his control of the fall and Lewis Similar to his control of the fall and Lewis Similar to his control of the fall and Lewis Similar to his control of the fall and Lewis Similar to his control of the fall and Lewis Similar to his control of the fall and major companies to bid competitively against loop houses for first-runs, the ban now is lifted in considerable part as the population shift to the suburbs continues.

Three uptown theatres currently are classed firstruns. Moreover, they're grabbing off a goodly share

Studio Execs All Ad Experts

guy is the most kicked around guy present distribution pattern, which in the industry," he declares. "The salaries are laughable compared to modernized. salaries are laughable compared to what admen receive in other industries and at ad agencies. The industry still doesn't realize the importance of merchandising. Millions may be spent on advertising, but what do they pay the guys who create?"

create?"

The UA admen maintains that the industry doesn't spend enough money for the making of trailers and tv spots. These activities are often sloughed off. Compare what television advertisers spend for their filmed commercials. "Sure they can use their commercials over and over again, but the film companies have to do the job in so little time. Their trailers and ty spots have to be so much better."

Lewis complains that too little

spots have to be so much better."

Lewis complains that too little credit is given to the admen and all they are subjected to is criticism. "Everybody is an expert. The failure to alter the sales technique is often a handicap. There is resistance from the big circuits and you're not free to merchandise the pictures as you see fit. You are subjected to all kinds of restrictions."

Einfeld Slant

Charles Einfeld, 20th-Fox's veteran pub-ad v.p. who has had a hand in training a surprising number of today's pub-ad executive talent, believes that a major change that has taken place in film advertising concepts in that exhibitors are no longer buying pictures but the publicity and advertising campaigns. "They don't even have to see the picture," he says. "It's like selling soap. A supermarket will stock a brand of soap if it's convinced the manufacturer is backing his product with a big ad campaign. That's what is happening with pictures. It's a tremendous development."

The disappearance of the Main Charles Einfeld, 20th-Fox's vet-

ous development."

The disappearance of the Main Streets and Broadways of America. Einfeld feels, has had a profound effect on film merchandising concepts. The campaigns must consider the decentralization of the population, he contends. The 20th executive maintains that under present marketing conditions it is too expensive to merchandise a single run in a single downtown a single run in a single downtown house. "You can't come out ahead no matter what you get in film vental," he points out. Einfeld explains that newspaper rates are up and the cost of other merchandising functions have increased. "The only way a film company has a ing functions have increased. "The only way a film company has a chance to come out ahead is to increase the number of first-run dates in a particular area." he asserts. He contends that a modified form of saturation booking is needed to reach the people with merchandising campaign that realistically economic.

Einfeld believes that different advertising approaches are re-quired for drive-ins and the hard-tops. The drive-ins, which cater to quired for drive-ins and the hardtops. The drive-ins, which cater to
tops. The drive-ins, which cater to
tops. The drive-ins, which cater to
the family trade, deliver so much
business, the 20th ad chief says,
that the advertising for these situations should be de-sexed as
much as possible. "It must be done
subtly so that the younger generation won't catch on. It must be so
conceived that it embraces the
family trade," Einfeld maintains.

Tailored Sell

feld and Lewis. Similar to his col-leagues, he believes that the tra-ditional concepts of merchandising pictures are being broken down, and that each picture must be sold individually to a specific au-diences. Moreover, Laazrus con-tends that each picture responds to different media. For example, Col's "Song Without End" was sold primarily via radio. Newspaper ad-vertising, according to Lazrus, the filter the Copyright Office, the relevant committees of the Bar Associations when are concerned with this area oncerned with this area oncerned with this area on the interested industry groups or the interested industry groups on the leap into action power only when they think something threatened by some new proposal—ready search by some new proposal—and when I say all, I mean all—should get are the full collection of the filth agent cover for that its all an elaborate cover for that its all an elaborate cover for that there are neighborhood in the series they regarding to Lavis and more convention. All points of view should be aired. The study is all an elaborate cover for that there are now capable of proposed to each of the study is all an elaborate cover for that there are neighborhood first in the previously favored loop first in his class.

Some day I might use this as the groups as the Copyright Society by the copyright Society of relevant information on which special

Lazarus is the industry spokesman who told the newspapers off.
Speaking with the approval of his pub-ad associates the Motion Picture Assn. of America, and the Council of Motion Picture Organizations, Lazarus told the newspapers in an address to the Newspaper Advertising Executives Assn. that the film industry is unhappy with the treatment it is receiving from the dailies. The Col official touched on three industry beefs—arbitrary censorship of film advertising, the discriminatory advertising rate structure, and the slough off in editorial coverage as compared to television. Lazarus' outspoken comments was the first Lazarus is the industry snokescomments was the spoken comments was the first time that the industry has taken such a strong official position against the newspapers. Previous-ty the industry's attitude was that you can't win in a fight against the newspapers

The Lazarus blast brought widespread support from various seg-ments of the industry. In addition, ments of the industry. In addition, Lazarus received letters of com-mendation from other industries which have experienced similar abuses, especially in the area of discriminatory ad rates.

discriminatory ad rates.

As a follow-up to Lazarus' icebreaker, the industry is in the
process of surveying the country
to find a few spots where the
abuses are most severe. According
to Lazarus, these situations will be
used for test cases. He feels that
whatever progress can be made locally in ameliorating the abuses
can be translated to a national
level. He feels the ad censorship
issue, since it varies from city to
city, is strictly a local problem.
He places the rate structure problem as the primary fight and the
development of a better relationship on editorial support as a byproduct.

In his speech to the newspaper

In his speech to the newspaper that the industry spent \$35,000.000 annually in newspaper advertising and that the film companies contributed \$22,000,000 of that amount, mainly through coopera-

Whoopla, Contests Mark 'Exodus' Start in K.C.

"Exodus" opened at the Empire terror amid extraordinary exploitation, contests, and general buildups. Event was double-barrelled in that date also marked the opening of the theatre, recently given a major make-over by the Durwood

Theatre itself was opened Monday afternoon with Otto Preminger, film's producer, on hand to help with ribbon cutting in ceremonies which included Mayor H. Roe Bartle and Stanley Durwood, presented to the child of Bartie and Stanley Dirwood: president of the circuit. Ribbon in this case turned out to be strips of film, and following the ceremony, Durwood and others of the staff conducted tours of the theatre for the 25 special guests.

the 25 special guests.

Wednesday night opening was bought out by the Kansas City Young Matrons, which reported making about \$2,000 on the affair, to be used in its educational program for scholarships for high school girls and students at the University of Kansas City.

University of Kansas City.

Thursday night's showing also was a buy-out, this time by the United Jewish Appeal which packed the house (1,288 seats. No figures were given on the results of this benefit.

of this benefit.

Also sparking interest in the twin events were a pair of contests, one to select an original musical composition, and another to select an original art work. Paintings were turned in by 26 area artists, the top award going to Louis Marak. Winner of the musical composition award was Dr. Vincent Williams, chosen from among 18 entries in this class.

Italo 'Sweet Life' **Fave With Swiss**

January 4, 1961

By GEORGE MEZOEFI

Zurich.

For the first time in years, an Italian entry emerged as the year's top grosser in Switzerland: Federico Fellini's "La Dolce Vita"

(Spect High Year) ico Fellini's "La Dolce Vi:a" (Sweet Life). Its phenomenal total playing time—45 weeks in the five key cities of Zurich, Basle, Berne, Geneva and Lausanne — and unsual staying power—15 weeks in Zurich alone — are attributed to three factors: (1) lots of advance publicity from Italy where the feature's launching was highlighted by scandalous incidents and the disapproval of the Church; (2) curiority-exciting local reviews. Yanks made their best showing

runiority-exciting local reviews.
Yanks made their best showing in 1960 with Samuel Goldwyn's "Porgy and Bess" (Col) which was considered by many Swiss as the proverbial exception to the rule that musicals are b.o. poison in Europe as withessed once again by 20th's "South Pacific," a b.o. dud in these parts).
Other U. S. winners include UA's "Solomon and Sheba" and "On the Beach," Col's "Suddenly Last Summer" and, to a lesser extent, Alfried Hitchcock's "North by Northwest" "Al-G). With five successful pictures. American product thus garnered 25% of the year's Top 20.

Swiss Production Up

Swiss Production Up

Swiss Floduction Up

Swiss film production had one
of its busiest years, with five releases and three more ready at
year's end, probably an alltime
high for home-made product. Of
the five released films, two "Behind the Seven Rails" and "H. D.
Lacppli") racked up hefty coin:
one "The Man in the Black
Bowled Hat." an attempt at satirical comedyl did satisfactory bix
whilst "Hast noch der Soehne ja"
flopped completely. Remaining entry, "Anne Baebi Jowaeger," based
on a popular peasant novel by try, "Anne Bacbi Jowaeger," based on a popular peasant novel by Swiss 19th century writer Jeremias Gottnelf, only got started towards the end of the year, but looks promising b.o.-wise. The three upcoming Swiss films are: comedy-fantasy "Der Teufel hat gut lachen" (The Devil May Well Laugh), a Swiss-German co-production Gloriafilm Zurich-Deutsche Film Hansa Hamburg: first "authentic" picturization of the Swiss national hero "Wilhelm Deutsche Film Hansa Hamburg: first "authentic" picturization of the Swiss national hero, "Wilhelm Tell," based partly on the classical Friedrich Schiller drama, partly on old chronicles and filmed at historical sites; and an outdoor drama set in Swiss mountain region of Valais, "An heiligen Wassern" (By Sacred Waters), based on a J. C. Heer novel. Latternamed two pix are in widescreen and Eastman Color.

"Mein Kampf' Clicko

and Eastman Color.

"Mein Kampf' Clicko
A surprise hit was registered by
Swedish writer-director Erwin
Leiser's documentary, "Mein
Kampf," compiled from footage
found in East Germany. At Zurich
smallseater Studio 4, it broke the
b.o. record held formerly at this
theatre by Germany's "Aren't We
Wonderful?"

As usual French films made

theatre by Germany's "Aren't We Wonderful?"

As usual, French films made some impressive showings both in German and French sections of Switzerland. Most of the French winners, incidentally, depended mainly on starpower: not less that four Jean Gabin starrers ("Le Baron de L'Ecluse," "Maigret et l'Affaire Saint-Fiacre." "Les Vieux de la Vieille" and "Rue des Prairies" are included in the winning circle, plus one Brigitte Bardot ("Come Dance With Me") and one Fernandel ("The Cow and the Prisoner") entry. Only one offbeater sans stars, "Hiroshima, Mon Amour," made the grade, although it did so with uneven results despite rave reviews. Typically, it made its best showing by far in a tiny Zurich arthouse, Studio Nord-Sued, where it held amazingly for 16 stanzas. 16 stanzas.
West Germany scored this year

West Germany scored this year with a folksy epic, "Und ewig singen die Waelder" (Bernal Song of the Forests) picturization of the Thomas Mann novel, "The Buddenbrooks" Heinz Ruehmann starrer, "Der Jugendrichter" (Judge for the Young; the highly touted war offbeater, "The Bridge; plus a musical, "Ich zahle taeglich meine Sorgen" (I Count My Worries). Britain had nothing to equal its last year's bo. winner, "Room at the Top." Not a single British entry is included in this year's Top 20 here.

Mexico's Government Control Hangs Fire: First 'Nationalization' Since Hitler's Era

Mexico City.

The main preoccupation of the Mexican motion picture industry for almost a year has been the pending new Film Law, still in process of enactment. Now looks as if the measure will not receive Congressional attention until late in 1961.

Meanwhile, there has been a rumor, conjecture and diversified Meanwhile, there has been a runor, conjecture and diversined speculation as to the legislation. There are those who see the law, energetically complied with, as the "open sesame" for a tremendous financial and artistic upsurge of the Mexican industry. But pessimists hold that the law will inaugurate the "tight yoke of nationalization." The Government will decide what pictures are made, by whom, what talent is used, etc. Even salesmanship would be controlled both internally and internationally, by Federal bureaucrats.

Neutrals reserve their comments. This is nerhaps the first official

internally and internationally, by Federal bureaucrats.

Neutrals reserve their comments. This is perhaps the first official attempt to control a film industry since the days of Hitler and Mussolini. (Argentina meanwhile has largely restored private enterprise in its own film industry, once one of the Peronist rackets.—Ed.).

With enactment delayed there is a field day for rumors of the wildest sort, little based on fact. Thus the government allegedly has bought in or bought out one or more exhibition chains, including the Theatre Operating Co. and the Luis R. Montes chain. It is also alleged that Alarcon's Gold Chain will come under federal control. But exhibitors Manuel Espinosa Ideelasa and Gabriel Alarcon persistently and angrily deny losing control of over 600 houses. Time will tell the true story now obscured by a cloud of contradictory rumors.

Scully's Scrapbook, during the loss of the property of the property of the control of the property of the area of the property of the property

Churubusco Studios Buy-Out Serves As a Hint of Trend

Earlier there were contradictory rumors, too, about ultimate buying out of the Churubusco Studios. But the Film Bank, through Federico Heuer, finally d'd confess the purchase, involving a sum of approximately \$5,120,000 (U.S.) for studio installations and land. Minority interests headed by Cesar Santos Galindo were recently turned over to the government for \$1,120,000 of total sum expended.

to the government for \$1,120,000 of total sum expended. The pattern of government intervention in the Mexican motion picture industry is apparent through moves of the three maior official distributorships: Cimex. Peliculas Nacionales and Peliculas Mexicanas. Cimex has housecleaned its European operations and is entering on a policy of leasing or buying, and possibly building houses in key European cities to assure stable exhibition of national product. Peliculas Mexicaras already has 30 houses spotted throughout Latin America and Juan Bandera Molina, head of Pel-Mex, is also readying construction or leasing of additional theatres in other territories to broaden the Latin American market. Peliculas Nacionales, handling internal distribution, does not control any houses in Mexico, but there's the question mark as to whether rumors of buy-ins of exhibition chains are to be confirmed. A Fair Swap

I became an usher by swapping in the mabe Oaks theatre in the quiet (then), college town of Berkeley, Califor And he took my pay route. The swap was ported out about even, pay truns in the Mexican capital, the admission fluctuates between 40 and 48c in Acapulco's two new modern houses, the Playa Hornos Theatre and the Variedades. In other provincial centers admission is generally 40c in deluxe houses, although they do give two features for this. Only exception is when pictures such as "War and Peace" or "Around the World in 80 Days" is screened, with houses simply running the picture and no short subject trimmings for the same boxoffice.

It's believed that when the government unveils its ownership of a chain or chains, boxoffice prices will be "adjusted" upwards.

There never has been a bona fide, accurate central contents and the content of the uniform that had been hand the world in 80 Days" is screened, with houses simply running the picture and no short subject trimmings for the same boxoffice.

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chain or chains, boxoffice prices will be "adjusted" upwards. There never has been a bona fide, accurate census of motion picture houses in Mexico. Various sources give incompatible figures. The low estimate is 1.475 situations per Dept, of Industry and Commerce, which pegs boxoffice annual income at around 750,000,000 pesos (\$60,000,000 U. S.). The approximately 130 houses in the Mexican capital account for about \$17,000,000 of total boxoffice income.

Other sources list Mexican film houses up to 2.480 in number, including roadshow facilities and parttime houses as well as "theatres" in schools, churches, etc. which show entertainment releases occasionally.

sionally.

Situation Remains Mysterious Who-Controls-What-Number?

Who-Controls-What-Number?

Mexicans are very secretive on data. Figures are obscure about number of theatres controlled by chains, with Theatre Operating Co. and the Gold Chain, however, as far as can be ascertained, owning or leasing a total of over 600 theatres. Further, majority of independents have had to align themselves with one or another of the chains in informal pacts so that they can be assured of product.

Chains generally receive 60% and turn over 40% to producers. Independents, however, even though having an "agreement" with major chains, receive only 40% of receipts, with 60% going to producers.

From time to time the time the first black.

producers.

From time to time the two big chains and William Jenkins (who allegedly is power behind these although publicly he pulled out of the motion picture business years ago! have had "monopoly" charges hurled the them. There has been pressure for federal action but, after the first heat of accusations has worn off matters have returned to status quo. The reported federal stepping into the exhibition picture is for the express purpose of curtailing the monopoly, according to official quarters, though latter are not eager to talk for publication.

Value of motion picture theatre investments is placed at over \$70,000,000; studios at \$7.200,000, with the Churubusco facilities accounting for over \$5,000,000 of this cash total although accountants tally actual worth as more. Balance in the San Angelin Studios and America Studios, latter exclusively for production of short subjects and material for television. Distributorship investment is upwards of \$4,000,000 and there is an undisclosed investment in movie houses in Latin America and Europe.

Biggest need, according to film industry executives to the backstage life for the usher-life production of short subjects and material there is an undisclosed investment in movie houses in Latin America and Europe.

Biggest need, according to film industry executives, is for more theatres. Comparison studies show that ratio of theatres to population is low. Even in big cities such as Guadalajara, Monterrey, etc., where population is in excess of 500,000, theatre situation has never been adequate.

Mexican Product in General Too Light for Foreign Marts

The marking time in construction of theatres reflects uncertainties as to the new film law.

as to the new film law.

In Latin America Mexico is slowly recovering lost ground. Juan Bandera Molina, head of Pelieulas Mexicanas, in a recent report, said receipts are in excess of \$15,000,000 from Central and South America, with this representing \$27' of Mexico's foreign boxoffice receipts, Molina is confident that total receipts can cross the \$20,000,000 mark, beginning in 1961.

On the European front the situation is still cloudy, and the problem of opening up this major market is complex. Mexico, like other nations, knew of this arrangement in adjoined to the setting words: "Garbo pointed 20th-Fox manager of Lenators dor.

I thought it might be a good Aguilera, a Panamanian, who has idea to see how other theatres worked in film exhibition-distribution-dis

has to face the competition of locally-produced, relatively low budget films, which citizens of respective nations seem to favor. Super-productions are outside the fiscal realities for Mexico except in co-productions, such as the recently completed Arlington-Bueno co-

productions, such as the recently completed production pact.

The average Mexican film is not suited for the European market for various reasons: weak scripts, poor acting, directing, etc., photography, and so forth. There have been exceptions where themes are truly international, replete with human interest or tackling a social problem universal in scope. Even so, most Mexican films have been viewed with a certain curiosity, even rating as festival prize winners. A festival winner such as "Mecario," "Simitrio," "Nazarin," etc. generally does winner such as "Mecario," "Simitrio," "Nazarin," etc. generally does winner such as "Mecario," "Simitrio," "Nazarin," etc. generally does get a fair boxoffice play, and have been instrumental in opening up overseas markets.

letters.

The night I started work, I showed up an hour before the theatre opened. I struggled into the uniform that had been handed down by my predecessor. I had to roll the pants cuffs up four inches in order to avoid tripping; one of the brass buttons on the double-breasted Jacket was missing; the prison-gray pants had gaudy red stripes down the seams. And how proud I was of that uniform! And how impressed I was with my salary—five bucks per week!

Remember Dish Night?

Remember Dish Night?

Remember Dish Night?

I only had to work six nights a week including a split shift on Sundays, plus the Saturday matinee. During the Dish Night years, I had to unpack barrel after barrel of awful crockery in spare time. Bank night, the manager took care of himself. And on the final night of any program, I had to change the marquee. I worked like a dog, but I loved every minute of it. For this was the glamor of show business, even when viewed mostly from a balcony usher's post.

Yes, a salary of \$5 a week, plus

Downstairs, we had a crew of usherettes. And even at the tender age of 15, I began to appreciate backstage life for the usherettes had their quarters on one side of the stage, the ushers on the other.

The manager finally brought me.

The manager finally brought me downstairs as head usher, riding herd over the usherettes, though I still had to change the marquee three or four nights a week. I was one of those who put up in lights those still exciting words: "Garbo Talks!"

when slent pix were giving way to to the sing first, I never learned.

The doorman—why did they always seem to be Nice Old Gentlement in their 70s?—quit a year after I started, so I became doorman. Same uniform, same hours, when I was a boy. That was in an learn both long gone and, viewed in retrospect, Real Gone. I'm thinking back to those wonderful years when silent pix were giving way to "talkies." Remember? Out our way, vaudeville was still alive via the Orpheum, Pantages and Fanchon & Marco time, but the handwriting was on the wall.

A Fair Swap

I became an usher in the mandwriting was on the wall.

A Fair Swap

I became an usher in the mandwriting was on the wall.

A Fair Swap

I became an usher in the mandwriting was on the wall.

A Fair Swap

I became an usher in the mandwriting was on the wall. The transition from silent screen sound was heetic, as it was teverywhere. Will you ever forget those oversize recordings the early Vitaphone process utilized? Picture and sound were out of sync maybe a fifth of the time, sometimes by a minute or so. Once or twice, the projectionist managed to show Reel 4 ahead of Reel 3, but after all, the screen talked. If only in a tinny voice, And if you remember those "Gold Diggers" of '29, '33" and '35 vintages, reel sequence didn't matter too much. sequence didn't matter too much, anyway.

anyway.

We went through a number of organists before "canned music" became the exclusive policy. We had male organists, female organists, and a couple of you-can't-tells. One of the organists 'female, but definitely'! took a liking to me. That, of course is another story entirely and not at these prices.

And what became of theatre organists?

For that matter, whatever be-

ganists?

For that matter, whatever became of theatre ushers? I read recently the Roxy alone once had a staff of 108 ushers, each precision-drilled by a former Marine sergeant. And whatever became of the Port as if enverying deserts. the Roxy, as if everyone doesn't

Popcorn Verboien

Alas, excitement has gone out of motion picture theaties. There seems to be an aura of d-scouraging, disheartening disenchantment. There's no time for "exploitation" that still too much time to pop popoorn). During my doorman days there was a rigid house rule: tout still too much time to pop popcorn). During my doorman days, there was a rigid house rule: don't let in anybody who's carrying a bag of popcorn. Times Do change.

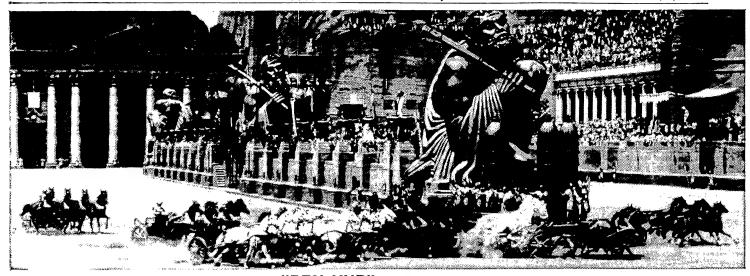
But I'm not at all sure times have changed for the better. Maybe the teenagers of my generation were naive. But there was just as much excitement and fun then as there is in these "hep" years.

And maybe if the circuits would start giving managers some lee-

And maybe if the circuits would start giving managers some lee-way, some opportunity to exploit, some chance to use a little imagination and take a little initiative, some of the long-lost glamor would return to the nation's showhouses. Maybe it could be made fun—and even exciting—to "take in" a good movie again. Maybe energetic, enthusiastic teenagers might decide there's no business like show business after all and be willing to work for minimum wages in theatres.

Panamanian to Ecuador As 20th-Fox Manager

Eugenio Aguilera has been appointed 20th-Fox manager of Ecuador.



BEN-HUR" (Camera 65 - Technicolor)

Metro-Goldwyn-Mayer presents William Wyler's production of "BEN-HUR" starring CHARLTON HESTON • JACK HAWKINS • Haya Harareet • Stephen Boyd • Hugh Griffith • Martha Scott • with Cathy O'Donnell • Sam Jaffe • Screen Play by Karl Tunberg • Music by Miklos Rozsa • Produced by Sam Zimbalist.

M-G-M...EVEN GREATER IN

"GO NAKED IN THE WORLD" Metro-Goldwyn-Mayer presents GINA LOLLOBRIGIDA • ANTHONY

FRANCIOSA • ERNEST BORGNINE in An Arcola Production "GO NAKED IN THE WORLD" with Luana Patten • Will Kuluva • Philip Ober John Kellogg • Nancy R. Pollock • Tracey Roberts • Screen Play by Ranald · Based on the Book by Tom T. Chamales · Directed by MacDougall Ranald MacDougall . Produced by Aaron Rosenberg.

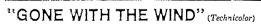
Continuing its success story with current and coming attractions like these!

> ...and this is only the beginning!

"WHERE THE **BOYS ARE"**

(CinemaScope—Metrocolor) Metro-Goldwyn-Mayer presents A Euterpe production "WHERE THE BOYS ARE" starring Dolores Hart George Hamilton • Yvette Mimieux • Jim Hutton Barbara Nichols • Paula Prentiss with Frank Gorshin and introducing Connie Francis • Screen Play by George Wells • Based on the Novel by Glendon Swarthout. Directed by Henry Levin Produced by Joe Pasternak.





Metro-Goldwyn-Mayer presents David O. Selznick's Produc-With THE WIND's starring Clark Gable • Vivien Leigh Loslie Howard • Olivia de Havilland • A Selznick International Picture • Screen Play by Sidney Howard • Music by Max Steiner • Directed by Victor Fleming.

"BUTTERFIELD 8" (CinemaScope-Metrocolor)

Metro-Goldwyn-Mayer presents ELIZABETH TAYLOR
LAURENCE HARVEY • EDDIE FISHER in A Pandro S.
Berman production of John O'Hara's "BUTTERFIELD 8"
co-starting Dina Merrill with Mildred Dunnock • Betty Field
Jeffrey Lyan • Kay Medford • Susan Oliver • Screen Play
by Charles Schnee and John Michael Hayes • Directed by Daniel Mann.

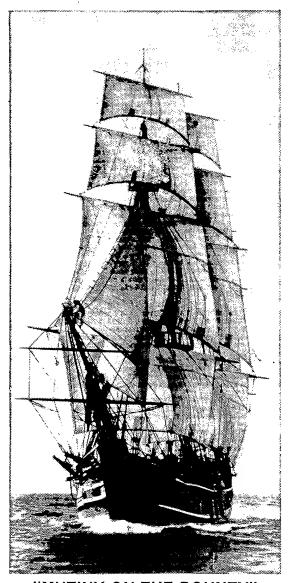


"GORGO" (Technicolor")

Metro-Goldwyn-Mayer presents "GORGO" star-ring Bill Travers • William Sylvester • Vincent Winter • Bruce Seton • Joseph O'Conor • Martin Benson · Barry Keegan · Dervis Ward · Christopher Rhodes • Screen Play by John Loring and Daniel Hyatt • Directed by Eugene Lourie • Executive Producers Frank King and Maurice King.



'61



"MUTINY ON THE BOUNTY"

Metro-Goldwyn-Mayer presents MARLON BRANDO TREVOR HOWARD in an Arcola production "MUTINY ON THE BOUNTY" with Hugh Griffith • Tim Sealy • Keith McConnell • Based on trilogy of novels (Men Against The Sea; Mutiny on the Bounty; Pitcairn Island) by Charles Nordhoff and James Norman Hall • Screen Play by Eric Ambler • Produced by Aaron Rosenberg · Directed by Sir Carol Reed.



"CIMARRON" (CinemaScope—Metrocolor)

Metro-Goldwyn-Mayer presents Edna Ferber's "CIMARRON" starring GLENN FORD MARIA SCHELL • ANNE BAXTER • ARTHUR O'CONNELL • Russ Tamblyn • Mercedes McCambridge • co-starring Vic Morrow • Robert Keith • Charles McGraw • with Henry (Harry) Morgan • David Opatoshu • Aline MacMahon • Lili Darvas • Edgar Buchanan • Screen Play by Arnold Schulman • Based on the Novel by Edna Ferber • Directed by Anthony Mann • Produced by Edmund Grainger



"FOUR HORSEMEN OF THE APOCALYPSE"

(CinemaScope—Metrocolor) • Metro-Goldwyn-Mayer presents a Julian Blaustein production "THE FOUR HORSEMEN OF THE APOCALYPSE" starring GLENN duction "THE ROUR HURSEMEN OF THE APOCALYPSE starting GLENN FORD • INGRID THULIN • CHARLES BOYER • PAUL HENREID PAUL LUKAS • YVETTE MIMIEUX • LEE J. COBB • Based on the Novel by Blasco Vincente Ibanez • Screen Play by Robert Ardrey • Produced by Julian Blaustein • Directed by Vincente Minnelli.



"KING OF KINGS" (70mm Super Technicalar)

Metro-Goldwyn-Mayer presents Samuel Bronston's production "KING OF KINGS" co-starring Jeffrey Hunter • Siobhan McKenna • Hurd Hatfield • Ron Randell • Viveca Lindfors • Rita Gam • Carmen Sevilla • Brigid Bazlen • Rip Torn • Harry Guardino • Frank Thring • Robert Ryan as John The Baptist Screen Play by Philip Yordan • Directed by Nicholas Ray.

Lend Me My Ears

You can always recognize a writer by his bent ears. Everyone assumes that because you write, you have a moral obligation to listen to their life story, which is all yours for 50% of the royalties and 40% of the movie sale—or preferably a flat payment of one free lunch plus the promise to spell their names right. This would be no problem in a less inhibited society. Trouble is, everybody is so darn polite.

I'm frankly worried that my kids might catch good manners from other kids in the neighborhood. These days it's tough raising youngsters with a fine old nasty disposition. They just don't understand. They want to be polite like everybody else.

Every time I open my mouth to be polite, somebody else sticks his foot in it. I don't mind inviting people over to dinner, for example. But they always accept. Don't they know what happens to husbands who have to go home and tell wives that people are coming to dinner?

The irony of it is that people are coming to under. The irony of it is that people don't really want to come. They just don't know how to squirm politely out of a polite invitation. So there we are, stuck with each other for a desperate evening of staring at the ceiling, just because neither of us has the basic intelligence to be rude. Even after 10 o'clock mercifully releases both them and us, I still have to answer for the whole miserable business to my wife. ness to my wife.

Who does have the intelligence to be rude.

All my life I have been apprehended by vaguely familiar faces which have blocked my path as I raced home, half an hour late, with meat under my arm. Paralyzed by good manners, I've had to submit to a pointless tetea-tete, pretending I knew who they were and what they a-tete, pretending I were talking about.

In self-defense I finally hit upon an ingenious remedy I call the Archer Technique for Giving A Fast But Friend-Brushoff to Buttonholers. (Pat. pend.) It works like

"Hey. Archer! Well, doggone, you old son-of-a-gun!

"Hey. Archer! Well, doggone, you old son-of-a-gun."

"Well . . . of all people! Say, old man, you're getting
fat as a pig!" You pause, but only long enough to poke
him playfully in the stomach. Then—mark this well!—
you keep right on going. As you sail past, you give him a
great, big friendly grin over your shoulder. And you shout
back. "Look out or they'll be serving you up with an apple in your mouth! Ha ha. So long—give my love to everybody, don't forget. Wunnerful'v'seenya!"

Time: eight seconds. Exit fast, and exit laughing.

Lov't that slike? Eviled the buttonplar gages after

Isn't that slick? Foiled, the buttonholer gazes after you, mystified by your adroit escape, yet forced to grin at your little joke. Everything nice and friendly. Of coure, he might be the tenacious kind who yells after you. "Hey, wait a minute— I want to talk to you!" If this happens you simply jump into the nearest cab and head for Mexico City.

NSG Chez-Nous

This technique. I'll admit, is useless for protection in the home. The home has doors. People keep coming in the doors. There is always the back door to sneak out of course. But people keep coming in that door, too. Once in a while they knock first. I like people who remember to do that. It gives my wife and me time to race upstains and hide under the Hollywood bed.

We've tried answering the front door in our coats. The oh-what-a-shame-we-were-just-going-out worked twice on one neighbor. The third time she just came in and sat down.

"Oh, well, I don't have anything to do," she said blandly, "I'll just sit here and wait until you come back."
We had to drive around in a snowstorm for six hours.
Ste was still there when we got back. Fortunately, by that time I was able to go right to bed with double pneuments.

monia.

My wife and I take turns slinking into the village to do the shopping A dozen eggs cost a five-minute walk, 85c and four hours of conversation. We're trying out a new tactic, "We'd loye to have you over for tea some afternoon," we twitter as we fly past, "Please give us a

We'll have to think up something else if we ever de-

We'll have to think up something else if we ever decide to install a phone.

Our most prized acquisition is an old leather armchair we picked up at an auction for 35c. The coils come through the leather, and we sharpen them from time to time. We keep this guest chair near a giant cactus plant that spreads at ear level.

that spreads at ear level.

It's a favorite with our widowed neighbor, Oscar Moibles. Rumor has it that Oscar has a house of his own.

An unnecessary extravagance, if true, Oscar is fond of dropping in on us five minutes before breakfast, lunch and dinner. If once tripped over him in my pajamas on the way down for a midnight snack.)

Can't Out-Wait 'Em Either!

We've tried waiting Oscar out, but starvation licked us. Once my wife emptied a pepper shaker in his soup before serving it. Oscar asked for a second helping. A little desperate, she managed to spill half of it in his lap. He simply picked the noodles off his serge and dangled them into his mouth.

Smoking my cigatets and drinking my beer, Oscar confides, "I really can't afford to spend as much time here as I do, Archer. But you're pretty nice folks, and I'd feel mighty bad it I just wasn't rightly sociable with you."

Now I know what's wrong with the Good Neighbor policy.

Now I know what's wrong with the Good Neighbor policy.

I've tried being subtle. One night Oscar told me. "I had a freadache when I came over, but it's gone now."
"Don't worry, it's not lost," I assured him. "I've got it."

That merely encouraged him to remember headaches he used to have as a boy, when winters were really winters. This unbroken narration lasted from all through Playhouse 90, and was somewhat less edifying.
"Why don't you." my wife mused in one of those rare moments we managed to be alone together, "just throw him out."

I mushed hollowly "Oh ves—just throw him out." So

him out."

I laushed hollowly, "Oh, yes—just throw him out! So that Oscar can spread the word that the Archers are in-bospitable, rude and stuck-up. Dirty glances from the trad-spapel, Other parents refuse to let their kids play with ours, and ours grow up with inferiority complexes.

Our taxes increase mysteriously. Somebody sets fire to our house. The Fire Department gets here by way of Vancouver and Rio de Janeiro-

"I've got roast beef in the oven," my wife interrupted breathlessly, dashing for the kitchen. "Oscar doesn't like it too well done."

Bad Propaganda

My wife's own albatross is a neighbor named Mrs. Amarantha Twell. Not one to waste time chattering idly, Amarantha brings over her knitting. A tolerant soul, she is undisturbed by the needs of our household with its hungry husband and progeny.

"Eh! Let them look after themselves," she advises my fe. "Why be a slave to men? Rest yer bones, dearie!"

wife. "Why be a slave to men? Rest yer bones, dearie!"

Trouble is, the idea's beginning to appeal to my wife.

In self-preservation, I have drawn up 10 new amendments to the Book of Etiquette which I hope to persuade

Emily Post to accept. If Emily gets hoity or even toity
about it, I might just take my knitting and keep showing

up at her place every day five minutes before dinner. A

little taste of the old good neighbor treatment, and Emily
will come around pronto.

Here are the Archer postulates for improving human
relations:

ions:

1. Let go of the other fellow's ear.

2. Pay no attention to his invitation.

3. Never speak to anybody else.

4. Never leave your own home, except during floods.

5. Don't go inside houses that don't belong to

you.
6. If you think you're imposing, go away quick-

ly.
7. If you feel sure you're welcome, go away quickly.
8. Go away quickly.
9. And don't come back.
10. This means you.
If we could just learn to hate each other a little bit more, what a wonderful old world this could be!

Horse on Expense Account

Continued from page 16 are free at the USO to anyone in the uniform of the Armed Services. He suddenly saw New York as one great big USO and the upturned brim and the press card was his

uniform.

He discovered taxicabs. Well, he didn't really discover them. He was forced into them. On his first assignment, loaded down with a wallet full of the network's advance on his expense account he was the victim of a pickpocket and vowed never to go below ground again. Once having discovered cabs, he wallowed in them.

Even a Taxi to a Taxi

Even a Taxi to a Taxi

He was probably the only man in New York to take a cab to a cab. His second day, covering a luncheon meeting at the Astor he got into a cab on the feed line and reading the cab driver's license he opened a conversation with him. He believed that New York cabdrivers were the wisest, wittiest and most entertaining men in the world. In the course of the discussion he discovered that this particular cabbie came from a town just four miles from his own hometown in Minnesota. So, it was natural when he was sent to cover something he would hall a cab on Madison Avenue, ride in it to the Astor and wait for his friend to return to the feed line before the final destination was sometimes only three blocks from where he'd started on Madison.

He learned a lot of other things. Like menu French and the names of the highest priced brands of Scotch. If he felt like having a hamburger he bypassed Rikers and headed for "21."

Out-of-town he learned to order shirts, ties, socks and

Out-of-town he learned to order shirts, ties, socks and an occasional suit and had them delivered to his hotel and charged to his bill. Somebody told him that nobody ever questions an expense account item as long as it's on the hotel bill. Everything he spent was put on the expense account. He reasoned that after, all he was covering New York . . . the people . . . the stories, the heartbreak and the laughter and you can get heartbreak, laughter, people and stories from the checkout clerk at the supermarket as well as at police headquarters. He even began reading the real estate sections of the Sunday Times and had his eye on a piece of property in Fairfield County that might just be bought on the money saved by bypassing "21" for Rikers without letting the expense account in on the change in eating habits.

A Real Pro by Now

A Real Pro by Now

A Real Pro by Now

In short, in a little over a month, Harry became a hard hitting, highly skilled, competent expense account filer. By the fifth week he even got over expecting to feel a hand on his shoulder when he went up to the cashier's office to collect on the voucher.

He sent three dozen roses to a member of the chorus In a night club, He had heard that ladies like to receive roses and it softens them up and makes them talkative enough to tell the stories. . . the heartache, the laughter thankae New York . . New York It was a perfectly legitimate expense. Having listened to the lady for a week and a half he switched to booze, which seemed to be even more effective in cliciting the heartache, the stories, the laughter and a few subsidary things he had somehow forgotten to write into that opening copy. When he hired a hansom cab to take the lady to and from her nightclub (It was cheaper by the week and after all he had some responsibility about saving the network money) he got his third visit from the Program Director.

The Program Director was indignant.

"I don't mind a little chiseling," he said. "But your expense accounts are, ridiculous."

Harry knew when discretion was the better part of valor, He knew when to back down.

pense accounts are indiculous."
Harry knew when discretion was the better part of valor. He knew when to back down.
He changed the opening copy in the show to read: "The streets up and down and the avenues across."
And he got careful.
He only sent two dozen roses.

He made a down payment on the property in Fairfield

County instead of waiting a year and buying it outright.
And nobody questioned his expense accounts.
Then, as it must to all heros, cockiness came to Harry.
He had to crow a little and show off.
He made a study of the carbons of all his expense accounts and discovered a secret. The one that had brought on the Program Director's third visit was for \$5 more than any he had filed. He reasoned that he must have gone over on the Program Director's third visit was for \$5 more than any he had filed. He reasoned that he must have gone over the ceiling and decided from then on to stay under that high water mark. He pointed this out to his fellow hard hitting, skilled, competent reporters. He also contended that all they had to do to stay out of trouble was stay under his highest figure. "Nobody," he said with the air of a man pronouncing a great truth, "ever reads an expense account. They just check the final figure and if tisn't out of line they OK it." He pointed out that there had been no mention of the roses, the booze or the cab to a cab. One member of the staff (the one who carried a little black book and every expense from a newspaper purchase black book and every expense from a newspaper purchase to a subway token used in the line of duty) doubted his statement. Harry said, "I'll prove it."

Forest Lawn Brigade

The next week's expense account contained only the names of famous dead people. "Ill really play fair," he said. "I'll put down dead people even the Program Director knows are dead people." His expense account that week looked something like this:

Taxi fare: Arlington National Cemetery Taxi fare: Arlington National Cemetery & return. \$ 7.50

Entertainment: Theodore Roosevelt... \$16.00

Taxi fare: Grant's Tomb & return ... \$ 4.20

Entertainment: Josephine Bonaparte. \$11.00

Taxi fare: Woodlawn Cemetery & return \$ 6.25 Entertainment: Bruno Richard Hauptmann \$ 5.50
Taxi fare: Rector's & return \$ 3.10
Entertainment: Lillian Russell \$.85

He submitted it at the end of the week, it was returned with the Program Director's initials and OK and paid by

the cashier.

The following week, to give his adversary a fighting chance the expense account included only members of the Program Director's immediate family, including an Uncle who had been killed in the Spanish-American War.

The next week Harry concentrated on dead presidents. He entertained John Quincy Adams 'big appetite. \$21.50', Grover Cleveland on a diet', \$9' Warren G. Harding \$19') and Herbert Hoover (2.25).

The next week it was prizefighters (dead')... public enemies No. 1 (deceased and the individual members of the U.S. Chess Team as listed in the World Almanac.

All the expense accounts were OK'd and paid.

A Thoroughbred Chiseler

A Thoroughbred Chiseler

"From now on," he said. "I'll put nothing but racehorses on my expense account." He started with Equipoise, followed with Count Fleet, and Man O'War and finally, running out of names took to buving the Racing Form to familiarize himself with a few fourfooted contemporaries, He began to get fascinated with the daily past performance charts and just to pass the time away began to make imaginary bets on the races. He kept track of his choices in each race and checked them against the actual results printed in the early editions of the morning papers. The first week he was amazed to discover that if he had put \$2 on each of his choices he'd have been \$128 ahead. This was even better than the expense account. The second week he was only \$42 ahead and the third week he lost 'on paper) \$10. That added up to a comforting \$160 dollars in paper profits in three weeks.

The fourth week he talked to a friendly elevator operar at the station who introduced him to a friendly bookie. He made his first bet the fifth week. By the end of the seventh week, he pushed his expense account right up to the ceiling and was still missing a meal a day. By the 10th week the friendly loan shark the friendly bookie had introduced him to was into him for \$975.42.

In the middle of the 11th week he was fired. The Program Director walked in with Harry's expense account that jour took that starlet to dinner last night. Right."

Wrong Timing

Harry felt secure. He actually had taken the starlet out

Wrong Timing
Harry felt secure. He actually had taken the starlet out to lunch and it was probably the first honest piece of reporting he had done texpense account-wise, as they say in months. Of course he'd made the entry dinner instead of lunch because you can add a couple of extra bucks that

"Sure, I took her to dinner," said Harry, "You told us not to let a pressagent pick up a tab."
"Did you read about that plane that crashed in Cleveland yesterday afternoon at 5:30?" asked the Program Director,
"Cleveland!" said Harry, "Anything above Yonker is

"Cleveland:" said Harry. "Anything above Yonkers is all Bridgeport. New York is the biggest of big cities, The streets up and down and the avenues across," he added hopefully

"She was on it."
"What were you doing reading my expense account?"
asked Harry indignantly.
The Program Director blushed. "I have an aunt in town.

The Program Director blushed. "I have an aunt in town, I was looking for a nice place to take her to dinner. I know you guys know all the best places... I was just checking to get the name of a good restaurant. Then I saw her name ... Right below Bally Ache and Dotted Swiss. God, don't they give them movie stars crazy names these days? Anyway," the Indignation returned. "There she was dinner. Just when you were supposed to be feeding her dinner she was being carried off a hilltop."

"What hilltop." Cleveland's a very flat city."

"You're fired."

And so Harry, "\$1,130.42" in hock to a loan shark was out of a job.

And so harry, \$1,130.42 in nock to a loan shark was out of a job.

Far be it from me to finger him for the Senator but he's back in his hometown, working on the weekly newspaper . . no expense account . . . and still paying off the loan shark at five bucks a week.

loan shark at five bucks a week.

He's a bitter man.

"Honesty definitely don't pay." he says. "Sitting here in the smallest of small towns, wandering the paths across and the alleys up and down, I know, honesty don't pay. Just don't forget," he says to the copyboy, leaning on his broom and listening with adenoidal open mouth to him. "If you ever get the chance to go to New York, the biggest of big cities to cover, the people, the stories, the heartache and the laughter and get an expense account, don't get touted off putting horses on it.

"No damn fool horse is going to get himself killed in no

"No dawn fool horse is going to get himself killed in no plane crash."

A Valentine To Show Biz

By NED ARMSTRONG

Some were successful, some failed. A few were grand figures, many were self-made nobodies. I've seen talent rewarded and talent unrewarded. I've seen luck befall the the mean and ill-fortune strike the well-intentioned.

I've watched as cunning and shrewed a manipulator as ever sold 200% of nothing, or rolled a bright pitch into a smart bankroll, come up to his great genuine chance for success and make the mistake o' hedging on a sure thing.

I've known a producer who devoted five years to cultivating a great literary property for Broadway come down to the final days of financing only to sell out all but 5% of his interest in order to get the play produced. the play produced.

But I've never heard anyone who as really a part of show business acce say he'd rather do anything was really a

I knew a talented young pop-singer who was starving from anonymity and public neglect sud-denly land in a slick agent's lap and in two years become the bigest recording artist in the coun-

And I knew what the general public didn't know—that on the way up he sold so many pieces of himself to so many people that when he got to the top he was a

quarter of a million dollars in debt.

But I never once heard him complain of the financial jungle which
his fame and prosperity had
hypothytic him brought to him.

I know a manager who would have difficulty—after 40 big smash hit years in show business—raising nit years in snow dusiness—raising \$5.000 if he needed that much cash in a hurry. But every time I visit with this wonderful old man his eyes mist up and his voice develops a quaver as he recalls the grand aver as he recalls the grand of Dillingham, Ziegfeld and Harris

Sam Harris.

I knew a pressagent who never had anything to offer but his daily complaint. Who was celebrated from coast to coast for his unusual economies, which more than once included sleeping part of a night in a railroad station. But he loved show business and, despite an accumulation of \$250,000, could never be lured into retirement and died with his shoes on—still complaining that some printer made a typographical error in his last published advertisement.

I knew a producer from Kansas

I knew a producer from Kansas who may well have been the most poorly qualified man to negotiate the tidal waters of Times Square. the tidal waters of Times Square. He disliked nearly all the people with whom he daily associated, he disapproved of 99% of the men and women he collaborated with, he was penny-pitching beyond belief in a world of luxury and extravagance.

But he loved show business and nothing, but nothing, could have induced this Grand Misfit to change his chosen profession. He was proud of being called a Broadwayite even though many of the sights and sounds of Times Square sent chills down his esthetic raine

Every so often there are plans

afoot to give aid and assistance to the world of show biz. Much of this scheming and plot-ting is nobly inspired and nearly all of it is well-intentioned.

The Only Real Lifeline
But there is only one lifeline
which is the dependable substance of theatre and that is the love and devotion of the successes and failures who make up the world of

By some magic formula which is entirely too complicated for my limited perception, the fertile world of show biz is the magnificent chemistry of hope and despair, achievement and defeat, judgement and gamble. judgement and gamble.

I've met and know a lot of peo- | not to be exchanged for all the

security on earth.

It may well be the place where the man who seeks your aid and advice one day, next day cuts your throat, and it may equally well be the place where your worst enemy turns out to be the friend who helps you put the deal over.

But that is show business and

But in all these years while auching this parade I've never once seen anyone who was really a part of show business who felt any part of show business who felt any thing but love for the game.

I've watched as cunning and the Swiss banks.

Because, if you are really a part of show business, you have, in the course of becoming a true member of this rare fraternity, practiced every wile and guile of the game, and your own passport is your ability to appreciate and understand show business for what it truly is and still ton it. truly is—and still love it.

Prudes, stiffnecks, Puritans and Mecca-bound Pilgrims are early discarded like cottonseed from the revolving gin of show business, and the ones who last are those who being—not because they succeeded but because they succeeded but because they follow or failed-but because they fell in for failed—but because they fell in love and neither achievement be-yond their wildest early dreams, nor disappointment beyond belief, could alter the pound of their pulse or the beat of their hear.

Show business is the only pro-fession in the world wherein a man can lose a fortune and still be rich—if he hasn't lost enchantment.

As long as he loves he lives, and is welcome wherever real members of the profession foregather.

Ninth Texas Drive-In Rally Seen Drawing 500

EAST GERMAN DEFA NOT INTERESTED IN CAINING INTERNATIONAL RECOGNITION

outfit in Soviet-controlled East Germany, Defa, and there is only one distributing unit, Progress. Both companies are state-owned. During the 15 postwar years, Defa has turned out about 200 films. Its earlier ones still rate among the best. Such features as "Affair Blum," "The Murderers Are Among Us," "Marriage In the Shadow" and "Rotation" have even found international acclaim. "Affair

But Defa's "good years" have long been over. Very few attention-getting features have been made within the last few years. Most of the East German films can only be regarded as second-rate items, internationally speaking. The reason for the artistic decline lies in the fact that the product has son for the artistic decline lies in the fact that the product has gradually become a major Communist propaganda instrument. Artistic creativity has been sacrificed to serve the party line.

Resultantly, E-German films mean very little on the international market, As a matter of fact, they are not even very popular on their own homegrounds. Slanted propaganda doesn't make for good entertainment. And entertainment is what the majority of cinemagoers want, there as elsewhere.

goers want, there as eisewhere.

Defa's major dilemma mainly stems from the fact that it has to follow the regulations issued by the Central Committee of the Socialist Unity Party (SED), the Red party in E-Germany. This committee advised the Defa in 1958 that two thirds of its annual output had to be socalled "films of the present," that's to say films that concern topics of the political present.

Rally Seen Drawing 500
Dallas.

It is contemplated that more than 500 exhibitors will attend the minth annual convention of the Texas Drive-In Theatre Owners Assn. to be held Feb. 7-9 at the Sheraton Dallas Hotel.

Ben Waldamn, executive secretary of the organization, says "Already there have been a larger percentage of booths sold than ever before at this time and ads for the program book are pouring in."

It is believed that East Germany's top authors have—despite lucrative sharpers—many's top authors have—despite lucrative sharpers—with properties—with properties—w It is believed that East

Heaven Or Hell

Heaven Or Hell

Reflecting upon the Defa pix released last year (1969), the message has mostly been this: It's heaven to live in a Socialist country and hell for those who live in a capitalistic land. The greater part of the productions contain anti-stuff (anti-Capitalistic, anti-West Germany, anti-American, etc.) Films such as "Before the Lighting Strikes" or "An Old Love" aim at encouraging in comedy form people to work hard for the benefit of the Socialist regime. People who are willing to do so are generally of the Socialist regime. People who are willing to do so are generally described as progressive, the others, natch, narrow-minded. Fun is poked at the bourgeoisie and Babbitts. This was very evident in the film, "May Bowl." "White Blood" contains strong anti-American and anti-West German sentiments It concerns a soldier of sentiments. It concerns a soldier of the new W-German army who while training in the U.S. received by accident deadly atomic radiation during training. "May A Good Germany Flourish" is a documentary celebrating the 10th anni of the socalled DDR, Deutsche Demo-better product.

Here is the East Berlin film situation during the 1958-1959 season: 24.7% of the pix released there were of Russian origin. Then

there were of Russian origin. Then came East Germany (18.6%), CSt. (11.2%), Italy (8.7%), West Germany (7.6%), France (4.4%), Hungary (3.9%), Bulgaria (2.6%) and Yugoslavia (2.6%).

There is no "star cult" in E-Germany, Practically all of the established German pre-1945 stars have gone to W-Germany. Lineup of East German players who have reached some prominence include Annakathrin Burger, Guenter Simon, Wilhelm Koch-Hooge, Horst Drinda, Christine Laszar, Hans-Peter Minetti, Harry Hindemith, Raimund Schelcher and Gisela May, Some of the better known di-

Raimund Schelcher and Gisela May. Some of the better known differencetors are Konrad Wolf, Kurt Jung-Alsen, Kurt Maetzig, Martin Helberg and Slatan Dudow.

There is no denying that the Defa has a satisfactory number of able players and directors at its disposal. If they could work as they please, they would probably come along with considerably better product

'DON'T GIVE UP THE SHIP'

[Not from the picture of the same name]

By JERRY LEWIS

Hollywood.

With televesion now in its secand decade and the smoke still rising from the ruins of the "Old Hollywood," I think it is time we had a "fireside chat" on conditions

had a "fireside chat" on condutons in the film industry.

The 27-inch tube has put wrinkles in film producers' faces, wrinkles deeper than those made by a motorcycle in a muddy road. Things have sure changed. Years ago parents used to save up to send their kids to college—now they have to save up to send them to the movies.

Business is so bad in Hollywood that the other night when I 'phoned a local theatre and asked the manager when the last show goes on he said, "With things the way they are this could be it."

are this could be It.

One thing that has hurt business in Hollywood is "trend" movies. This year it's biographies. They're doing "The Fanny Brice" story, "The Red Nichols Story" and "The Marie McDonald Story." This on they are having trouble with. Her story keeps changing.

story keeps changing.

In a desperate measure to raise money for the payrolls, Paramount sold its backlog of pictures for \$50,000,000. They wanted to throw the studio into the package, too. but decided against it. They were afraid it would bring the price down. A couple of the studios are looking for new executive heads, but they can't find anybody. Amazing! Who-ever thought the motion picture business would ever run out of relatives.

They have tried everything to bolster the boxoffice. They built up the screens, made pictures wider, and the pictures longer. Then one day somebody came up with a revolutionary idea. Let's make them better. He was fired immediately. In this business there is no room for a trouble maker!

for a trouble maker!

The favorite game in Hollywood is recalling "the good old days."
They remember when Greta Garbo moaned, "I vant to be alone." Now she can go into any theatre and get her wish. And the way pictures have changed. When I was a kid, in the middle of the picture they would flash a sign on the screen, "Baby crying in the balcon," Nowadays they flash a sign on the screen, "Manager crying in the lobby."

The changes are really fantastic. For the new picture in Cinemiracle "Windjammer" they have a screen around the stage and onto both walls. I saw the picture five times. I didn't remember what part of the screen I came in on!

DEBUNKING THE MYTHS ON:

The Death of Thomas H. Ince

(To this day lurid whispers circulate concerning the death of the pioneer film producer, Thomas Harper Ince. Often his demise is attributed to a bullet aboard his yacht. The passenger list seems to have been sufficiently celebrated but to have expanded in the telling through the years. The following low-pressure account of how lnce died was part of an immensely-detailed account of his career printed in the October issue of Films In Review, organ of the National Board of Review of Motion Pictures Inc., of which Henry Hart is editor. Interestingly, the author of the piece excerpted below is a Major in U.S. Counter-Intelligence but by private enthusiasm a film historian.—Ed.).

By GEORGE MITCHELL

Late in 1924 there were rumors his yacht in San Diego harbor Sun-

was murdered.

This story was started by a rival of Hearst's Los Angeles newspaper which published a number of suppositions and innuendoes immediately following Ince's death. These irresponsible charges were never substantiated nor was any evidence ever presented to the authorities to prove that Ince's death was the result of foul play. In view of the number of persons involved, it is difficult to believe a giant cover-up could have occurred and been perpetuated for 35 years.

Ince was fatally stricken while

Late in 1924 there were rumors that Ince was about to conclude a very lucrative deal to produce the Marion Davies-Cosmopolitan Films. It was probably this prospective association with Hearst, plus the gone so far as to claim that Ince when he was fatally stricken that gave rise to many misleading and inaccurate stories about Ince's so-called "mysterious death." A few sensation-seeking writers have even gone ot far as to claim that Ince was murdered.

This story was started by a rival at the form of the story was started by a rival at the form of the story was started by a rival at the start of the story was started by a rival at the start of the story was started by a rival at the start of the story was started by a rival at the start of the story was started by a rival at the start of t Carson Goodman, West Coast Manager of Cosmopolitan Productions, said to have the backing of Hearst, was another . . Monday morning a tender from the "Oneida" landed at the West Santa Fe dock and Ince and two others got out. They went to the railroad station where Ince and Goodman, as his companion, boarded the train. The other member of the party did not go with Ince and Goodman. When the train reached Del Mar the porter summoned a car to take the sick producer to the Stratford Inn. It was hinted that he had suffered an attack of indigestion while on an attack of indigestion while on a hunting trip in Mexico.

and been perpetuated for an another properties of a finding from white.

Although to some it pays off like a Cornucopia gone mad and to others it pays off like Scrooge the day before Christmas, show business is to those whe love it the only its warre guests.

The San Diego Union of Nov. of its loaded dice, marked cards 21, 24, reported Ince's death as and roulette-like fortanes, a world

He complained of terrific pains in the abdomen. He is also under-stood to have said there was plenty of liquor and that the man who furnished it could well afford to get the best.

"The doctor called again Monday "The doctor called again Monday night and found Ince greatly improved. There was no evidence of food or liquor poisoning, he said, but he advised the producer to stay and rest several days. The doctor then left saying he would call Tues. (Nov. 18) morning.
"But in the meanting Mrs. Ince

"But in the meantime Mrs. Ince had arrived by motor car with her 15-year-old son, William, and went to the bedside of her husband. Later Monday evening Dr. Ida C. Glasgow, said to be the Ince family physician, came to Del Mar in response to a call and the local physician was told his services were no longer needed. were no longer needed . . .

"Despite the (local) doctor's advice to rest for several days, ar-rangements were made to take him rangements were made to take him north. A special car was attached to the train leaving San Diego and an ambulance was dispatched. The ambulance took Ince to the special car which arrived attached to the Santa Fe train. On this car Ince made the trip to Los Angeles Tuesday and reached home early in the afternoon."

Santa Fe train. On this car Ince made the trip to Los Angeles Tuesday and reached home early in the afternoon."

He died at five o'clock in the morning on Nov. 19, 1924, in his home, "Dias Dorados" (Golden Days) in Benedict Canyon, Beverly Hills. At his bedside were his wife, his three sons, William 15, Thomas Jr, 11, and Richard 9— and his two brothers. According to his own physician death was due to angina pectoris induced by acute indigestion.

A small street in the rear of his old studio in Culver City has been named Ince Avenue.

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...a wife with
unconventional
ideas about
marriage...

ROBERT MITCHIM



...a house
guest who
wants to
play house...



JEAN SIMMONS



...and the wife's "best friend" with some playful ideas of her own!

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Screenplay by HUGH and MARGARET WILLIAMS from their Great London Stage Success

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NOEL COWARD
from his musical comedy hits!

Love Those Critics

more than one town where sadistic plays which do not quite make it drama critics on some influential are as much a topic of conversation newspapers were responsible for as those that do.

antect the health of the American theatre? At its zenith, 25 years ago, the period of O'Neill, Sherwood, Maxwell Anderson and others, there was a magnificent group of critics in New York City, This galaxy included Gilbert Gabriel, Stark Young, John Mason Brown, Richard Lockridge, John Anderson, Joseph Wood Krutch, Heywood Broun, Alec Woollcott, Burns Mantle, Percy Hammond, Wolcott Gibbs. S. Jay Kaufman and George Jean Nathan.

And that particularly are the statistical by my book.

Not So Good Playwrights
But let us return to Boston. You can receive thorcughly bad notices there if the play merits them. It is the critical climate which counts, the critical climate twinch counts, in the attitude towards the theatre in lit is aspects. Perhaps the critical climate which counts, th

Great Stimulus

by their excitement in their voices how much they enjoy a play, and since they are not hampered by the straitjacket of the written word, they can utter their enthusiasm or lack of it with far greater freedom than the newspaper critics. Since these men have usually been subject to the boredom of radio, they are generally appreciative of the good things in the theatre. They are doing a fine job right now in increasing New York theatreroing, and I hope that the status and importance of such critics can be recognized more fully by producers

to the theatre.

Boston, A Shining Symbol

Because of my experience as Society, with organized audiences in Boston could not be waited to president of the American Theatre, New York City. Too often it has foreign coast. It should like to contrast two important cities in the United States, and the effect of the critics on theatregon in them. The first is Boston, with the most retive lately bloved closely by Philasident delibration in Boston of the critics on the area country, followed closely by Philasident delibration in the Country, followed closely by Philasident base in the lately lately

more than one town where sadistic drama critics on some influential newspapers were responsible for the closing of the sole legitimate theatres in the cities in question. The civic life of one of these towns, which once attracted artists, musicians and educated persons, has now completely changed. It has become a Convention City, and the hotels are filled with ticketed conventioneers waving emblems in convivial inebriation.

Of Course Not!

This is a good moment to ask, do producers desire critics to give good notices to all plays Nothing could be more absurd. Producers ask only that critics who earn their living writing about the theatre should care about the theatre should care about the theatre should care about the theatre and write about it with contagious enthusiasm. Fortunately, most of the critics in this country come under this category. For every malevolent smart alec or destructive critic, there are at least 10 who love and admire the theatre and its artists, and communicate their excitement to their readers by emphasizing the affirmative instead of the negative.

How does the critical climate by such as those that do.

The critics there include Elliot Norton, Elinor Hughes, Cy Durgin and others, all excellent writers and enthusiastic for the file the critics is Norton, in my opinion one of the best in the United States, and he sets a critic's job is not merely to assess a critic's job is

Broun, Alec Woollcott, Burns rather than "malevolent."

Mantle, Percy Hammond, Wolcott Gibbs, S. Jay Kaufman and George Jean Nathan.

And that particularly bright rar, Brooks Atkinson, whose partial retirement has been a calamity for the theatre, leaving of this brilliant array only the excellent John Chapman, Richard Watts, Whitney Robiton and Tom Dash to remind us of this heyday of newspaper dramatic criticism.

Great Stimulus

Great Stimulus

These critics stimulated the written of important plays, and contributed liveliness to the contemporary theatre which made theatregoing an exciting experience. Wille likeable about a play, rather than they strongly disliked individual plays, they nevertheless sold the theatre as a whole to the public, we still have such men in New York—men with a sturdy individual viewpoint, who love the theatre and have the background, knowledge and ability to communicate their love and excitement to their readers. We also have a new body of critics, the radio and television critics and commentators who show by their excitement in their voices how much they enjoy a play, and esting. Thanks to the Boston critics, theatregoing is a lively part of the life of the town and all the other arts flourish. The restaurants and hotels are crowded, not merely with conventioneers, but with people from all over the outlying suburban cities who come in for the plays, so that Boston is again becoming a cultural Mecca, as it was years ago.

Philadelphia and Weshington

Philadelphia and Washington possess large audiences who are also theatre lovers and thanks to their intelligent critics are encouraged to go to the theatre, so that it becomes part of their lives.

But In Contrast!

and I hope that the status and importance of such critics can be recognized more fully by producers and the public at large.

Such critics are seldom dull—and dullness is one of the greatest crimes in criticism. Indeed, a dull, verbose critic on a great newspaper can do as much harm to the theatre as a whole, as a sadistic or "smart alec" one. It is fortunate that the western, southern and most midwestern cities are manned by criticists who love and are excited about playsoing, or the rest of the country could be almost as baddy affected as New York was by the recent strike. They are mostly excellent men, literate and helpful to the theatre.

Boston, A Shining Symbol

ceived accolades of praise from the Boston critics and was visited three times by Elliot Norton, who wrote an enthusiastic review, was subjected to this "schoolmaster" treatment in New York with the resultant immediate closing of the play. Of course the more mellowed and experienced critics, such as John Chapman, take the same point of view as Norton, and do not waste their time showing off or exhibiting their erudition. They don't have to.

their erudition. They don't have to One final word on the subject of the theatre and the value of the critic in shaping public taste. Bernard Shaw stated correctly, "This writing of plays is a great matter, forming as it does the minds and affections of men in such sort that whatsoever they see done in show on the stage, they will presently be doing in earnest in the world, which is but a larger stage."

Shaw, a great dramatic critic as

which is but a larger stage."

Shaw, a great dramatic critic as well as a great playwright, pointed the way to his own generation. We need similar leaders among the critics to point the way for the young playwrights of today and tomorrow and to lead our audiences to an appreciation of mankind's potentiality for greatness, which is as strong today as it ever was.

much literary effort pointing out how the play could have been improved. A recent play which releved accolades of praise from the Distribution; Madrid for Production

By JOAOUINA CABALLOL

By JOAQUINA CABALLOL

Barcelona.

Talk continues to be heard with-in Spain, and in the international offices of the American distributors located in Manhattan, as to the supposed oddity of the film distribution offices being situated here in Barcelona rather than in Madrid the capitol. This never seemed particularly "peculiar" until late years and the rise of Madrid as a production center.

Barcelona's leadership as the distribution capital of Spain dates from 1923 when Universal Pictures opened here. But Pathe had preceded it. Ditto Gaumont, Juan Verdaguer, Jose Gurgui, Selecuine S.A. (for Italian, French and German product).

It needs to be emphasized that Barcelona, the seaport, has traditionally been the New York of Spain whereas Madrid compared to Washington as a city devote to government rather than commerce. This is less true since the far greater centralization which fol-

ceded.
Production was also one of Barcelona's assests at one time. Spain's first picture studio opened here, though of small importance. It was not until 1939, that is after the Civil War, that Madrid's studios flourished, beginning with Chamartin. Lack of American product during World War II helped Spanish production. In Barcelona we have the IFI Studios belonging to Ignacio Iquino, which also made good business at the time and now still exists, and also Orphea Studios, but the Madrid Studios have prospered much more thanks to the American producers of which Samuel Bronston is the present big figure. present big figure.

Taxes Coming Up!

at some of these doodads. The increase of \$20,000 a year to a stylish name by which they are fellow in the 75% tax bracket. Then there are tax free meals,

The 'Loopholes'

What we so glibly call loopholes is frequently nothing more than special provisions deliberately put in the law by Congress to apologize for the high tax rates. In that way Congress can make the law palatable for some groups by giving them escape hatches.

them escape hatches.

The trouble is that the taxpayers not benefitted feel that they are likewise entitled to relief. And so they start helping themselves with all sorts of gimmicks. It is interesting to see how even the dullest minds make the cleverest deductions. That brings to mind Bob Hope's crack that he has to pay his butler's salary to a Swiss corporation. pay his butle corporation,

corporation,

Congress is thoroughly aware that things have gotten out of hand. Both Kennedy and Nixon ran on olatforms that said "down with loopholes." Congress will therefore tackle the areas where one group is now ahead of the others. Some of us, therefore, had better prepare for the fact that we will have to give up benefits that we now consider part of our inherent rights. herent rights.

The most vicious lopsideness in The most vicious lopsideness in the law today, crying out for attention, finds people in show business on the short end of the stick right now. To put the problem broadly, today twe fellows making the same amount of money over the same period of time pay radically different taxes.

Let's take a "frinstance." On the one hand, we have a guy who plays it safe by being on salary. Suppose he makes \$20,000 a year. In five years he makes \$100,000. On that \$100,000 his tax is \$35,000.

Now let's take some pioneering,

Now let's take some pioneering, venturesome, enterprising producer who goes through four barren or preparatory years, and makes his \$100.000 in the fifth year. On his \$100.000 he pays \$67.000, or almost twice as much as the employee who was playing it close to the

Something is radically off base

Something is radically off base. The tax brackets are the villain of the piece. The cure is obviously to figure the tax by some form of figure the tax by some form of averaging, rather than on year-to-year earnings. Show business has made a pitch for this before the Congress many times. This year, pay dirt is nearer.

Another area of preferential treatment is where deductions are not allowed for purely personal items. For example, the home owner today gets a deduction for mortgage interest and for taxes on the residence. That isn't fair to the fellow who rents his home, for he gets no deduction at all.

fellow in the 75% tax bracket.

Then there are tax free meals, tax free medical services, tax free group life insurance, and so on down the line. Well, those goodies will go the way of all flesh if we're serious about straightening out the law and cutting our tax bill down.

Congress will also whack away at organizations exempted from paying tax altogether. There's a tremendous hole here. It explains in part why it is that only one-third of the income of the nation is actually taxed.

All of us have learned the hard way that to let one group go scot free merely means that the rest of us have to pick up the tab. Congress will therefore start closing in. Among those to lose their tax exemption, or see it sharply curbed, will be trade associations, labor unions, and farmers' cooperatives.

There's a glimpse of some of the things ahead in eliminating loopholes. Of course, no matter what we do, the tax bill will be large because our domestic and international problems are large. But high taxes are bearable if they are clear and fair. The present law has strayed a good deal on both scores.

In a democracy correction comes about when people get mad enough to throw off their laziness and indifference and go to the polls or their legislatures for action. We are getting nearer to that point every day in the tax situation. In fact, we are heading for a revolution in our tax laws.

This much is clear: We need some sober thinking, or we'll all stagger from intaxication!

Refuses to Be Cajoled; 'Campobello' Pleas N.G.

Mirneapolis.

Efforts and appeals to the local public to support a "good" picture fell on deaf ears in this community. United Paramount made the

ty. United Paramount made the pitch on behalf of "Sunrise at Campobello" (WB).

The picture did disappointing business in its initial stanza, around \$6,000 at an advance admission. In contrast, "North to Alaska" (20th, at \$1.25, pulled nearly \$7.500 in its fourth and final week at the State, the other UP loop house.

The chain took extra large news-

Belongs to Barcelona

As to distribution, all the American companies are established in Barcelona. After Universal in 1923, it was Paramount in 1927, then Fox, and later on Metro and Warner Bros-First National. Branched were also established in Madrid, Valencia, Bilbao, Sevilla, La Coruna, Murcia and Lisbon though Paramount's Fight

Paramount's Fight

Paramount's Fiight
On June 30, 1940 Par liquidated
the Spanish company known as
Paramount Films S. A. which had
its HQ in Barcelona, and dismissed
all the Staff except the head accountant who acted as liquidator.
This man together with an American moved to a small office in
Madrid. Ten years went by and in
1950 Par decided to again open a
distributing office in Spain, American and chief accountant then came
back to Barcelona to install Par can and chief accountant then came back to Barce'ona to install Par Espanola S. A. So—why didn't Paramount remain in Madrid when they were already there? Because distribution was organized out of Barcelona. Here has been the training school of flm namagers, salesmen, bookers and everything that distributing involves. True, Madrid has improved a great deal in this respect.

Chamartin is a big Madrid com-

Chamartin is a big Madrid company which produces and distributes. Its head offices are in Madrid, but in Barcelona it has its own building and a staff of 25, because you cannot run the Barcelona area and the rest of the Catalonian provinces with a small office like you can do with Murcia and La Coruna.

Of course anything can happen. But to transfer the HQ of all the American companies from Barcelona to Madrid on the plea that they are far from Madrid official-dom seems not sufficient reason. It is not the moving of the granager and his family alone, but the suffers which mean over 30% tandles or more. How can you exceed them in the house shortage can?

American companies outs the saffers whereight companies outs to the manufacture of the plantager can be sufficient to suffer the sufference of the plantager of the sufficient reason.

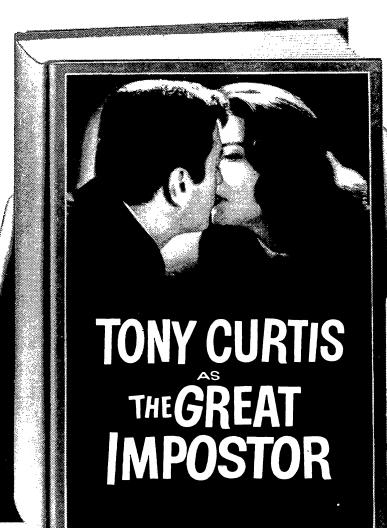
era?

American companies ought to have thought about Madrid being the capital and the site of official-dom 35 years aro. Now the office boy of 35 years aro is half a contury old and a manager.

"A SURE BOXOFFICE WINNER!"

-Film Daily

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... The man whose amazing escapades were featured THREE different times in LIFE



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great U.I world premiere showmanship A grear U-I worsa premiere showmanship campaign will launch "The Great Impostor" In a New England saturation beginning February 16th at the RKO Memorial Theatre in Boston and in over 100 situations throughout the territory.

Saturation advertising campaign in TV, radio, Sunday supplements, magazines and newspapers, and an all-out promotion campaign with personality tours, special TV paign with personality rours, special it and newspaper contests and special-events, will pre-self "The Great Impostor" for great transfer. boxofiice results.

Watch for special "Impostor" plan for your

HOLLYWOOD ON S-T-R-I-K-E

By RON SILVERMAN

Hollywood.

In 1960, as never before, the Hollywood labor movement placed the emphasis on the word, "movement," and everyone got into the march. There were three major strikes, the threat of many more, a barreflui of negotiations and a fileful of new contracts.

Involved in the demands, the compromises, the gains and the losses were Screen Actors Guild, Writers Guild of America, Directors Guild of America, the 20 or more member unions of the International Alliance of Theatrical and Stage Employees as well as other basic crafts unions, the American Federation of Musicians, the Musicians Guild of America, the Composers and Lyricists Guild, Screen Extras Guild of America, the Composers and Lyricists Guild, Screen Extras Guild and American Federation of Television and Radio Artists. Coming as close as it could to negotiating was Screen Producers Guild.

Management organizations included the Assn. of Motion Picture Producers, representing most of the major studios both in theatrical and television film; United Artists indies and Universal-International, which negotiated outside AMPP: the Alliance of Television Film Producers, representing 16 independent tv companies including Revue, Four Star. Desilu and Ziv-UA; the three television-radio networks; advertising agencies, the N. Y. Film Producers Assn., and some 50 independent tv companies unaffiliated with any major producing org. Those Tell-All to Sell-Well Autobiogs

The time comes to all men of organizations and selled of new contracts.

The time comes to all men of organizations and selled of new contracts.

The time comes to all men of organizations and selled of new contracts of the contract of the contrac

rival Musicians Guild of America. On Nov. 2 AFM and producers agreed on a new 312-year contract.

Musicians Guild of America, on Aug. 22, signed new contracts with the Alliance. And on Nov. 1 the Composers and Lyricists Guild completed its first basic agreement with major studios.

Unions won major gains, and so did management. Some of the gains were precedental. And so were some of the losses.

In Screen Actors Guild's theatrical film contracts, the issue of post-48 relatives relaced to the caused considerable speculation prior to the

ictures released to tv caused considerable speculation prior to the ontract talks, heated battles during them and significant ramifications

As it stood, feature film producers could lease or sell their pre-1948 As it stood, feature film producers could lease or sell their pre-1948 pix to tw without any compensation to talent unions. Now, the unions wanted a slice of monies received for post-'48s released to video, claiming such sales created direct competition for their new product. Management said it wouldn't pay for something it already had paid for meaning, of course, the films produced between '48 and '60. The result was compromise in the form of "past-service credit," though the producers did not concede, as the actors unofficially did, that the credit was "in lieu of" payment on post-'48 films released to television.

television.

Actors' Main Gains

Major gains by SAG in its new three-year theatrical film pact are: 1.1 Payment by producers of 5% of total actors' salaries, up to \$100.000 in salary per actor per picture, on all films produced after Jan. 31, 1960. Money goes into pension-health-welfare fund. 7.2 Past-service credit of \$2.625,000 to start the pension-health-welfare fund. Total of \$375,000 was paid immediately, remainder to be paid over 10 years.

(3.) For the post-1960 theatrical films released to television, producers will pay 6% of gross receipts after deduction of 40% for distribution. In case of outright sale, deduction is reduced to 10%.

(4.) Reopening for pay tv if medium becomes important during term of pact.

of pact.
5.) Increase of scale ranging from 11% for day players to 17.6% for contract players and higher in other classifications.

The Truth, The Whole Truth?

[Those Tell-All to Sell-Well Autobiogs]

By JOHN ROEBURT



lets and pint bottles, with the loot in a shoebox!

I'm right now 99% sure that I I'm right now 100 in gold at every sundown. That, a time ago, as an alternative to WPA, I smuggled contraband from Mexico into the United States, fording the Rio Grande at low tide, with the stuff in saddlebags strapped around the burro. That I'd, I'd, I'd—in my sly way managed to live the life of 20 men!

Which brings up my reason tor witing this piece. If anyone reading this has any information croborating or kiboshine: my lifestory, please phone or wire at once, collect.

Word of honor, I want only to a strength of the stre

Word of honor, I want only to give a factual account of myself.

Sid Pink's O'Seas

Sid Pink's U Seas

Hollywood, Dec. 27.

Sidney Pink has closed coproduction deals for four pix to be lensed abroad. Two of these films will be made in association with the newly merged UFA-Hansa Co. of Germany, each to be budgeted at slightly over \$1,000.000.

Remaining pair will be turned out in association with Contact of France and Nils Films of Italy. Pink will write and act as American producer-director on all films which will be made within three years.

Back in the grim, grey days of United Artists ('48, '49, '50), the problem of getting a film to release was as acute as a toothache and almost more infrequent. Then one day, we dropped our ginrummy cards long enough to visit the projection room where was unreeled one of the G-Man epics of the period. While its plot was as nebulous as the Milky Way, it catapulted a succession of rapes, deviations, head whacking, stomach stomps, kidnappings, forced drownings and other impromptu hobbies with such consistency that the stunned viewers assured each other that this could be nothing but a solid hit. So the various specialists picked up their pencils and paints and went to work on the campaign. campaign.

campaign.

Some weeks later, the producer (for want of a better name) came to my office to view the ads and to pass his judgment. They had been artfully mounted and happily displayed and were true revelations of the film's contents. Surrounding the central piece of art, which depicted a lustful escaped convict in the act of ravishing an almost nude matron who was happily filling the convict's head with 45-calibre slugs, were engrossingly accurate line drawings of the proper procedures for throat cutting, torture by slow fire, and the withdrawal by pincers of finger nails. In the event that the reader would miss the subtleties of the art, carefully worded captions were liberally interspersed, spelling out the happy events of the illustrations.

The producer walked from advertisement to advertisement. I walked anxiously behind him, waiting. Finally, he turned to me and made his pronouncement:

and made his pronouncement:

"Kinda low class," he said. "Don't get me wrong. They're great but . . . kinda low class!"

In the great tradition of the Madison Avenue agencies, I went into a spiel about basic audiences, "want to see," "word of mouth," the "common denominator." etc. The worst thing he could do, I told him, was to change the approach of a hard-hitting film like his. High class ads were the very worst approach to his selling problem. He sighed his agreement. He was sold. But there was one last comment at the door.

"Good ads," he said, "High class . . . low class . . . as long as they have class:"

Francis S. Winikus

Films: 1930 To 1959



Look To COLUMBIA

- * BIG BOXOFFICE ATTRACTIONS utilizing the world's finest creative and star talents!
- * EIG EOXOFFICE ATTIRACTIONS in orderly release throughout the year!
- * BIG BOXOFFICE ATTRACTIONS promoted for greatest impact and penetration!

AROUND
THE CALENDAR...
AROUND THE WORLD...
CALL
THE MAN FROM OF THE WAY IN EACH AND THE WORLD...

Japan Film House Earnings

The following are the total gross earnings (excluding taxes) for film houses in Japan over the last four years.

Year

1956

S171 194 185

Race & Romance

-By GEORGE MORRIS-

(Editor's Note: It has become a truism that the politics of tomorrow are rooted in the old and the new countries of Asia and Africa, now so numerously represented at the United Nations. It follows that film showmen did not invent, but do confront, the tangled problems of race relations. The theme has been "explosive" since the appearance, in 1915, of D. W. Griffith's "Birth of A Nation." In this article, attention is directed to the many feature films which have dealt with race and romance).

Of Suzie Wong," constitute a veritable celiuloid encyclopedia of the "race problem."

In the early silents Japanese were "Yellow peril"—slippery, oily, treacherous, and a threat to white American womanhood. And who can forget the equally wily, sinister Fu Manchu? Similarly the Oriental maiden was often depicted as untrustworthy and destructive as demonstrated by the "oriental" phase of Myrna Loy. In other moods, the Oriental female was portrayed as a delicate, crushed flower who invariably sacrificed herself to prevent the demise of some hulking white she adored.

The game was played according to the rules. The Caucasian hero was permitted to evince pity, sympathy, some measure of affection—and on occasion, even tenderness of a sort toward the Oriental flower. But never anything like love. Any producer who dared to depict the two in an embrace, lips to lips, would have literally committed celluloid suicide. Later on, as the white hero was permitted to register a yen for his Griental doll, it was always found expedient to kill her off. The hero was permitted to bestow a sexless, grief-stricken kiss on the lifeless brow.

It took a world war to finally smash this grotesque approach to the entire Orient. Thus "Japanese War Bride," "The Purple Plain," "Sayonara." "China Doll" and "The World of Suzie Wong" finally, saw the Oriental maiden come into the same lecway as here white siers to chase and be chased—and caught. And she has been given the same lecway as here white siers to chase and be chased—and caught. And she has been characterized in many instances as being more desirable by far than he pale-face sisters under the greasspaint.

pale-face sisters under the greaspaint.

Much more grudgingly and gingerly this privilece was extended the heroine of Negro extraction. This was handled much more cautiously, and in such instances to get in some fancy gastronomy and night prowling while here.

Trisco Gets 'Assisi' meat spring.

Frisco Gets 'Assisi' meat spring.

attention is directed to the many feature films which have dealt with race and romance).

America's motion picture industry has mirrored, with varying degrees of realism the mind, the heart mand sometimes the soul of been demonstrated in such films as flantally portrayed our loves, hates, hopes, mores, moods, group successes and failures. And it has uniquely demonstrated via thind over the years the American attique to water the white mother. Water had being the general and the American Negro in particular. Time has now created fresh "polities" in all this, such films as "Imitation of Life," "Lost Boundaries," "Pinky," "Island In The Sun," "Fdge Of The City," "Band Of Angels," "The Defiant Ones," "The World, The Flesh And The De.il." "The Odds Against Tomorrow." "May back, and the De.il." "The Odds Against Tomorrow." "Suppreciated" in light of producting of the provided a logical and relatively "safe" opening here, and and the American with the world, The City," "Band Of Angels," "The Decks Ran Red," "All The Young Men." "Japanese War Bride." "Sayonara," "Sight And The Devil." Harty Belafonte, functioning as his own producer as well as the star, attempted Cit Suzie Wong," constitute a veritable celluloid encyclopedia of the "race problem."

In the early silents Japaneses were "Yellow peril"—slipperyoily, treacherous, and a threat to white American womanhood. And white American womanhood. And white American of Burdenia of patronization, evasion or apolic with "Suddenly very serve of the winter and and warden and an amanner devoid with "Controversy with "Suddenly very serve," and on the winter and a winte female, in a manner devoid with controversy with "Suddenly very serve is following the previous provided a logical and relatively "safe" opening here, and the provided a logical and relatively "safe" opening here, and the provided a logical and relatively "safe" opening here, and the provided a logical and relatively "safe" opening here, and way and the provided a logical and relatively "safe" opening here, and

which had enough impact to which had enough impact to bounds of giving "no offense."

Next in line, an upcoming release, "Anna's Sin." portrays a lore affair between a Negro male and a white femiale, in a manner devoid of patronization, evasion or apology. It poses a problem and faces up to it in forceful terms. The dialogue is frank. And the Negro wins the white girl—under his own colors.

Will this film be accepted by American audiences? If so, it will constitute a milestone.

Paris Siudio Hours

Paris Siudio Hours

Continued from page 3

the idea, whatever it merits, that production costs are high here, once indoors. As to that, time

the idea, whatever it merits, that production costs are high here, once indoors. As to that, time may have levelled off some of the differential.

production costs are high here, once indoors. As to that, time may have levelled off some of the differential.

During 1960 Darryl F. Zanuck, something of a Francophile, produced "Crack in The Mirror" (20th, natch) completely here and part of 'The Big Gamble." Frank Tashlin did "Gigot" with Jackie Gleason, and UA had "Paris Blues." (80 there were, as just about Like Brahms?" (renamed, "Time On Her Hands"). Exteriors of Vincente Minnelli's "The Four Horsemen of The Abocalypse" M-G) (were done in Paris as well as Metro's "Lady L" which George Cukor directed.

Stanley Donen did "Once More With Festion"

Stanley Donen did "Once More With Feeling" (Col. "The Spinister" M.G. is due here and Jean Negulesco is trying to get Brigitte Bardot to play in "Suzette" here with Maurice Chevalier for UA release. "Fanny" (WB) was done in Southern France and in Paris studios.

RENTAL POTENTIALS OF 1960

[WHEN FULLY PLAYED OFF]

1960 B.O. Story

Continued from page 5

1960 came up with a full quota of surprises, along with the usual array of partisan and non-partisan comments.

Comments.

A Case of 'Can-Can'

No. 2 picture of the year was
"Can-Can" and herein lies a major tale. This adaptation of the
Broadway legiter has played only
a relatively few dates, has garnered \$3.000.000 in rentals, and
seems headed for a total of \$10.
000,000. This is a toughie to comprehend but it must be accepted
if any kind of b.o. pattern is to
be acknowledged. The overall potential is based on the comparative
progress of other pictures which
have gone a similar marketing
route.

Unfriendly witnesses have said

'Facts' Royal Command Film Gala Picture

London.

"Facts of Life" (UA), the Bob
Hope-Lucille Ball starrer, has been
chosen for the Royal Command
film gala to be held on Feb. 20 in
aid of the Cinematograph Trade
Ecnevolent Fund.
The gala will be attended by the
Queen Mother, Princess Margaret
and Antony Armstrong-Jones.

Herewith, a regular editorial feature of each Anniversary Herewith, a regular editorial jeature of each Anniversity Edition, is the exclusive Variety roundup of rental revenues for the year just ending. Emphatic remark: these figures are for domestic (U. S.-Canada) only, do not include overscas potential, even under the "Anticipation" column. The trade's rule-of-thumb is that domestic and foreign rentals usually

The figures below are Variety's own checked estimates for the present, together with future projection, the latter subject to revision next year. The All-Time Grossers list, separately compiled, is updated annually to incorporate films with \$4,000,000, or better, in rentals.

Note that the key definition in the annual compilation below is rentals—the money which accrues to the producer of a film as his share. This is the barometer of trade health—riz, the continuing flow of risk capita'—distinct from the actual total grosses of the playoff in theatres, part of which is retained as the exhibition share.

the exilioillon share.		
Title & Release	VARIETY'S Estimate To Date	Anticipatio (Oversea: Excluded
Ben-Hur (M-G) (Nov., '59)	\$17.300 000	\$33.000,00
Can-Can ((20th) (March)	. 3.600.000	10 000.00
Psycho (Par) (Aug.)	. 8.500.000	9.200.00
Psycho (Par) (Aug.) Operation Petticoat (U) (Jan.) Suddenly Last Summer (Col) Jan.)	. 6.800.000	7.000,00
Suddenly Last Summer (Col) Jan.)	. 5.500.000	6.375,00
The Apartment (LA) (June)	. 5 100 000	6,800,00
		6.500.00
On the Reach (I'A) (Doc. '50)	5,300,000	6.200.00
Puttorfold 9 (M.C) (Nov.)	1.700.000	6.000,(0
From the Towns (20th: Tule)	5.000 066	6.000,00
On the Beach (UA) (Dec., 59) Butterfield 8 (M-G) (Nov.) From the Terrace (20th (July)) Ocean's 11 (WB) (Aug.)	4.900,000	5.00,60
Places Don't Pot Daisies M.C. April	. 5.660,600	5 250.00
Please Don't Eat Daisies (M-G) (April) Elmer Gantry (UA) (June)	. 0.000,000	., 200.00
Filmer Gallery (CA) June	. 3.500.000	5 200.00
Elmer Gantry (UA) (June) Journey to Center Earth (20th) (Nov) G. I. Blues (Part (Nov.)) Rellbor (Part (July))	. 4.700.000	5.000,00
G. I. Billes (Par) (Nov.)	. 1.600.000	4.300,66
Beildy Fair Suis.	. 0.000.000	3.700,00
Portrait in Black (C) July	. 3,200,000	3.600,66
Portrait in Black (U) (July) Strangers When We Meet (Col) (July) Rat Race (Par) (July) Herra Gram (Will Of C) (March)	. 2.400.000	3.400,00
Rat Race (Pari (July)	. 3.400.000	3.400.00
Home from Hill M-G March	. 3.150.000	3 250.00
Home from Hill (M-G) March)	2.300 000	3 200,00
Lil Abner (Par) (Dec. '59)	. 3,200,000 . 3,200,000	3,200,60 3,200,00
Visit to Small Planet (Par) (June)	3.260,000	3.200,00
Who Was That Lady Col Feb	. 3,990,000	3.100.06
Chlorgeren (AA April) Lil Abner (Par) (Dec. 59) Visit to Small Planet (Par) (June) Who Was That Lady (Col) (Feb.) Toby Tyler (BV) (Feb.)	. 3 000.090	3 100.00
Never So Few (M-G) (Dec.) Big Fisherman (BV) (Nov., '59)	. 2.900,600	3 000,60
Big Fisherman (BV) (Nov., '59)	3.000.000	3.000,60
		3.000,00
Bramble Bush (WB) Feb.)	2.920 000 2,200,600	3,000,00
Story of Ruth (20th) (June)	2.200.000	3 000,00
Sink the Bismarck (20th: Feb.)	2,500,000	3 000.00
Story of Ruth (20th) (June) Sink the Bismarck (20th) (June) Sink the Bismarck (20th) (June) Hell to Eternity (AA (Aug.)	2.700.000	2,850.00
Hell to Eternity (AA: Ang)	. 1,600,000	2 800,00
Hercules Unchained (Embassy-WB) (July) .	2,400,000	2.500.60
High Time (20th) (Sent)	1.300,000	2,500,00
Lost World (20th) (July)	. 1.850.000	2,500,66
High Time (20th) (Sept.) Lost World (20th) (July) Jungle Cat (BV) (Oct.) Started in Naples (Par) (Aug.) Magnificent Seven (UA) (Oct.)	1.350.000	2.300,00
Started in Vanles (Part (Aug.)	. 2,100.000	2.300.00
Wagnificant Saven (I'A) Oct)	1,300.000	2.250.00
All Young Men (Col) (Sept.)	. 850,000	2.000,00
All Young Men (Col) (Sept.) Mouse That Roared (Col) (Nov., 59) Our Man in Havana (Col) (March Adventures of Huck Finn (M-G) (June) Wake Me When It's Over (20th) (March) Grapha (M.G) (Inn)	1.700.000	2,000,00
Our Man in Horona (Col. Morch.	1,750.000	2.000,00
Adventures of Hugh Finn (M.C. (June)	1,800.000	2,000.00
Fugitive Wind (T'A) (April)	1,700,000	2,100,60
Water Mr. When The Over 20th March	1.700.000	2,000,00
, wake we when it's over '20th' March'	1,400.000	1,900,66
Gazebo (MI-G) (Jan.)	1,800,000	1,800,00
Gazebo (M-G) (Jan.) Happy Annivehsary (UA) (Nov., '59) Cash McCall (WB) (Jan.)	1,500,000	
Cash McCall (WB) Jan.)	1.600.000	1,750,600
3d Man on Mountain (BV) March)	1,500.000	. 1,700,00
Tall Story (WB) (April)	1,500.000	1.700,00
I Passed for White (AA) March)	1.500.000	1,700,00
Last Angry Man (Col) (Nov. 59) Ice Palace (WB) (Aug.)	1.300.000	1.675.00
Ice Palace (WB) (Aug.)	1,550,000	1.650.68
Goliath & Dardarians (Al) (Jan.)	1 300.000	1.600,06
Hannibal (WB) (June) Once More With Feeling (Col), Feb.) Time Machine (M-G) (Aug.)	1.500.000	1,550.00
Once More With Feeling (Col), Feb.)	1,300.000	1,500,00
Time Machine (M-G) (Aug.)	1.350.000	1 500.00
13 Ghosts (Col) (July)	. 900,000	1.500.00
Story Without End (Col) (Oct.)	750,000	1,500,00
Prisa Dinam Docks Tunnel	1 050 000	1,500.00
Sons & Lovers (20th) (Aug.)	000,000	1,500,00
Pay or Die (AA) (June)	1,200,000	1,500,00
Pay or Die (AA) (June) Gallant Hours (UA) (May) House of Usher (AI) (July) Giant of Marathon (M-G) (May)	1.000.000	1,500,00
House of Usher (AI) (July)	900.000	1,450,60
Giant of Marathan (M.C. (May)	1.250,000	1,350,00
Sign of Cladioton (AL) (Vov. 150)	1,050.000	1,250,66
Sign of Gladiator (AI) Nov. [59] Wreck of Mary Deare M-G (Dec. [59])	1,125,000	1.200,00
Fach the Diames (Embager Day) (Fab.)	1.100,000	1,100,00
Jack the Ripper Findassy-Pari (1907)	1.100,000	1.100,00
Surprise Package (Col) (Nov.) Crack in Mirror (20th) (May)	625,000	1,000,00
Crack in Mirror (20th) (May) Five Branded Women (Pac) (May)	025,000	1.600,60
Five Branded Women Part May	. 925,000	
		1.000,66
Under 10 Flags (Par) (Sept.)	. 800.000	1,000,00
Last Voyage (M-G) (Feb.)	1,000.000	1.000.0
	DM MO BIT	DADE

Melniker's Shingle

William Melniker, director of theatres for Metro International, has resigned to return to the prac-tice of law in the foreign trade

ifield.

Melniker began his overseas film career in 1927 when he went to brazil to check business conditions and Metro theatre interests there. The following year he became the company's manager in Brazil. In 1930, he was appointed general manager for South America with headquarters in Rio de Janeiro. He was transferred to the homeoffice was transferred to the homeoffice in 1937 to organize the theatre division which he has headed ever UA's supervisor of European production.

LOPERT TO EUROPE FOR UA PRODUCTION

Hya Lopert, producer and un-porter aligned with United Artists,

Sam Spiegel

whose creative genius

has given

the world

film entertainments

that have amassed

seventeen Academy Awards,

announces

the motion picture

destined to be

one of the greats of

all time

!

Laurence of Arabia

based on the T. E. Lawrence classic,

"The Seven Pillars of Wisdom".

Directed by Academy Award winner DAVID LEAN.

To be released by

Columbia Pictures.



Going before the cameras early in 1961.

London's Hotels

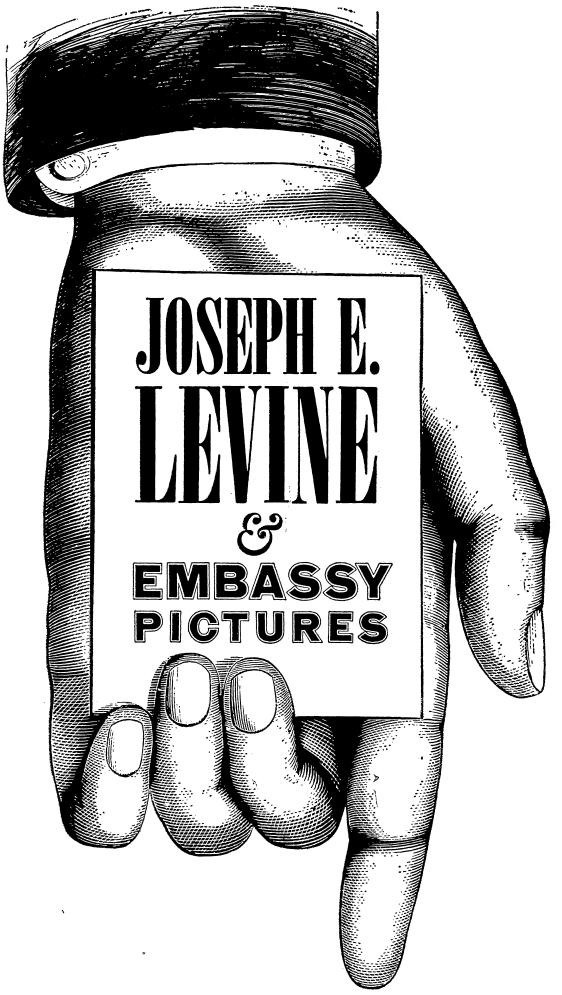
Eph London's Book

ALL-TIME TOP GROSSES

[OVER \$4,000,000, DOMESTIC]

London's Hotels	
Continued from page 4	ALL-TIME TO
floor 13.	 1
From the outside it's not every- body's idea of a thing of beauty,	OVER \$4,000,000
but inside it'll be as up-to-date as today's newspaper. It has 318 suites,	
each with private bathroom and (natch!) television. Top prices range	
at around \$112 a day coming down to singles at 14 bucks. Equally	
natch there's a fashionable pent- house available for private func-	basis as has "Gone With the Wind."
tions at \$140 a day. Henry End has designed two restaurants, one of	the rental mark given it, while the "Ben-Hur" figure is a "projection."
which will be known as the Rib	For the benefit of film historians, one explanation, made through the years of this compilation, is again stressed; D. W. Griffith's "Birth
Room since its specialty will be reast beef and Yorkshire pudding,	of A Nation" is omitted from the All-Time Grosses not because it does not belong but because its financial data are hopelessly lost, "Nation"
and it's expected that this room will have a predominantly masculine	was released by states rights in 1915, sometimes hastily sold off for a lump sum and in fear of con-orship of its race theme. If there is any
clientele, though the hotel respect- fully recognizes that many women	merit to the legend its gross would be around \$50,000,000 and hence would be first in the list which follows.—Ed)
fully recognizes that many women are net adverse to beef. They've settled for two predominant colors	·
in all but the public rooms, grey and a rich amber.	Gone With the Wind (Selznick-M-G) (1939) 33 500,000 Ben Liur M-G) 1959 33,000,000
Ditto Hilton Conrad Hilton is also moving	Around World in 80 Days (Todd-UA) (1957)
into the West End hotel lasiness	The Robe (20th) (1953) 17.500.000 South Pacific Magna-20th) (1958) 16.300.000
with the London Hilton which is slowly growing in Park Lang, with a	Grenest Show on Earth (Par) (1952)
view across Hyde Park. Don't start booking yet, however, as it's ret	Trom Here to Eternity (Col) (1953) 12,500,000 Th's Is Cinerama (C'rama) (1952) 12,500,000
expected to be ready till the end of 1962. The hotel will have a Y-	White Christmas (Par) (1954)
shaped tower, with 700 rooms in 27 stories, plus a roof term, a and a	Samson and Delifah (Part 1950) 11,500,000 Buel in San (Selznick) 1947 11,300,000
right club restaurant which us sponsors confidently expect to 1:-	P. of Years Our Lives (Goldwyn-RKO) (1947) 11,300,000
come as formes and portion as that at the Top Of The Nork in	Gua Vadis M-G) 1952) 10.500.000
San Francisco, the London Pitten	Sayorara WB (1958 10.500.000 Cap-Can 20th (1960 10.090.000 Cap-Can Holiday Cranty 1975 10.000.009
will have ample garage facilities, a billcoom for 90 tevelless, pub-	Savan Mandare of World Cleans 165th 6.500.000
 He and univite dining reases and a coffee house and every state will 	Psycho (Part 1966) 9.200,000 Applie Mame WB (1959) 9.000,000 Caine Mutiny Col. 1954) 8.760,000
have its own built-in the and how water.	King and 1 1000 1905
But this i only a port of the spare. Plans for two new hidels in	Mister Roberts (WR) (1955) 8 500 900 This Is the Army WB (1943) 8 500,000
Rensington High Serect about a dellar cab ride from the West Ind.	Shaggy Do.: BV (1959) 8,100,000 Guys and Dolls Goldwyn-M-G (1956) 8,000,000
are being co. sidered by the Lon-	Battle Cry WB 1955) 8 000,000 Be'ls of St. Mary's (RKO) (1946) 8 000,000
Con County Council, with the cid- Reyal Palace being replaced by a	Joison Story Coll (1947)
new hixtry hotel, with twevery- where and even electric heaters in	Share (Part 1953) 8 000.000 20,000 Leagues (Disney-BV) (1975) 8,000.000
the food lifts. The Kensatzton Palace hotel is busy building extra	Snow White Disney-RKO 1937 7.650,000 Glenn Miller Story (U) (1954) 7.500,000
Ledrcoms and enlarging its han- queting room. There's the new	Trapeze UA 1956) 7.500.000 Pillow Talk UC (1959) 7.200.000 Some Like It Hot (UA) (1959) 7.200.000 How to Marke Williamine (20th) 1052) 7.200.000
Ariel Hotel at London Air(crt- ideal for the persistent commuter.	TION to Maily Millionaire '20th' 1905' 1900'000
Meanwhile the Savoy Hotel group has bought up a big site near where	No Time for Sergeants (WB) 1958 7.200.000 Not As Stranger (UA) (1955) 7.100.000 David and Bathsheba (20th 1951) 7.100.000
the Hyde Park Corner area is get- ting a complete going over and it	David and Bathsheba (20th) (1951) 7,100,000 For Whom Bell Tolls (Par) (1943) 7,100,000
is thought almost certain that the group intends to build a new hotel.	Oklahoma (Magna) (1957) 7.100,000 Operation Petticoat (N) (1960) 7.000,000
There will be on-the-doorstep cem-	The Apartment (UA) (1960) 6 800,000 Search for Paradise (Crama) (1953) 6,500,000 High Society (M-G) (1956) 6,500,000
retition for the Savoy, with the prospect of yet another swenk hotel	High Society (M-G) (1956) 6.500,000 Solomon & Sheba (UA) (1960) 6.500,000
ent Hyde Park Hotel, handy to the	I'll Cry Tomorrow (M-G) (1956)
site that the Savoy has acculred. Are thre present luxury hotels	Country Girl (Par) (1955) 6.500,000 Going My Way (Par) (1954) 6.500,000
worried? Not a bit, A dozen new hotels would not be too many to	Lady and Tramp (Disney-BV) (1955) 6.500.000 Snows on Kilimanjaro (20th) (1952) 6.500.000
cope with the ever-growing traffic.	Imitation of Life (U) (1959) 6 400.000 Suddenly Last Summer (Col) (1960) 6.375,000
~	Nun's Story (WB) (1959) 6,300,000 Picnic (Col) (1956) 6 300,000
Eph London's Book	Picnic (Col) (1956) 6 300.000 Cinderella (RKO-BV) (1950) 6.275.000 War and Peace (Part (1956)) 6 250.000 Cat on Hot Tin Roof (M-G) (1958) 6.100,000
Continued from page 5	Cat on Hot Tin Roof (M-G) (1958) 6.100,000 Welcome Stranger (Par) (1957) 6.100,000
"The Law in Literature," is a com- paratively conventional collection	Butterfield 8 M-G) 1960) 6.000,000
of fiction works dealing with vari- ous aspects of the law, Included	On the Beach (UA) (1959) 6.000.000 Vikings (UA) (1958) 6.000.000
are the complete text of Terence Rattigan's "The Winslow Boy,"	Hans Chr. Anderson (Goldwyn-RKO) (1953) 6,000,000 Hell and Back (U) (1955) 6,000,000
Agatha Christie's "Witness for The	111gn and Mighty (WB) (1954)
quence from "The Caine Mutiny," plus short stories by Semerset	Ivanhoe M-G) (1952) 6,000,000 Peter Pan Disney-RKO) (1953) 6,000,000
Maugham, Robert Benchley, Anton	Sea Chase (WB) (1955) 6 000.000 Sergeant York (WB) (1941) 6.000.000 Serven Year Itch (20th) (1955) 6.000.000
Chekov, and excepts from "Don Quixote," "Pickwick Papers," and other classics reaching back as far	Star Is Born (WB) (1955) 6.000,000
as the Old Testament. However, Volume II, "The Law	Strategic Air Command (Par) 1935 6 000,000 Tall Men (20th) (1935) 6.000,000 Life With Father (WB) (1947) 5.900,000
as Literature." is a unique compila-	Life With Father (WB) (1947) 5.900,000 Old Yeller (BV) (1958) 5.900,000
tion of famous trials, of important, precedental judgments and of re-	Raintree County (M-G) (1958) 5 800 000
flections on the meaning of law. These are fascinating both as	Blue Skies (Pair) (1946) 5,700,000 Seven Brides for 7 Bros. M-G) (1954) 5,600,000 Teahouse of August Moon (M-G) (1957) 5,600,000
drama (even George Bernard Shaw could not improve on actual testi-	Fgg and I (U) (1947) 5,550,000 Ocean's 11 (WB) (1960) 5,500,000
mony given at the trial of the Maid of Orleans) and as evidence of	Fgg and I U: 1947) 5,550,000 Ocean's 11 (WB) 1960 5,500,000 Anatomy of Murder (Col) 1959 5,500,000 North by Northwest (M-G) 1959) 5,500,000 North State (M-G) 1959 5,500,000
man's continuing pursuit of justice It would not seem to be a co-	Solution State S
incidence that much of the material contained in the two volumes	Sleeping Beauty (BV) (1959) 5.300,000 Eddy Duchin Story (Col) (1956) 5.300,000
hsa provided the bases for some of the world's best stage, film and	Rear Window (Par) (1954) 5.300,000
video drama. Here, then, is the	Blackboard Jungle (M-G) (1955) 5.250.000
original source material for "In- herit The Wind," "J'accuse,"	Unconquered (Par) (1947) 5.250,000 Yearling (M-G) (1947) 5.250,000
and even for Michael Gordon's irreverent "Lizzie Borden Hoe-	Elmer Gantry (UA) (1960)
down" number from "New Faces of 1952" ("You can't chop your poppa up in Massachusetts!	Hole in the Head (UA) (1959) 5,200,000 Moby Dick (WB) (1956) 5,200,000
Massachusetts is a long way from	Magnificent Obsession (U) (1954) 5 200,000 Meet Me in St. Louis (M-G) (1954) 5.200,000
New York"). The law is not only literature. It is life in all its foolish	Mogambo (M-G) (1953) 5.200,000 Show Boat (M-G) (1951) 5.200,000
and ennobling facets.	Gentlemen Prefer Blondes (20th) (1953) 5.100,000

+++++++++++++++++++++++++++++++++++++++	*******
The Outlaw (RKO) (1946)	5,075.000 ,
Forever Amber (20th) (1947)	5,050,000
Friendly Persuasion (AA) (1956)	5,050,000
Journey to Center of Earth (20th) (1960)	5,000. 000
Anastasia (20th) (1957)	5.000.000
Island in Sun (20th) (1957)	5,000,000
East of Eden (WB) (1955) Green Dolphin Street (M-G) (1947)	5.000,000 5.000,000
Jolson Sings Again (Cel) 1949)	5,000,000
Jolson Sings Again (Cell (1949) Moulin Rouge (UA) (1953) Mrs. Miniver (M-G) (1942)	5.000.000
Mrs. Miniver (M-G) (1942) No Biz Like Show Biz (20th) (1955)	5.000,000
	5,000.000 5,000.000
Red Shoes (E-L) (1948)	5.000 0: 0
Red Shees (E-L) (1945) Song of Bernadette (20th) (1943) Three Coins in Feuntain (20th) (1954)	5.000 000
Vera Cruz (UA) (1955)	5 000 000
Man Called Peter (20th) (1955)	5 565 0 9
	5.660.690
Spellbound Sclznick-UA: (1946) Since You Went Away (Schaick-UA) (1944) King Solomen's Pines (M-G) (1950) Searchers (WB) (1956) Spacing (WB) (1956)	4.975 000
King Solomon's Vines (M.C), 1070.	4,950.000 4,866,000
Searchers (WB) 1956)	4.600.000
Noterious (RKO) (1946) Yankee Doadle Bandy (WB) (1942)	4.800.060
Yankee Doodle Dandy (WB) 1912)	4 1960,000
Streetcar Named Desire (WB) (1951)	4 750,690 4 750 000
Salome (Col) (1953) Hercules (WB 1959) Battleground (M-G) (1950)	4.700,000
Battleground (M-G: (1950)	$4.709.69 \cdots$
rragner WB 19-41	4,760,000
Annie Get Your Cun (M.C) 1950)	47 (04) 4 (5) (04)
Green reals 1-0 13-0	4 60 (4.6)
Young Lions (20th) (1958) Pride and Paylion (UA) (1957) Don't Go Near Wef r (M-C) (1956)	4.5-0,000
Pride and Payton (UA) (1957)	4.55 (1449) 4.56((149)
Love Me Tender (20th) (1957)	4 37 2 (3.6)
Concrete DEC: 1052:	4.5%(,00)
Rebel Without a Crive (WB) 4950)	4.5(0.00)
Pacheles and Robbycover (PK(): 16.17)	4 560,000
Pridges of Teko-Ri (Part (1955)	4.5 (3.00)
Catch a Thief (Pers. 1955)	4.5003.00
Catch a Thief (Per: 1955) Easy to Wed (M-G: 1946) Four Horsemen (M-G: 1921) Great Caruso (M-G: 1951)	4.356(11)
Great Caruso (M.G) (1921)	4 35e,000 4 5ee,000
	4.766,660
Random Harvest :M.C. (1949)	4 50b t.00
Road to Rio (Par) 1948)	4.5(0.00)
Thrill of a Romance (M-G) (1645)	4.710,000
Till Clouds Roll By (M-G) 1945)	4,590 060
Road to Rio Part 1948	4 500,000
Desirce 2003 (1954)	4.500,000
Desirce 20(b :1954- Easter Parade M-G: (1643) Cheaper by the Dozen 26(b) :1950	4.450,060 ,
Inn 01 0th Magnaress 20 (1° 1750)	4 460,100
Written on Wird U: 1957: Two Years Before Mast (Par) (1948)	4.40(090)
Knights of Round Table (M-G) 1984)	4.400,000
Man With Go'den Arm UA) 1956	4 350.0:0
Man With Go'den Arm UA) (1956) Man in Grey Flannel Suit (20th) (1956)	4.350.010
Red River (UA) (1948) Hucksters (M-G) (1947)	4.350,000
Hucksters (M-G) 1947) Harvey Girls (M-G) 1946) Stage Door Canteen (UA) 1943) 1	4.350,000
Stage Door Canteen UA: 1943)	4.250.00
G.I. Blues (Par) (1960) Some Came Running (M-G) (1979) Gunfight at O.K. Corral (Par) (1957)	4.500,660
Some Came Running (M-G) (1979)	4.300.000
Lost Weekend (Par) 1946)	4.300.000
Lost Weekend (Par) (1946) Sailor Beware (Par) (1952) Bus Stop (20(h) (1956)	4 300,000
Bus Stop (20th) (1956)	4.250,000
Bus Stop (20th) (1956) Adventure (M-G) (1946) Egyptian (20th) (1954)	4.250,000 4.250,000
Egyptian (20th) (1954) Saratoga Trunk WB) (1946)	4.250.000
Demetrius and Gradiators (2001) (1904)	4 259 000
Living It Up (Par) (1954)	4.250,000
Living It Up (Par) (1954) 30 Seconds Over Tokyo (M-G) (1954) Heaven Knows, Mr. Allison (20th) (1957) Rose Tattoo (Par) (1954)	4.200,000 4,200,000
Rose Tattoo (Part (1954)	4 200.000
Hollywood Canteen WB) (1944) Three Musketeers M-G) (1948)	4.200,000
Weekend at Waldorf (M-C) (1948)	4.200.000 4.200.000
Weekend at Waldorf (M-G) (1945) On the Waterfront (Col) (1954)	4.200.000
Father of the Bride (M-G) (1950)	4.150.Gr0
Bad Seed (WB) (1956) Man Who Knew Too Much Part (1956)	4.100,000 4.100,000
	4.100.000
Hondo WB) (1954)	4 160.000
African Queen (CA) (1952) Hondo WB) (1954) Joan of Arc (RKO) (1949) Johnny Belinda (WB) (1948)	4.100,000 4.100,000
	4,100.000 4,100.000
Love Me or Leave Me (M-G) (1955)	4.100.060
Margie (20th) (1946)	4.100.600
I Was a Male War Bride 20th: 1949: Love Me or Leave Me: (M-G): (1955) Margie: (20th): (1946) Mother Wore Tights: 20(th): (1947) Snake Pit: (20(th): (1949) Deep in My Heart: M-G: (1955) Cass Timberlane: M-G: (1948) State Fair: (20th): (1945) Horse Sodiers: (UA: (1959) Big: Country: (UA: (1958) American in Paris: (M-G): (1951) Ben Hur: (M-G): (1926) Dolly Sisters: (20(th): (1948) Emperor: Waltz: (20a): (1948)	4,100,000 4,100,000
Deep in My Heart M-G) 1955)	4,100,000
Cass Timberlane M-G) (1948)	4.050,000
State Fair (20th) (1945)	4 050,000
Rig Country (UA) (1958)	4.000.000 4.000.000
American in Paris (M-G) (1951)	4,000,000
Ben Hur (M-G) (1926)	4.000.000
Functor Waltz (Part (1948)	4.000.000 4.000.000
Holiday in Mexico (M-G) (1946)	4.000,000
Jumping Jacks (Part (1952)	4,000,000
Kid from Brooklyn (Goldwyn-RK(): 1946)	4.000,000
Left Hand of God (20th) (1955) Long, Long Trailer (M-G) (1954)	4.000.000 4.000.000
Love Is Splendored Thing (20th) (1955)	4.000.000
Moon Is Blue (UA) (1953)	4,000.000
Moon Is Blue (UA) (1953)	4.000.000
Moon Is Blue (UA) (1953) Night and Day (WB) (1946) Rean the Wild Wind (Part 1942)	
Moon Is Blue (UA) (1953) Night and Day (WB) (1946) Rean the Wild Wind (Part 1942)	4.000.000 4.000.000 4.000.000 4.000.600
Moon Is Blue (UA) - 1953) Night and Day : WB) - 1946) Reap the Wild Wind (Par) - 1942) Sabrina (Par) - (1954) Sands of Iwo Jima (Rep) - (1950) Seven Little Foys (Par) - (1955)	4.000.000 4.000.000 4.000.000 4.000.000 4.000.000
Moon Is Blue (UA) - 1953) Night and Day (WP) - 1946) Reap the Wild Wind (Par) - 1942) Sabrina (Par) - 1954) Sands of Iwo Jima (Rep) - 1950) Seven Little Foys (Par) - (1955) Singing Fool (WB) - 1928)	4.000.000 4.000.000 4.000.600 4.000.000 4.000.000 4.000.000
Moon Is Blue (UA) - 1953) Night and Day : WB) - 1946) Reap the Wild Wind (Par) - 1942) Sabrina (Par) - (1954) Sands of Iwo Jima (Rep) - (1950) Seven Little Foys (Par) - (1955)	4.000.000 4.000.000 4.000.000 4.000.000 4.000.000



will deliver in '61 more exciting product backed by bigger showmanship campaigns than ever before!

Show Business

have been fortunate enough to rent. Prolonging this public acclimb up a few rungs on the ladder and from this vantage point I for a performer, and the most difference and ahead on plans.

The rent prolonging this public acceptance is the most important job for a performer, and the most difference and ahead on plans.

But if he is in it as a business,

ence and ahead on plans.

Every year for the past couple of seasons we have had the Hollywood Deb Stars on our opening to program. These charming young ladies are all making a start in our business, and occasionally they have asked me for advice. It seems to me the pointers in our business are the same for any young hereou to me the pointers in our business are the same for any young person who wants to make a success of his chosen field: First, know yourself. Do you really feel you have capabilities to succeed in your field? If yes, then second, believe in yourself. Here's that magic ingredient, enthusiasm, again. If you aren't enthusiastic about yourself and your projects, you can't enthuse others. Third, listen and learn. The turning point in my career was turning point in my career was when a man who caught my-andwhen a man who caught my-and-dance team on a night when I had to fill in with jokes suggested I do a single comic act. Fourth, if you're lucky enough to catch on, don't stop doing any of the first three. A career can stagnate halfway up the just as easily as

That brings us up to the present, nd a blueprint for the future. oday, as I go over matters fiscal ith the Chancellor of my private Today, as 1,80 cm. with the Chancellor of my private Exchequer. I realize more than ever what a complex business show business is. And because it is my business, and has been all my life. Todayld exercise as much business, and has been all my life.

I feel I should exercise as much stewardship over my finances as I do over my comedy monologs.

One would not exist without the other. So my advice for the future would include the following:

First, reinvest in your own business. Entertainment by my bad-

First, reinvest in your own business. Entertainment is my bread-and-butter. I make a lot of sandwiches out of it, and I feel I ought to pour some dough back in the bakery. So one of my latest projects is a picture called "Facts of Life" which I partially financed. This is not planned altruism, for it goes back to "believe in yourself."

Diversification

I don't claim to be unique in this reseeding venture. Look at any of the most successful businessmen (and women) in our industry and you will see this is one of their first axioms. Lucille Ball who just happens to be by co-star in 'Facts of Life') and Desi Arnaz have founded an empire at Desiluby having faith in themselves and their business. Red Skelton has just purchased a studio to make his own shows. All the major picture stars require a percentage of I don't claim to be unique in this ture stars require a percentage of their pictures today.

their pictures today.

My second pearl of wisdom would have to be "divirsify." This seeminally diachotomous position goes hand in glove with the above. Put some money somewhere else. Look what it's done for Bing Crosby. Seriously, I feel that investing outside of the business is not only good economics it's good. Put some money Some Look what it's done for Crosby! Seriously, I feel that investing outside of the business is not only good economics, it's good sense. We live in one of the most insular, "inside" communities in the world. Show business has a language and more all of its own, and it's too easy to really lose touch with anything not directly affecting us. I find that having an interest in a few sporting groups brings me face to face with grim reality. (Of course, Bing finally found what he was runmaging around in that cellar for ... a pennant) But kidding aside, Crosby is a good example of this diversity, and an even more current example is ample of this diversity, and an even more current example is ample of this diversity, and an even more current example is a lookers, many of them between ambitions, either as models, to ginghams for the midday businessingly cautious regarding television appearances. He views it as a double-edged weapon which, improperly who sould have fightham for the midday businessingly cautious regarding television appearances. He views it as a double-edged weapon which, improperly weapon which, improperl

ficult.

But if he is in it as a business, he'll go about it in a businesslike manner, working more hours a day than any employer would have a right to expect, constantly trying to improve and maintain his product. At least that's how it is with me; those are the "Facts of Life" of pur business of my business.

Pieces Together

Continued from page 18

phone rang and Herbert Mayes asked me to come in and talk to him. He wanted to know if there were any theatrical personalities who interested me as possible subjects for 10,000-word articles for
McCall's Magazine. I mentioned
several, including Miss Monroe,
who, I told Mr. Mayes, had been
troubling my mind for many years
and about whom I had collected a
treasure trove of facts. He and
Margaret Cousins, the managing
editor of McCall's, encouraged me
to go ahead and attempt a definitive 10,000-word essay on Miss who interested me as possible sub tive 10,000-word essay on Miss Monroe which I was to complete in five or six weeks. So, to divert in five or six weeks. So, to divert myself from the difficulties of Mr. and Mrs. Lunt and to earn the generous sum of money that Mr. Mayes had promised me, I suddenly picked up again, after a three-year lapse though I had never stopped gathering pieces) the portrait of Miss Monroe and now, all at once, it came to life and I could not stop the words from pouring out. from pouring out.

and I could not stop the words from pouring out.

Instead of the 10.000-words in five weeks I had contracted for I found myself in a frenzy of writing and poured out 200.000 words in about four months. I suppose unconsciously I had been writing many of these words since 1952. Mr. Mayes, who still wanted only 10.000-words, was faced with a mountain of a manuscript, and his poor editors had to now bulldoze it down into a little hillock, which they did nicely.

But now there was a book—a book that had to be rewritten, polished, added to, reshaped into a story with a beginning, middle and end, and that was the work of another eight months. And now that this is finished, I am returning to the fascinating pieces of Lunt & Fontanne, fingering them over and over, assorting them in little heaps, trying out tentative forms. Will they continue to shift, kaleidoscopically, into a changing design—or will the portrait emerge this, time and if so how long will it take? Nobody knows. I do not know. These things seem to overate under mysterious laws of their own, and one waits natiently for the moment of fulfillment.

academic, save for those who ght like to help themselves to

a snack. Keynoting most of these glori-

Keynoting most of these glorified bottle clubs is invariably a Jazz Age or speakeasy room, most often on the topmost floor, with shirtsleeved jazz combos in the classic 1920s manner.

The closed-door booze emporiums are a natural evolution (1) of the Volstead Era's closed-door policy, save to the cognoscenti; and (2), the charge-account (only cash is for the tips to the lookers, although these too can be charged) although these too can be charged) system for the "in" members, Strictly the look-down-the-nose appeal. In actuality, most of today's successful restaurants operate on the same velvet-rope appeal; busing the same veiver-rope appear; business could be bad but there will always be "reservations" for the unwanted or casual trade, in order to preserve the maison's self-ordained standards.

The Charleston-ukulele-raccoon-

John Held Jr. atmosphere of most of these key clubs have had their socialite repercussions as sundry local fetes have simulated the Gaslight-Key Club-Black Sheep Club-Gay 90s-Roaring 20s motif of these boites, Talent—usually the rinky-tink planner players—have frequently shuttled from the atmosphere saloons to the social func-

Former Chi adman Burton Browne, who sparked the Gaslight Clubs, first in the Windy City, has enfranchised three of what he hopes will be a chain of lower-

Kennedy's TV

Continued from page 3

conditions 15 years ago, the Vice President in all probability would have won. His chief campaign contention, that Kennedy was too young too inexperienced too lacking in knowledge, would have prevailed.

This is not to argue that Kennedy won the debates; even he makes no such claim. But overnight he erased his biggest minus. the fact he was to most voters outside New England an unknown quantity. Television changed all that. Now he goes to the White House and he can and privately does thank television for his larged in the fact of the process of the pro change in address.

As a matter of fact, it's doubtful Kennedy would have been the Democratic standard-bearer this year were it not for television. He was running an uphill, seemingly losing battle in his effort to unseat the powerful, entrenched Senator Henry Cabot Lodge back in 1952 when he challenged the incumbent to a state-wide radio and television debate. Lodge accepted and thereby sealed his defeat. Again, Kennedy did not and does not claim he won that debate. "But the people saw me and heard me. It was exposure I needed and the debate did it. year were it not for television. He

even more current example for Gene Autry. Who could have figther would form the background for such a heavenly choir.

My last word would be "remember the audience." We're selling an item that can't be researched, bubled up in a laboratory test-tube or "test marketed." A sketch, a joke or an idea used on one television show is dead forever, and if it didn't go over we can't revive it. So all we can do to safeguard our product is keep a close watch on our public image. Public acceptance is the only currency we get from our primary buyers, and its a fluctuating standard at best. So we go out to the public in surveys, porsonal appearances, benefit personal appearances, benefit personal appearances, benefit personal and the standard at best is a fluctuating standard at best. So we go out to the public in surveys, and its a fluctuating standard at best. So we go out to the public in surveys, and its a fluctuating standard at best. So we go out to the public in surveys, and its a fluctuating standard at best. So we go out to the public in surveys, and its a fluctuating standard at best. So we go out to the public in surveys, and its a fluctuating standard at best. So we go out to the public in surveys, and its like.

All are attired in distinctive it le like.

All are attired in distinctive it distinctive its a speech, whole sections are put to memory. This same cool caution will certainly apply at the Write House. Kennedy note privately noted that certain of generous pourboire. Who could be a square with just a buck tip when some American road company of Brigitte Bardot is caddying the quaffing?

The entrepreneurs operate on of a President could cause the gravest international crises; at the drinks. Paradoxically, many have a no-charge or a token 5c charge for time to memory.

This as speech, whole sections are put to memory.

This as speech, whole sections are put to memory.

This as speech, whole sections are put to memory.

The surfact is a speech, whole socities apply at the Write House. Kennedy components of th it didn't go over we can't revive it.

So all we can do to safeguard our product is keep a close watch on our public image. Public acceptation our public image. Public acceptation our primary buyers, and it's cushion; (2), Fort Knox identification, in itself a nifty cushion; (2), Fort Knox identification out to the public in surveys, personal appearances, benefit performances and onengithers to keep in touch. And out of all the medias for generous "free lunch" spreads, that our careers stay fresh and currents we appear in we take the most successful parts and dovetail them so that our careers stay fresh and currents we have a considered to the public of a president could cause the gravest international crises; at the drinks. Paradoxically, many have formances and onengithers to keep in touch. And out of all the medias for generous "free lunch" spreads, the same time a "no comment" or taiking around a question is unsatisfaction; the same time a "no comment" or taiking around a question is unsatisfaction; the same time a "no comment" or taiking around a question is unsatisfaction; the same time a "no comment" or taiking around a question is unsatisfaction; the same time a "no comment" or taiking around a question is unsatisfaction; the same time a "no comment" or taiking around a question is unsatisfaction; the same time a "no comment" or taiking around a question is unsatisfaction; the same time a "no comment" or taiking around a question is unsatisfaction; the same time a "no comment" or taiking around a question is unsatisfaction; the same time a "no comment" of a "resident could cause the gravest international crises; at the same time a "no comment" or taiking around a question is unsatisfaction; the same time a "no comment" or taiking around a question is unsatisfaction; the same time a "no comment" of a "resident could cause the similar procedure. Kennedy similar and the slightest blunder on the particular of a president could cause the similar procedure. Kennedy similar and the slightest blunder of the sim

Name Stars & Bellydancers

out including the size of the louse, the location, furnishings, ervants, etc.

MCA Could Learn From Them!

MCA Could Learn From Them:
And if there is one thing an
Arab likes to do, it's wheel and
deal. The flesh peddlers back
home should arrange with Uncle
Sam for one of those exchange
programs so that their boys could
study under these old masters
and get their PHD (Doctor of
Phenagling). and get their PHD (Doctor of Phenagling).
When the details of the contract

have been worked out right down to the fine print the wedding date is set. This calls for a celebration, at which the government bigwig, who has supervised the drawing of the contract, witnesses the signatures and retains a copy for the Census Department (why, nobody seems to know. This celebration is for men only and, if it's big deal, it's a big night with a plentiful variety of rich Orlental food, ful variety of rich Oriental food, washed down principally with arak. Arak is the Arabs' version of the least common denominator, and each bottle is guaranteed to contain two sets of the Seven Dwarfs armed with little hammers or your money back.

Rig Showmanshin

Then comes the night of the Grand Opening. The size of the show, as noted earlier, depends on the size of the contract and how well heeled the parties of the first weil neeled the parties of the first and second part are. And those Arabic oil men really toss a party. They probably surpass the fabled Pashas and Sheikhs of old; two orchestras, Arabian and "western," with "western" stars imported in Europe, and really big headliners from all over Araby—such tomotely They probably surpass the fabled Pashas and Sheikhs of old; two orchestras, Arabian and "western," with "western" stars imported in Europe, and really big headliners from all over Araby—such topnotch thrushes as Huda Sultan and Huda Shans el-din. Then there are the celebrated navel maneuverers, breathtaking bellydancers such as Tahya Karioca or Samia Gamal or Najwa Fouad: male stars of the calibre of Abdul Halim-Hafez (the Frank Sinatra of the Mid-East and Farid Atrash. They say Farid is so big he only accepts dates from kings or princes. Must be those oil guys a little too vulgar for him. The just plain well-heeled either first was "The Prime Time." about the need the restance of turned bad, and the secretation of turned bad, and the secretation of the prime Time." about a nice girl turned bad, and the secretation of turned bad, and the secretation of the prime Time." about a nice girl turned bad, and the secretation of the prime Time." about a nice girl turned bad, and the secretation of the prime Time." about a nice girl turned bad, and the secretation of the prime Time." about a nice girl turned bad, and the secretation of the prime Time." about a nice girl turned bad, and the secretation of the prime Time." about a nice girl turned bad, and the secretation of the prime Time."

ly local club acts.

As yet not chummy with any of the big money boys or oil pashas, any of their shindigs is just hearsay but an affair, done up in their style with all the trimmings, was staged by The Arab Voice (radio). Winner of Arab Voice's contest got a wedding celebration just like the wealthy—a sort of "King and Queen for a Night" idea. It was held at the showplace of Damascus, the Azem Palace, an unbelievable example of how the ruling class lived centuries ago. It has been restored and furnished meticulously to show the glories of Ancient Araby. It is built around a court-yard with spacious mosaic walks, fountains, fruit and shade trees

fountains, fruit and shade trees and flowers.

Arabs' Counterpart of AFTRA
The party was held in the courtyard on a beautiful moonlit night with close to 1,000 guests and ran about four hours. The show was terrific—cost about 30,000 Syrian Pounds, by American standards that's about \$100,000. The bill headling firm of the hirsest trees. headlined five of the biggest names in all Araby: Huda Sultan, a big blond from the cinema, The Happy Trio (The Andrews Sisters of the Trio (The Andrews UAR), two comics, Lamaa (like teamir UAR: two comics, Bijou and Lamaa (like teaming up Jerry Lewis & Milton Berler, Rafig Shukry (the Arabic Bing Crosby), and a delicious little dish named Carawan.

The balance

be, but in general opinion, it's also announcer from Cairo, an unctual chance for the negotiators to ous, sleek looking "cake eater"—wheel and deal, because no details type. "Cake eater"—that'll date of the contract have been worked out including the size of the at witty remarks, watched them lay house, the location, furnishings,

there writhing, and then reverted to just announcing the names of the acts.

As for the acts—what troupers! What urbanity! They worked under conditions that made the watters of the old Silver Slipper look like Silent Servers. Imagine Uncle Militie, for example, working while six or seven photographe. Swere snapping pictures of him, the bride, the orchestra, and the guests were snapping pictures of film, the bride, the orchestra, and the guests and guys with food or coffee crossed and re-crossed the stage or served those in the front rows from the apron. No one seemed to mind-that's show biz in the Mid-

Before the show the groom got a brief intro. They whisked him on and off so fast one just barely

on and off so fast one just barely noted that he had a moustache and wore a blue suit. Also he looked sturdy enough for the afterpiere. This was the bride's night. Before sitting her in the place of honor to watch the festivities they paraded her and her attendants across the stage. I didn't get her name but the vital statistics—42-26-35! Wow! She must have been sewed into her wedding dress which was milk white. If you which was milk white. If you doubt those statistics, brother, atop that milk white gown was visible evidence thereof.

Chi Memories

Continued from page 3

whereas inde aegis often con-notes lowercase art, there's scant evidence of any in the two pictures thus far turned out by Herschel Lewis' Mid-Continent Films. His first was "The Prime Time." about a nice girl turned bad, and the seca fine girl turned bad, and the sec-ond and yet in release, "The Liv-ing Venus," depicts the rise and comeuppance of a leering maga-zine publisher.

"Prime Time" has been getting a

"Prime Time" has been getting a satisfactory number of dates around the country (it's being handled by Irwin Joseph's Essanjay outlit here, but has been slow generally at the boxoffice.

Still, Lewis' enterprise appears to have in part inspired others to join the swim. Fred Niles, industrial and telepix producer, has a suspense yarn near completion

join the swim. Fred Niles, industrial and telepix producer, has a
suspense yarn near completion
twith Warner's understood willing
to take it over, which, like Lewis'
two entries, was shot here entirely.
A third Chicago indie, though
seemingly less Chi-oriented than
the others, is ex-ad exee Allan David's Cabri Productions. He's near
a distribution deal for his first feature, "The Magic Fountain," based
on a Grimm fairytale and shot in
Germany's Black Forest, He has
another fable, a musical titled "The
Emperor's Clothes," which he's trying to set for co-production with
Denmark's Egon Nielson. A third
project, "Faces of Saturday," portrays a steel strike's effects on a
town, and may roll this spring.
Present plans call for it to be shot
chiefly in the Chicago area, which
circumstance could possibly identify David with the "pure" Windy
City revival.
Doubtless some of the impetus

Doubtless some of the impetus for all this blossoming local activity is due the Hollywood caravans that Lamaa (like teaming up Jerry Lewis & Milton Berlee, Rafiq Shukry (the Arabic Bing Crosby, and a delicious little dish named Carawan.)

The balance of the bill was filled out with other topflight entertainers and a line of dancers in full costumes (the Rockettes of the UAR) who worked in the traditional dances. The show was backed by one of the two big orchestras of the UAR—the Damascus radio group under the baton of Taissir Akil—that's like hiring the NBC Orchestra.

As is the case with all Arab leisurely pace with long stage waits. The emcee was a "popular" of Chicago.

1960 TREND INTERNATIONAL—BUT NOT NEW

rate year was marked by the greatest off-Broadway balcony stene since "Rome, and Juliet," as staged by Khrushchev with that longrance, open-air, press interview from a first-floor balcony of the Soviet's permanent UN headquarters on New York's East 68th St... Video, which

68th St.

Video, which previously brought
D'ck-and-Nik to the global videoscreens from Moscow, also dramatized this country's uncertainties
during the President Eisenhower's
globetrot, ranging from all-out enthusiasm from friendly nations, to
nervous "incidents" in still friendly countries, to the Tokyo students' blackout on Ike's visit, and
in between the flop of The Summit
meeting in Paris this summer.

While it became a gag whether

meeting in Paris this summer.
While it became a gag whether
"the public was voting for NBC
or CBS," in the excellent news
coverage of the Presidential campaign, all agreed that the ty medium's overall impact as a great
educational and enlightening force
was undeniable.

was undeniable.

It had its Frankenstein potentials, with American candor downgrading our economy and our presige. Political errors vis-a-vis Syngman Rhee, Castro, India, Russia, gold reserves—you name it, ve covered it. Even the Olympics, with the Russians' sweep, was interpreted as detracting from the West's political picture in relation to the rest of the world.

With Huntley and Brinkley came with futures and Similer variety of the pubaffairs programming in prime time — Matsu and Quemoy, Tito and Nehru and Macmillan, integration, payola and its consent decrees, Van Doren and further New York district attorney actions registed the children.

crees, Van Doren and further New York district attorney actions against the quizilings. Katanga, Kasabubu and Lumumbo, UN's Hammersjold and the Congo—lacking only was Arthur Murray and the conga.

So what else was new? Marilyn Monroe and Arthur Miller, Simone Signoret and Yves Montand, Simone and the Algerian situation. Maria Callas and Aristotle Onassis. Sammy Davis Jr. and May Britt, Liz Taylor and her virus. Eddie Fisher and his film production ambitions, Debbie Reynolds and Harry Karl, Brigitte and her suicides, Lana Turner and Fred May, sit-ins, kneel-ins, pray-ins, Princess Margaret as "Tony's Wife." Antony Armstrong-Jones and his help difficulties, Israel as a new movie backdrop. N. Y. police moonlighting, Metrecal, the Sinatra rat pack, and so on.

H'wood, Equity Strikes,

H'wood, Equity Strikes, N.Y. Cops Vs. Niteries

N.Y. Cops Vs. Niteries

Early in 1960 came the Hollywood strike, sparked by the Screen
Writers Guild which settled last
and not as advantageously as the
Actors and Directors' Guilds'.
Then late in spring came the
Equity strike which bottled-up
Broadway legit. Still later came
the New York cops' cabaret licensing crackdown. All unpleasant.
The concommitant damage to
New York hotels, garages, shops,
parking lots, restaurants, etc, accented anew the importance of
Broadway legit to Gotham's industry, whether for tourists or the native theatregoers.

tive theatergoers.

On the subject of restaurant inroads all pointed to the improved
business Wednesday nights after
David Merrick broke the 7.30 legit curtain experiment as a gesture to the commuters). No squawks on the Wednesday 2 p.m. matinees for urpose of staggering homegoing

Personality Stuff

Personality Stuff
London's West End darkened its theatres in memory of Oscar Hammerstein 2d and so d'd Broadway... Roy W. Howard at 77 stepped down as editor and publisher of the N. Y. World Telecram & Sun. succeeded by executive director Lee Wood... Carol Channing cancelled \$200.000 worth of Las Vegas bookings at the Tropicana objecting to "nudity which kills any real comedy act". Charles Chaplin Jr. lost a \$400.000 suit against the Hollywood Chamber of Commerce for failing to include his famed comedian-father in the Hollywood Walk of Fane, charging "malice"

neiped 20th-Fox. Other necrology is detailed hereafter.

In 1960 Gina Lollobrigida became a Canadian citizen; Nancy Sinatra, 20. married Tommy Sands, 22; Mike Todd Jr. sued the chartered airline service, that resulted in the showman's untimaly death. in the showman's untimely death, for \$5.000.000, charging negligence; Met barilone Leonard Warren, 48, stricken after second act of "Forza Del Destino," collapsed and died onstage. Louis-Jean Heydt, 54, also died onstage while playing his scene in "There Was A Little Girl," opposite Jane Fonda, at Boston's Colonial Theatre.

The Biographers
There was the annual parade of in the showman's untimely

The Biographers
There was the annual parade of autobiographies and memories, among them the sagas of Marilyn Monroe. Ted Shawn, Zsa Zsa Gabor, Art Linkletter, Mary Margaret McBride, Norman Bel Geddes 'posthumously'). Theresa Helburn dittol, Maria Callas, Murice Chevalier, Brigitte Bardot, Garbo, Sidney Bechet, Jack Paar, Patti Page, Kate Smith, Hugh Downs, Mario Lanza, Ava Gardner, Nick Darvas.

The year witnessed P. G. Wodehouse's 80th, Baruch's 90th, Mae West 68th, Sophie Tucker's 74th, Harry Hershfield's 75th birthdays. In 1960 Arabs were frowning on Eartha Kitt, Edward G. Robinson, Danny Kaye, Elizabeth Taylor and kindred personalities for "aiding" the Israeli nationalistic cause. Eartha Kitt, Dorothy Dandridge and Sammy Davis Jr.'s ofay marriages made news.

Swedish diva Birgit Nilsson's wrathful scorn at British opera critics caused her to vow "not to sing in London again."

Now it's singathons—a 36-hour marathon over Tijuana's XEAZ by Alfredo Reves ("El Coyote") until his voice gave out. In the U. Sfigureskating, sparked by the Winter Olympics at Squaw Valley, Calif. (which projected Carol Heise), was sparking a new yogue, and the canny Sonja Henie latched onto it with a chain of iceskating studios, a la the Arthur Murray and Fred Astaire terpemporiums.

New NAB Topper

Florida's Gov. LeRov Collins became the new S75,000-a-year prezof the National Assn. of Broadcasters, succeeding the late Harold B. Fellows of Boston. Ambassador Henry Cabot Lodge, before his candidacy for GOP veepee, was also mentioned for the post.

Edith, 'plaf's remarkable recovery was news, as was the ailing Marquis De Cuevas disbanding his International Ballet. long a personal pet project, in a blaze of splendiferous hoople.

sharquis Be clevas dissanding his International Ballet. long a personal pet project in a blaze of splendifferous hoopla.

Comedy L-D bestsellers via Bob Newhart new star made strictly off-the-wax, Shelley Berman, Mort Sahl, et al. vied with the original cast albums of legit musicals as big disk business. Newhart made headlines that he "can't stand nitery drunks" and Berman, too, had his saioonacy problems but most agreed that "a nitery can't be turned into a conce't hall." Paradoxically, a flock of saloon acts—Johnny Mathis, Harry Belafonte, Gerry Mullican, Sahl, Berman, Ray Charles, Mantovani, Paul Anka, Vingdien Treis formal themselves. Johnny Mathis, Harry Belafonte, Gerry Mullican, Sahl, Berman, Ray Charles, Mantovani, Paul Anka, Kingston Trio found themselves big bo, in concert. Mike Nichols and Elaine May, also from the bistros and tv, are a click legit draw, a la Victor Borse, Marlene Dietrich, Michael Flanders & Donald Swann Pactrice Lills.

nich, Michael Flanders & Donald Swann, Beatrice Lilie.

More in the 1960 Parade
Pirates heroes Elroy Face and Hal Smith into show biz as a nitery act; Leonard Bernstein; Herbert von Karajan; Laura Mimi MacArthur, daughter of the U.S. Ambassador Douglas MacArthur 2d, debuting as a Tokyo radio disk

General David Sarnoff's forecast of global colored television of the Tokyo Olympics in 1964 ("by means of a communication system of satellites orbiting in space"); Mexican hotelier Cesar Balsa's \$17,500.000 buy of the posh Hotel St. Regis, New York, from the Zeckendorfs 'Webb & Knappi; Wernher Von Braun's Columbia biopic, "I Aim For The Stars," picketed and, in some European spots, sparked riots because of the alleged "glorification" of the ex-Nazi, now-U.S. missile wizard; Lucille Ball and Desi Arnaz's 20-year marital split and \$20.000.000 (sestimated) community property (50-50); Brendan Behan; Duke of Bedford's marriage Bedford's marriage to glamorous Mme. Nicole Milinair, French film-ty producer, mother of four chil-

In a newspaper interview Jimmy In a newspaper interview Jimmy Durante named his "big 10 enter-tainers": Jack Benny, Bob Hope, Danny Thomas, Red Skelton, Eddie Cantor, Bing Crosby, Frank Sina-tra, Sophie Tucker, Ted Lewis and Groucho Marx.

New Cinema Markets

New Cinema Markets
Africa was newly salient on
the cinema map, with its many blossoming republics envisioned by
Eric Johnston as an important and
potent new b.o. market. (Parenthetically, "Moslems of America,"
militant group, picketed RKO theatres in Harlem because Victor
Mature impersonated "Hannibal,"
claimed to be a great Negro hero.)
Allied Artists' "I Passod For

Allied Artists' "I Passed For White" was refused radio-tv spot White' was refused radio-ty spot plugs in a number of key cities, paradoxically more so in the north than south . . American Negro beauty La-Jeune Hundley, 19, a Washington, D.C. model, chosen from over 21 lookers, most of them French, as Miss Cannes Film Festival of 1960, the record years in

from over 21 lookers, most of them French, as Miss Cannes Film Festival of 1960, the second year in a tow that such pulchitudinous distinction went to a non-ofay. Last year Cecellia Copper, Harlem beauty, also won at Cannes.

Two NTA's "Play of the Week" teledramas — Langston Hughes "Simply Heavenly" and Moss Hart's "Climate of Eden"—were blackedout in Dixie TV situations because of their racial themes . . . Roughly 25° of NBC's southern affiliates refused to telecast "Don Giovanni," objecting to Negro soprano Leontyne Price singing the lead, as sponsored by the Florist Telegraph Delivery Assn. . . . Scripter Julius Epstein charged UA was "Jaying down" in selling of "Take A Giant Step," which features Sidney Poitier . British Equity refused to ban members who accepted South African bookings in face of the aparteid discrimination, unlike the African bookings in face of the aparteid discrimination, unlike the

Of Fleeting Fame

This was how the N.Y. Sunday Times Magazine captioned the following show biz mortalities, among "the list of unusual people" who died in 1960.

Frank Silver, 38. Brooklyn,

He was the coauthor of "Yes, We Have No Bananas."
Stanleigh P. Friedman, 76, New York. He composed the Yale football song beginning "March, march on down the field." : Friedman was longneid." Friedman was long-time general counsel for War-ner Bros, and a member of its board).

Nellie Thorne, 86, Newtown

Nellie Thorne, 86. Newtown, Conn. She was in the original cast of "Ben Hur" (1903). Cedric Gibbons, 65, Hollywood. He designed the Hollywood Oscar statue. (Gibbons was longtime art director for Metro-Goldwyn-Mayer).

De Sacia Moores, 72, Hollywood. She was Tom Mix's leading Leading.

Norene Thrasher, 61, Fort Worth. She taught Mary Mar-tin dancing.

TO COMPANY OF THE PROPERTY OF THE SECOND OF

en expanded "lively arts" White 'and prejudice" . . . While Bob jockey; beatniks; active the kins per Lawford, hence a tie between the first family and anuscements.

The year was marked by the greatest off-Broadway stene since "Rome and Juliet" as therefore the first family and prejudice of the special property of the Societ's pernament UN hardquarters on New York's East 58ft St .

Video, which previously brought Tyck-and-Nik to the global videose from Moscow, also dramatized this country's uncertainties during the President Eisenhower's globetrot, ranging from all-out enthusiasm from friendly nations, to nervous "incidents" in still friend-lycountries, to the Tokyo Sturry of The Sturry Sturry of The Sturry Sturry St. 20. marks with and between the floor of the Sturry but eventually Dorothy Maynor did perform there, as did gospel singer. Mahalia Jackson last March under interdenominational church auspices. Dean Dixon, 45-year-old American Negro, new chief conductor of the Frankfurt TV Orchestra (officially known as the Hessischer Rundfunk Symphony). Lest case in Cape Town upset longtime prejudice and now the colored can sit with the whites any place in cinemas. South Carolina's Senator Strom Thurmond was concerned over "casting sturs on southerners via programs and films wherein allegedly all Negroes are true and pure and many whites are rather nice too, especially northern whites. Let us hope that some day Hollywood and their video counterparts will decide that southerners are members of a minority group, then perhaps they will slant their business our way."

Pepsi-Cola sales in Ghana upped 53% after the sponsored tour in Accra. Kano. Ibadan, Jumasi, Lagos and Enugu, and when Louis Armstrong hit the Congo he achieved more cohesive enthusiasm than all the UN supervisory troops and the Lumumbos and Kasavubu factions combined.

Cole Porter and James Thurber Ailing Cole Porter, 50 years a songwriter, received the unprecedented off-the-campus Doctorate of Humane Studies from Yale. In his 33d floor apartment at the Waldorf Towers, James Thurber Lainer Carnival." a bestselling book and a hit film parlayed into one semester... "Mark Twain Tonight" a click a la Carl Sandburg and Thurber's pot-pourri; not-sobo, was Harry Golden's "Only In America" as a stage vehicle.

Marlon Brando's "One-Eyed Jacks." John Wayne's "The Alamo" and Jerry Lewis' "The Beliboy" were samples of actors-also-doing-their-own-film-directing. Jeck Paar put W.C. into the headlines with a joke that experienced rexploration beyond its worth and was erudiitely analyzed as "dating back to the Middle Ages". Arthur Murray's \$64,000,000 annual terp biz given a "cease-and dest sales methods". "Justice and Carryl Chessman" film rushed out for topical b.o. but the California rapist was finally executed May 2. King of Swin

Brooks Atkinson's Honors
Retiring N.Y. Times drama critic
Brooks Atkinson's sheaf of salutes Brooks Atkinson's sheaf of salutes Mansfield Theatre renamed for him), and testimonial luncheons and dinners, intratrade and otherwise, honorary life membership in Equity. Lambs, ANTA, managers on and cff-Broadway in sundry fetes... Gene Tierney's comeback at 29; had made 31 pictures until discharged from Topeka's renowned Menninger Clinic and now married to oilman W. Howard Lee, freshly divorced from Hedy Lamarr... George Abbott's "Fiorello" click spotlighted "the Abbott touch" anew.

Joe Levine's Showmanship

Joe Levine's Showmanship

Joe Levine's Showmanship
"Hercules" film cycle resulted
in "Mr. Hercules" amateur contests smale strip) for local bo.
stunts and put showman Joseph E.
Levine on the map . . . Floyd
Patterson kayoed Ingmar Johannson and both kayoed the Emmy
Awards on ratings . . . Jack LaMotta admitted taking a dive for
Billy Fox in '47, in fear of the underworld . . . UNICO (Unity, Neighbor, Integrity, Charity, Opportunity), national Italian-American
benevolent organization on record
against "The Untouchables" and
kindred "mafia" scripts which which

N.Y. -to-Moscow Inauguration nights stalled by political tensions . . . N.Y., top tourist city drew, 732 conventions which spent \$222.900,-000 in '59 . . automatic whiskey vending machines in London; 35c for a Scotch-and-soda.

The Olympics

The Olympies
Paris tourism up 30°7 . . . Olympies dittoed for Rome, despite sundry reports it was "oversold" and scared away tourists . . . Ford Motors, a la General Motors, joining the new (industrial) show biz . . . AFL-ClO bankrolled a USO unit to tour GI installations.

Simone Signoret's "Room At The Top" Oscar-winner ironically never got a Production Seal; besides being a firstime-win for a foreign

Top" Oscar-winner ironically never got a Production Seal; besides being a firstime-win for a foreign actress it also got British screenwright Neil Clayton an Oscar . . . Miss Signoret also figured in the Algerian situation within France, creating official French frown on personalities whom the state-subsidized theatres and broadcasting employ or may not choose to employ . . Elvis Presley back intocivvies, a new "smooth" singer cless rock 'n' roll) and still a big disclick . . When Oscar Hammer-tless rock 'n' roll and still a big disclick . . When Oscar Hammer-stein 2d died, the poetic genius of his lyrics was extolled nationally, but ironically the No. 1 song in America at the time was "ltsy-Bitsy, Teenie-Weenie, Yellow Polka-Dto Bikini."

Pay-See

Tollvision is coming into additional focus as Zenith is pitching its Phonevision anew and Paramount's Telemeter has impressed showmen in certain quarters that this type of "howoffice in the

mount's Telemeter has impressed shownen in certain ounters that this type of "boxoffice in the home" is the shape of things to come. On latter score, "a movie business greater than ever before" is the optimistic pitch.

There was a projection of \$1.500,000,000 theatre, gross for 1960, an alltime high, despite its pesser numbers, but with no objection seemingly to \$2 for downtown firstruns and \$3 and \$3,50 for the two-a-day blockbusters.

ition seemingly to \$2 for downtown firstruns and \$3 and \$3.50 for the two-a-day blockbusters.

29% More Global Cinemas | Despite tv, a U.S. Commerce Dept. report showed a 29% global increase in five years of the world's cinemas—154.852 picture theatres operating in 130 countries and territories, including the U.S. and possessions, an increase of 34.870 since 1955. Seating capacity also rose 13.963.463 or 23% from 1955 to an estimated 73.826.340. However, American film product dipped some 8% in its global markets, now occupying only 60% of the world's screens. Competing film industries in Italy. West Germany, the United Kingdom. Indian, Japan and Hong Kong accounted for the inroads, as well as the spread of tv. The U.S. film industries earnings from the foreign market in 1959 totalled \$215,000.000. 000.000

market in 1959 totalled \$215,000.000.
Lee.

More Short Shots

A. E. Matthews died at 90; he
was the oldest working actor in
bott England . Frank Costello, 69,
ordered deported . Esther Williams' swimming-pool business
alted
conb.o. Loudspeakers blarred out "Get Me
of E. To The Church On Time" preparatory to the Princers Margarettony to the Princers MargaretanniAnony Armstrong-Jones nuptilals,
mmy and its "My Fair Lady" creator,
the for Queen's honors, named an OBE,
cuntuntrun while actor-producer John Mills
eighand composer Edmund Rubbra
truntrun were named Commanders of the
rican British Empire. Australian-born
bond Judith Anderson, perhaps best
and known on this side of the Atlantic,
chich (Continued on page 54)

1961 WILL BE THE BIG ONE FOR ALLIED ARTISTS

COMPLETED OR IN WORK

"DONDI"

(Completed...for a happy Easter!)

"THE BIG BANKROLL"

(Now being edited)

"ARMORED COMMAND"

(Shooting in Germany)

"LOOK IN ANY WINDOW"

(Completed...for red hot exploitation!)

"THE BIG WAVE"

(Now being edited)

THE BIG ONES IN PREPARATION

"BILLY BUDD"

"REPRIEVE"

"UNARMED IN PARADISE"

"STREETS OF MONTMARTRE"

CONFESSIONS of an OPIUM EATER"

"TWENTY PLUS TWO"

"OPERATION EICHMANN"

"THE GEORGE RAFT STORY"

"RECKLESS, PRIDE of the MARINES"

"79 PARK AVENUE"

LEGIT'S CURSE REMAINS SMASH-OR-CRASH

named Dame Commander of the Most Excellent Order of the British Empire.
Hilibilly songster-politician Gov-

Hilibilly songster-politician Governor Jimmie Davis celebrated his second term in the Governor's Mansion in Baton Rouge, La.... Moves anew for "adjusted" income taxes for stars, athletes and others enjoying peak income in limited periods but all this still in the wishful stage.

Too 'Adult' Themes

Extension of "adult" themes in plays and pictures created a concern, particularly on the latter front. Overseas the objection was freater against the "brutarry and violence" aspects than the sex preater against the "brutarity and violence" aspects than the sex motivations but, generally, the smallfowns objected to the "wave of so-cid themes" both in films and plays viz., Tennessee Williams the legit front).

or the legit front).

Newspapers were evidencing their own brand of consorship with regulation of ad copy; viz. the Onaha World-Telegram nixed "sex-ketten". Birdot picture and subetten" Bardot picture and sub-tituted "girl-kitten," while intraantited "girl-kitteli, white intra-tade the admen themselves were sounder on the degree of "effec-ive merchandising."

asander on the degree of "effective merchandising."

The American Legion also got the American Legion also so the control of the act on two counts: "depravity and lack of patriotism" and broadly castigated Mollywood for "flouting the law with pictures about ganesters, dope addicts, degenerates, little crooks, his crooks, prostitutes, werkliens and characters who violate in createst title decencies."

TV also pionered a feur-hour drama, Eurene G'Neill's "The Lectural Correth." run once in its eafterly and then divided into the plant stortednes. It also much of the innovation of an "adult only" tog on a typiceram.

Mere Pressures

The church and consorshin kert show his in a spin. The Vatic of femally called for more strive ant action to banish degrading meacirc. to basish decraning bookers in totalen pledures, publicability those of the "idults out" less it for The National Comment of the Churches of Child declared sex and care in film entering. lored sex and case in film enter-course to aid its Broadcasting & The Canadission was astounded to are flat NBC had concelled a to by concerning a Protestant minis-r who committed adultory. Pur-t, neaster's "Elmer Ganty" also Urved a storm in Protestant cis-bout a Brocklyn pastor, and com publis of all faiths, pursised faddy Cheyefsky's play Labout a modern disbluk"—The Tenth addy Chayefsky's play a nodern dybbuk"—"The

"modern dybbuk"—"The Tenth Man."

The Broadway furor attendant to alleged Nariphile Felicien Marceau, Belrian-bern Frinch author G. "La Bonne Soup." a Paris click, wis before the fact, because "The Good Soup." died of poor boxoffice. When Columbia University Professor Robert Gorban Davis vivo is also a critic charged that the treditional Oberammergen Pas ion Priva was "not-Sendite" and "minted with Nazism" and "an offense Iah to hytory and religion." the immuscries of the 325-year-old Pricont, which has been a tredit in in the Bavarian Alps outdoor theorie, conceded that some judiciers cons might be in order.

In Albuquerque theatreewner piter lengths the Legion of Decrew barn on two Bardot pictures—and doing little business—decid their exhibitors should advice it russ too much of a lox-Office hendleap.

End of Blacklist?

End of Blacklist?

Dilution of the blacklist against oner Hellywood Reds came with the office credit to Dilten Trun hole of his "Exedus" script; data to be dilek Yenne on "Inherit The the of the create to Danier 1174, no fee his "Fixodist" script; ditto to Neddick Yeung on "Inherit The Whid," and lafer Michael Wilson's "Invited of Anala" assignment, although Frank Sinatra was forced by public opinion to pay off Albert Bioliz whom he had eneaged to so int "Private Slovak."

New York Times in Paris
Flying its matrices to London of a British edition of the Christian Science Monitor, this made the third American daily published in Europe, The N.Y. Times set up a complete operations, via teletypewriter, to buck the more than stift 75 years of the N.Y. Herald Tribune ahroad

bune abroad.

Queen Elizabeth approved showing her reviewing the Trooping of the Colors in a commercial film feature. "The Queen's Guards," which Michael Powell is pro-

Maurice Evans' Musical

Maurice Evans' Musical
Other dramatic actors went musical, since Rex Harrison set the vocue with "My Fair Lady," among them Maurice Evans in "Tendersloit," and Sidney Blackmer and William Bendix succeeding Walter Piageon and Jackie Gleason in "Take Me Along."
"Camelot," the musical that almost became a medical, upset Alanday Lerner's bleeding ulcers and are Moss Hart a heart attack, which kayeoed him out of his production chore on the show which, incidentably, hit a new high vitil

theidentally, hit a new high vith \$3,000,000 in advance party and other orders . . . Pervious teak er ereers . . . Previous tell's \$2 225,000 for "Sound of Mu-

Hellywood Coproduction Upped All Costs O'seas

Even Italian epics were being act in Yugoslavia because, with e 45 th of Hollywood filmmak-g, whether European coproductions or otherwise, costs were staggering

did radio, ty meantime had

As did radio, ty meantime had flown Gotham and anchored in Hollywood, with vidpix production chiefly occupying all majors studios' shooting schedules.

William Holden, because of his prominence in two offstore pictures, Ray Stark's "The World of Suzie Wong" and Perlberg-Staton's "Counterfeit Traitor," was the tarcet of Hollywood unions which talked "boycotting," and which tot vehement denial from all contents. talked "boycotting." and which got vehement denial from all concerned. Hollywood also rejoindered that "Three Coins In The Fountain." "The Third Man," etc. Active the shot in Israel and the big Biblical spectacles ("Ben-Hur," "Quo Vadis." "King of Kings," etc.) lend Snortacles ("Ben-Hur," "Quo Vadis," "King of Kings," etc.) lend t.emeelves naturally to Italian and Spanish locales.

Spanish locales.

There were pros and cons on "family" entertainment for which costain exhibitors were vehemently protagonists had distributors none the less pointed to such unfamily" pictures as "Psycho." The Apartment," "From The Terrace." "Suddenly Last Summer" and "Elmer Gantry," among others, as being the real boxoffice Locanzas.

Hardtickets' Soft Sales
The "hardticket" vogue hit the
business but not every "roadshow"
hit turned out to be a "Ben-Hur," As "I seedies" script; ditto to Scickick Yeums on "Dinciti The Whod," and later Michael Wilson's "Learnese et Ahabia" assignment advicued Flank Sharra was forced by public opinion to pay off Albert Bioliz when he had encased to so the same \$12,000,00 as the skill "Private Slovak."

"merkan Legion and other picketing threats have marked the prir's proceedings. Trumbo admitted having authored over 30 series at lot of the same \$12,000,00 as the skill "Private Slovak."

"merkan Legion and other picketing threats have marked the prir's proceedings. Trumbo admitted having authored over 30 series to rate the two-aday treatment, "Alamo," claimed to cost the same \$12,000,00 as the same \$12,000,00 as the same spectacle although at tally less than half that amount a tally less than half

Continued from page 52 Feb (Harris Alexander)

on other upcoming products "Butterfield 8," c'Cimarron," "King of Kings." etc.).

Exhibitors, heartened sporadically by available bo, pictures and ty's own program shortcomings, still scored the producers' willingness to sell off post-1948 features as "reckless" and a slap at their lonetime customers, the theatres, which now must regard themselves as "secondary customers" in the seeming new scheme of things.

Flight of production to overseas locales, in turn, made Hollywood a ghost town to a degree and caused picketing threats by the Coast lensers and other studio unions. Singled out were William Holden and Ava Gardner 'a phone "boycott

gled out were William Holden and
Ava Gardner (a phone "boycott
drive" against her, as a "runaway".
Star, was mentioned; she has long
been a Madrid resident and has
worked all over the map in coproductions).

Tollvision's threat preoccupied

Tolvision's threat preoccupied the Congress of Exhibitors and the Theatre Owners of America who claimed 16,000,000 anti-pay-ty, sig-hatures. Nonetheless the Federal Communications Commission, in-

Communications Commission, inevitably, must approve at least a
test period of feevee.
Paramount's Telemeter, of
ccurse, had already established a
techold in Etocobe (West Ontario)
and the Famous Players Canadian
toppers (John J. and Gene Fitzgibbons) expressed themselves (well
satisfied" with the test period "up
to now."

Metro's Comeback Metro's Comeback

Metro's Comeback
Webb & Knapp's \$43,000,000
realty deal for part of the 20th1'ox studio acreage in Beverly Hills:
Bankers bullish on film stocks:
but still insisting on 'who's the star?" when underwriting indies' film venture. . Investment trusts noteworthy for putting back Metro, long a blue-chip bellwether of the amusement stocks, into their porfolios when, only two or three years ago, many were clamoring for liquidating the company Loew's Theatres' diversification tor inquidating the company Loew's Theatres' diversification into hotels, including the 50-story, 2.000-room Americana on 7th Ave. and 53rd St., and The Summit displacing Loew's Lexington at 51st Columbia Biotimes 1922 St. . . Columbia Pictures, like 20th-Fox's deal with the Zeckendorfs, sold 34½ acres of undeveloped Burbank property for \$1.725,000 . . . Metro back-lot still drilling for oil.

Hollywood on an Oriental kick with 11 new pix planned to be filmed in the Far East on the heels of "Suzie Wong". . . population thifts certain of affecting urban film theatre policies . . . Film studio payrolls up 129% despite a 20-year drop of 15% in employment. Documentary film producer Paul Rotha, calling the No. 1 Nazi "undoubtedly the most photographed man who ever lived," was assembling miles of footse for his "Life". man who ever lived," was assembling miles of footage for his "Life of Adolf Hitler" which he is making for Walter Koppel's Real Film

Hollywood on an Oriental kick

ing for Walter Dora in Hamburg.

Despite the nationalization Despite the nationalization of Despite the U.S. film distributors decided that "our men in Havana," should remain and try to carry on distribution-exhibition per usual.

Longrum Soapers Foldos
Economics and the music-andnews formats caught up with CBS-Radio which dumped its historic soap operas and other daytme

The threats have marked the hardicket grade. The Radio which dumped its historie was a Trumbo admit into solution. Columbia's soap operas and other daytine plays while he was a "Hollywood untouchable."

Cultural Exchange Continues
Despite Khrush and Castro. Russuchierican cultural exchange saw the Syletch Sylatoslava Richter pasking an unprecedented smash at Carnegie Hall, his concerts the methods for his Graeco-Roman "Second Mrs. Burton," "Best Interval and Castro."

10 make the hardicket grade. The Radio which dumped its historie was proposed to make the hardicket grade. The Radio which dumped its historie was proposed to make the hardicket grade. The Radio which dumped its historie was proposed to make the hardicket grade. The Radio which dumped its historie was proposed to make the hardicket grade. The Radio which dumped its historie was proposed to make the hardicket grade. The Radio which dumped its historie was proposed to make the hardicket grade. The Radio which dumped its historie was proposed proposed and other daytine shows. One, in this case "Ma Perking," and Cyprus "Exchange of Mars. Burton," Amos in Andy" 33 years; "The Couple Next Door," "Road to Happing of Proposed only in Amos proposed only in the proposed of the proposed of

the Leonard H. Goldenson opera-tion made marked strides in the ratings, chilling 'em at CBS. However, television's theatrleal programming was particularly pue-rile on an overall basis, as the new season got under way, with result Zenith's Leland Hayward on top of Paramount's Telemeter experiments) was pressing harder for tollyision.

Freevee or I cevee

Whether treevee or feevee, a direct slap at the 1960-1961 Yank video programming came from

also in its song lyrics.
"Sick" songs like "Tell Laura I
Love Her" were banned for a time
and, in light of the concurrent trial and, in light of the concurrent trial of Capt. Francis Powers "the U-2 incident"), a pop topical ballad "Ballad of Francis Gary Powers" was ruled as "unethical" and kept off British airwaves. Nobody was "scared," it was stressed; just a matter of "ethics."

Comment Nobel 1 and 1 an

Germany's Nazi Expose Series

Germany at long last was coming to grip with its Nazi past and was spotlighting the Hitler shame in a series of 14 documentaries perform Oct. 21, 1969 through May just 15, 1961–50-minute programs in very prime Friday night time to "educate" the present convention with the "The

prime Friday night time to "educate" the present generation on the life and times and events present and up to World War II.

With 46.500,000 tv homes 188% of the potential owning one or more tv sets, the timing for color home-receivers is held imminent since most of these homes already own that "extra set."

ABC-TV snared away the Oscar-cast from NBC after five years but "Oscar needs an author" is the general conclusion despite last March's 51% rating, topping "The Uniouchables" with 33.9 ABC and "Wagon Train" (NBC) with a 30.8 Nielsen. ABC incidentally plans "Wagon Train" (NBC) with a 30.8 Nielsen. ABC incidentally plans to produce the Academy sweep-stakes as a "news event" rather than a show.

103*/275.d%2150.d015

toughest-to-get ticket in years. "My Fair Lady" wowed 'em in Moscow, SRO for all 56 performances. None the less, in between times, the vold kittes came up with blasts that "Tarzan" and U.S. comic books were "corrupting" Soviet youth. In face of the French ideology the Soviet suddenly developed a yen for Spanish acts. USSR "cultural" authorities were even talloring of staging a real bullfight in Red Square.

Below the Rio Grande, the Mexicans saw mild and even more unsubtle pro-Red pluss in films provided them by the Russian Embassy's "cultural division"; and the same taint was suspect in shorts provided by the Polish. Czech and other Iron Curtain embassies.

New York Times in Paris
Flying its matrices to London for a British edition of a British edition of the Christian Science Monitor. this made king, "Cimarron," "King of the Christian Science Monitor. this made the fair Europe. The NY Times at me the fine forms and the first time of the Christian Science Monitor. This mass transplants are provided the most provided the most provided them by the Russian Embassy's "cultural division"; and the same taint was suspect in shorts provided by the Polish. Czech and other Iron Curtain embassies.

New York Times in Paris
Flying its matrices to London for a British edition of the Christian Science Monitor. this made king, "cich mark the provided the fill without the moving products of the courtent wave of Biblical specs, is strongly toward the same taint was suspect in shorts provided by the Polish. Czech and other Iron Curtain embassies.

New York Times are provided to the Christian Science Monitor. this made king, "cich mark the provided the provided the provided the provided the way for the renaissance of the Biblical specs, is strongly toward the way for the renaissance of the Biblical specs, is strongly toward the way for the renaissance of the Provided the provi When Ed Murrow rapped his own CBS network for acceding to State Dept. "suggestion" to soft-pedal Khrushchev coverage on ty as unrealistic, the "hint" lost all force.

'Intellectual Ghetto' No More

"Public Affairs" and elaborate news programs came on strong, especially after the quiz and payola scandals, and the Sunday afternoon "intellectual ghetto" was no more, as prime time was allocated for these discussion and analysis concepts. In some respects there was more imagination and aggressiveness evident in the "puffairs" then in the networks' commercal shows, with Chet Huntley and David Brinkley emerging as NBC's new glamour guys of the news & education programs.

NBC's Bob Sarnoff forthrightly chided "the third network" for its economic upbeat at the expense of public responsibility. ABC was the target. Coincidentally, John Daly resigned as v.p. of news and public affairs and President Easenhower's James C. Hagerty succeeded him. ABC will seek a firmer "image" in news programming under Hagerty's regime. Meaning the Leonard H. Goldenson operation made marked strides in the ratings, chilling em at CBS.

alcoholic.

TV and Nitery Names

TV and nitery names bypoed and strawhats and many also made the transition into the one-man show field, a recent evolution.

Summer stocks saw personalities like 'Shelley Berman. Genevieve exceptionally big', Joey Bishop, Robert Q Lewis, Deunis Day, Groutcho Marx. Joe E. Brown, Hugh Downs dike Genevieve another Jack Paar personality, and Zea Zsa Gabor, hypoing tent and strawhat grosses.

Champ Longrupner

rect slap at the 1850-1861 Yank video programming came from Kenneth Adams, controller of programs of BBC-TV, who edicted against imports of any new entries because of "quality shortcomings," The BBC observed, with an understandable air of superiority, that in light of the lack of distinction on the part of the new American television programs it was not rushing into any commitments.

As with Hollywood. "too much video much with the program of the progr unbroken record of more than 20 years in Los Angeles, surpasses Miss Christie's melodrama. In con-

1.200 performances, is runnerup.
Three straight plays.—"Life With
Father" (3.224 perfs.). "Tobacco
Road" (3.182) and "Abie's Irish
Rose" (2.327—have the top three
positions. No. 4, is "Oklahoma:"
(2.248). champ long-unning mustcal, with "South Pacific" (1,925)
perfs. next until "My Fair Lady"
just topped it, followed by "Harvey" (1,775) and "Born Yesterday"
(1.642). "Hellzanoppin" (1,404),
"The King And I" (1,246), "Guys
and Dolls" (1,200). "Annie Get
Your Gun" (1,147). "Pins and Needles" (1,108). "Kiss Me. Kate"
(1,070). "Pajama Game" (1,063) and
"Damn Yankees (1,019) are the
only other musicals running above
1,000 performances on Broadway. only other musicals running above 1,000 performances on Broadway. There are several other straight plays, not listed here, also in that polden circle. Incidentally, "My Fair Lady" to date has crossed \$45,000.000 from all its companies and still going strong.

Short Shots
Lucille Ball's comeback to Broadway legit in "Wildcat" was 100% underwritten (\$400.000 budget) by Desilu, the corporate umet) by Desilu, the corporate umet) by Desilu, the corporate umet)

stakes as a "news event" rather than a show.

First Equity Strike
Since the One In '19

The Equity strike last spring the first since 1919, which resulted in upped minimums and other improved conditions for actors, pointed up the effect of plays and play
(Continued on page 56)

TODAY, AMERICAN INTERNATIONAL PICTURES STARTS PRODUCTION IN HOLLYWOOD ON THE EDGAR ALLAN POE CLASSIC "THE PIT AND THE PENDULUM" TO BE FILMED IN COLOR AND PANAVISION STARRING VINCENT PRICE, JOHN KERR, BARBARA STEELE AND LUANA ANDERS, TO BE DIRECTED BY ROGER CORMAN WITH JAMES H. NICHOLSON AND ŞAMUEL Z. ARKOFF AS EXECUTIVE PRODUCERS.

...AND INTRODUCING AMERICAN INTERNATIONAL'S BIG SEVEN FOR 1961

FEBRUARY-1961 MARCH - 1961 APRIL - 1961 TWO FACES OF KONGA BLACK DR. JEKYLL IN COLOR SUNDAY AND SpectaMation IN TECHNICOLOR starring starring Paul Massie • Dawn Addams Michael Gough . Margo Johns Barbara Steele . John Richardson Jess Conrad . Claire Gordon Christopher Lee MAY-1961 Cinemagic Inc. presents REPTILICUS IN COLOR Ann Smyrner • Carl Ottosen JUNE - 1961 JULES VERNE'S MASTER OF THE WORLD IN COLOR AND STEREOPHONIC SOUND vincent Price • Charles Bronson Henry Hull . Mary Webster David Frankham JULY - 1961 EDGAR ALLAN POE'S THE PIT AND THE PENDULUM in Color starring Vincent Price Menico **COMING - 1961 ALI BABA and the SEVEN MIRACLES** of the WORLD ... WHO SAID THERE WAS A To be filmed in Technirama 70 SHORTAGE OF GOOD PRODUCT? and Technicolor

JAZZ RIOTS, REFINED HI-FI AND NEW DEEJAYS

new Park Commissioner Newbold Morris (Robert Moses has moved over as headman of the 1964 N.Y. World's Fair) approved Joseph Papp's plan for music and hallet in the park. "Helping to keep down juvenile delinquency" was one of the appealing factors, "Fiorello!", first-lime libretto venture by Jerome Weidman with Georie Abbott), was the third musical in the 44-year-history of the ayards to bott), was the third musical in the 44-year-history of the awards to cop the Pullitzer prize the others were "South Pacific" in 1950 and "Of Thee I Sing" in 1932; Best novel, "Advise and Consent," by Allen Drury, also becade a click Broadway play and will be filmed by Otto Preminser; N.Y. Drama Critics again differed with the Pullitzer committee and temped Lillian Hellman's "Toys In The Attic" as tops and gave "Florello!" the nod as best musical and "Five Finlian Hellman's "Toys in The Attic" as tops and gave "Florello" the mod as best musical and "Five Finger Exercise" as the best foreign play ... "My Fair Lady" understudy Lola Fisher hended the Russian company which went overseas under the cultural exchange program ... "Music Man" net profit total from Broadway and road tours over \$2,000,000 although Meredith Willson's successor "Unsinkable Molly Brown" got off to mixed notices.

mixed notices.

Lunt and Fontanne were not retiring from the theatre but, after 36 years on the stage, they felt themselves entitled to a long and leisurely rest which they started at Noel Coward's villa in Switzerland.

"Judy Holliday's non-malignant throat operation forced her out and the foldo of "Laurette". the Met excavated Verdi's "Nabucco" and its 76th annual season reopened to a new record high copenders. Met excavated Verdi's "Nabucco" and its 76th annual season reopened to a new record high onenight gross of \$91.422 aided by an
unped top of \$45 previous high
\$400, and with lesser shenanigans.
The election year and world tensions presumably kept glitteredand-tiara set's nonsense down . . .
\$3till self-conscious, on the eve of
the centennial of the Civil War.
Atlanta and Birmingham cancelled
"The Andersonville Trial" . . .West
Germany's legit houses are \$RO
with native translations of Broadway and West End hits.

Powello Mode West Lockey

cuetton ways, clitto general mangray Victor Stantrock — Toronto's
\$3340.000 new Officere Centre
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against accumulated catalog values.

Mommy Kissing Santa Claus Last
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singles.

All-33 RPM Singles

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Lord Montague's estate 68 miles south of Lundon, necessitated four fire-engines, 20 ambulances and scores of police to quell the midnight rioters.

Livis Presley's switch from rear upon his return from the Army was marked by continuing boom sales with smoother ballads.

Tin Pan Valley.

Tin Pan Valley.

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were putting corn into the big beat. "Me And Juliet" the "State Fair" Shrenda Lee, 15, with "I'm film and the TV "Cinderella," nor "Readanger's on "Victory At The Polka-Dot Bikini," made them the year's youngest "gold record" stars, but not the youngest ever, Jimmy of America estimated a \$500,000. "There's More to See In D.C.

There's More to See In D.C.

Service which offers "free guides." It turns out that they are special assents who will lead you on a tour that end by in a "special examination" room, where, among other things, they get your inperprints and demand to see a carbon of your 1960 income tax return. Or, if you don't like to fool around there, you can get directions as to how to go on a wild goose chase at the Fish & Widlife Service. This is in the Department of the Interior, which of course, super-weaks the Fish & Widlife Service. This is in the Department of the makes in the Jack by didn't you appoint me was circumspect like that beating intends the exterior—the gruet or not you have ulcers, believe me. Nothing is what it seems to be in Giffe of the South Dakola Congressman who advertises that his scans who had one may be gets back from the place to go to find out whether or not you have ulcers, believe me. And if you are looking for somehing different, why not vivit the office of the South Dakola Congressman who advertises that his scans who had one man is trying to get off the Congressman who advertises that his scans and appointed to be my on the man is a popointed to be my on the man is a popoint of the place to go to find out whether or not you have ulcers, believe me. And if you are looking for somehing different, why not vivit the office of the South Dakola Congressman who advertises that his scans and the place to go to find out whether or not you have ulcers, believe me. The place to go to find out whether or not you have ulcers, believe me. And if you are looking for somehing different, why not vivil the office of the South Dakola Congressman who advertises that his scans and the place

Germany's legit houses are set as So hind (ferent, why not visit the first of the South Datona Come with native translations of Broadway and West Each hits.

Payola Made Disk Jockey

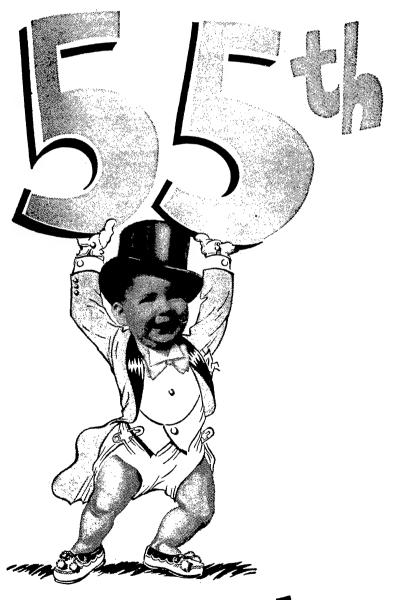
South Like a Dirty Word of the Market Marke

talking about me.

(Mr. Farrar is the author of "Washington Lowdown," "How To Make \$18,000 A Year Freelance Writing," "The Sins of Sandra Shaw." and "Successful Writers and How They Work." Sals he. "TV has commercials, newspapers hare ads, theatres hare trailers, and uriters claim credits. Fing, plug, plug..."—Ed.)

CONGRATULATIONS





ANNIVERSARY!

NATIONAL SCIENT SERVICE

Understudy For The Lead

of F.D.R. and had little reticence when it came to speaking his mind. Wallace, whose presidential ambitions were no secret, took the job at a time when F.D.R.'s health was known to be failing; it may have been a case of an Absolom casting envious glances at his father's throne. When Roose-velt broke with Wallace, it is said that he was a little tired of having two master strategists on Capitol Hill; accordingly, he selected Sen. Harry Truman, whose reputation as a loyal, unobtrusive party man was guaranteed by intimates who had observed him in Congress. After just three months in office. Truman had "greatness" thrust upon him by the inescapable historical events that swept over the world.

Truman's Qualifications

Truman's Qualifications

Truman, as a vice-president, had brought to that office an intimate acquaintance with Congressional procedure, a quality V.P. Jehnson possesses to a marked degree. That same groundwork in the legislative branch of the Government, doubled and redoubled, was the primary asset of Alben Barkley, the man who has done more to reform the vice-presidency than any incumbent to date. As a mediator between the president and an often recalcitrant Congress, Barkley, for 12 years a majority and minority leader in the Senate, had no peer. Presiding in dignified impartiality over the Senate Chamber, he made it a practice to get down from his Olympian perch and mingle with his brethren in the cause of good government. Here the Johnson parallel becomes more pertinent. Possessing wide influence not only with Trumanite democrats but with Republicans and southern Democrats alike, Barkley proved a powerful entering vectee into the camp of dissident congressmen. With the full cooperation of Pres. Truman, Earkley sat in on Cabinet meetings, Cabinet luncheons (where even more in-portant discussions often occur) and the regular Mond y conferences of the President with the leaders of Congress. His ideas and suggestions were granted healthy respect, So were his gags and stories.

Irrepressible Barkley

Irrepressible Barkley

Barkicy was kept up-to-date on atomic energy develop-ments, on all aspects of Russian-U.S. diplomatic relations, and on the latest facts and figures relevant to our defense and on the latest facts and figures relevant to our defense program. These were all momentous matters coneming which a man who could conceivably be called on to take over the presidency should be thoroughly aware. But not every vice-president had Barkley's opportunity. To some extent, Barkley's briefing was the result of Truman's willingness to make a "full partner"; doubtless he remembered his own desperation when, soon after being sworn into the presidency, he was asked to settle great issues of executive policy and action with little or no preparation. Barkley himself, was no slouch in his concept of the office of the vice-president, Certainly there was nothing in the vice-president's list of official duties which required him to become the "travelling salesman" of the Truman' Administration. But he travelled three times as far and made twice as many speeches as any other vice-president before him.

It might be safe to say that Barkley developed and molded the powers of the vice-presidency to such a degree that he created a new yardstick for vice-presidents, a varistick by which we can already measure Johnson's work. He too has become a "travelling salesman" for his President.

too has become a "travelling salesman" for his President. Something new was now to be added to a Presidential race—the first Eisenhower-Nixon campaign. It was a show biz touch on a nationwide level, a "first" of its kind in American history and Richard M. Nixon smade it with his dramatic television performance as Republican vice-presidential nom nee. He had come before a roused, nationwide public to defend his moral fitness in relation with the job he was seeking. As he strove arduously and carnestly to tell why he should not be prevented from running for the next highest office in the land, the question arose among the voters; are we judding Senator Nixon as a possible future President of the United States? Can we take a chance on him? chance on him?

Nixon's Histrionics

The performance was impressive. Unaffected by the termical paraphernalia of the show. Nixon defended his case by taking the oftensive, and he used his voice and his bady as skillfully as an actor. Long aco, young Nixon, among other things, had worked as a barker at the Frontier Days Rodeo, in Prescott, Ariz., and his booth soon attracted the beggest crowds. A little later, while practicing law in Whittier Cal. he had joined a Little Theatre Group.

One thing became evident, during that television per-formance: Nixon, as a veep, would not keep his mouth shut. He would be remembered even if he never became Presi-And the old, silent breed would never be given a

dent. And the old, silent breed would never be given a chance again. The office of the vice-presidency was now spotlighted as it has never been before. While Nixon was defending his political interity, the Democratic vice-presidential nominee, Sen. John Sparkman, of Alabama, was under attack for harboring his wife on the Government pay oll and easing his tinancial burdens in his own particular way. By the time the clatter died down, both nominees appeared to be morally above reproach. Yet each, weighed in terms of the earlier of their foremost running mates, Dwight D. Elsenhower and General Servenson, did not amorat then Elsenhower and Geevenson, did not appear then ential President. to convey the sta

President.

Shift in Emphasis

This shift in emplasis, long overdue, helped restore the Vice-Presidency to its original function. For a man who may be called at any moment to reduce the supreme C of the land cannot liver rely on his talents for improvesation, or his experience as Presiding Officer of the Senate. The succession, in countries where kings do not rule, is in fact a promotion, from the job of Assistant to the President to the exhausting and historical role of constitutional head of the state.

head of the state.

If the delegates at the 1930 convenions drew any moral from the past to apply to their yardstick for choosing a vice-p, esident, perhaps it was that of avoiding the be-

setting sin of silence. Both vice-presidential nominees, Senator Johnson and Ambassador Lodge are men who talk Senator Johnson and Ambassador Lodge are men who talk up—and this does not mean merely making speeches. Oratorical prowess is fine (Barkley won the 1946 nomination with his fiery keynote address) but the reform v.p. must not be afraid of taking a firm stand, or tilting an occasional lance over matters of vital public interest. This he can do without necessarily alienating the confidence of his Chief. No normal politician in good voice should be asked to voluntarily restrict his utterances for four years to an occasional "yea" or "nay" which gets only the obituary publicity of the Congressional Record. One may be sure this will not happen during the next four years.

this will not happen during the next four years.

If vice-presidents once belonged to a political genealogy of wooden Indians, the 1960 vice-president has every opportunity to shake off his inherited lethargy. Press, radio, television—give the personality incredible. exposure. There is no legitimate reason why a vice-president should escape the public eye or find his recorded utterances reduced to small print at the bottom of the page, as it used to be. Enlightened Chief Executives are willing to delegate him responsible administrative chores and relieve him of his meaningless, token functions. He can be an Assistant President, in deed as well as word, if the incoming vice-president meets the challenge attendant on his high office, he can banish permanently the stigma attached to what was formerly believed to be a lounging joke. What is more important, he will be serving as a useful understudy for the day when he could conceivably be called to play the White House lead by an act of God, or, better still, for the moment when the people of the United States elevate him, as a natural and deserving successor, to his destined goal as the star, the Chief of the highest office in the land.

Can't Faze That Bob Hope

During the years I wrote for Bob Hope the entire staff was always amazed at how calmly Hope coped with all and any unpredictable situations. Fluffs, miscues, bloopers, noises, sloppy sound effects—nothing bothered him. Once in a Cleveland theatre a crackpot walked onstage while Hope was making a personal appearance and tried to sell him some material. Hope handled the intruder so skillfully the audience thought it was part of the act. Because of Bob's constant calm, the writers tried to cook up something to shock or startle him.

Hope had one weakness. An almost fanatical craving for icecream—vanilla icecream with pineapple syrup. In the midst of practically every script session one of the writers would be delegated to go to

syrup. In the midst of practically every script session one of the writers would be delegated to go to the corner drugstore and bring Bob back a container of this concoction. It was this frozen Achilles' heel that gave the writers an idea.

During the 1942-43 season we went east to play several Army, Navy and Marine camps. One of the writers, Sherwood Schwartz, did not accompany us on this trip because he had been drafted several months before. However, by coincidence, Sherwood was in New York while we were there.

We kept his presence a secret from Bob till one night during a rewrite session in Hope's hotel room. At 10 p.m., the hour when Bob usually began to long for his frozen refreshments, Sherwood, resplendent in his Army uniform, came rushing into the room and handed Hope a quart of icecream. Bob took it without batting an eye at his long missing scripter, and his only comment was, "Sherwood, I hope you remembered the pineapple syrup.' Milt Josefsberg

The Big Stake In Paperbacks

able business in distribution, we conceived the idea of doing paperback originals instead of reprints.

lished author, with his Shell Scott character, has become the closest rival in sales to Mickey Spillane with his Mike doing paperback originals instead of reprints.

Just the same, when Fawcett announced its plan of publishing Gold Medal originals in paper covers, the reaction of both hardcover publishers and the reprint houses was resentful. Also, writers were skeptical. Books were not only books but furniture.

Dignity Vs. Prosperity

It meant a lot to a writer to see his hardcover book on his library table, even in public libraries, perhaps-if he

was lucky to find them—even on display in bookstores.

In the first two years we "discovered," as the saying goes, 30 or more writers who had never had a novel published. Most of these discoveries are still writing for us and for hardcover houses. I'll be a namedropper and mention John D. MacDonald, Charles Williams, Tereska Torres, Vin Packer, Richard Prather, Richard Gehman, among those first published by Gold Medal.

Then came the name authors who considered butter on the bread and a bigger bankroll more important than a book as a piece of furniture.

book as a piece of furniture.

Among those were McKinlay Kantor, Eric Hatch, Cornell Woolrich, James Warner Bellah, Octavus Roy Cohen. Sax Rohmer, Theodore Pratt, Benjamin Appel, John Faulkner, to name only a few.

I mentioned Tereska Torres as one of our discoveries. Her first novel, "Women's Barracks," had been turned down by some 20 hardcover publishers. We found she needed only editorial guidance in the organization and development of her story. We gave her that guidance.

To didte there have been 11 printings of "Women's

To date there have been 11 printings of "Women's Barracks" with a sale beyond 2,047,000 and Miss Torres it as earned \$30,000.

That same editorial aid helped Charles Williams to make his first novel. "Hill Girl." into a publishable book, with sales and earnings almost equalling "Women's Barracks."

Although "Hill Girl" was published back in 1952, the mo ion picture rights were only recently sold.

In all, more than 50 Gold Medal Books have been sold to pictures, which speaks pretty well for the attention given these original paperbacks by Hollywood, Few hard-cover publishers can boast that record.

The Writers' Stance

What do authors themselves think of original publica-tion in paper covers? Theodore Pratt had published more than a score of books in hard covers before he came to Gold Medal, so here is Mr. Pratt in his own words: "As well as writing to express himself," Mr. Pratt wrote.

"As well as writing to express himself," Mr. Pratt wrote, and to make a living, an author writes to be read. It is gov.ous he would prefer being read by millions than by a comparatively few thousand."
"And above all," he added, "I am afforded a greater monetary return." The "monetary return" to Mr. Pratt can be gauged by nine printings of just one of his novels, THE TORMINTED, with a sale of 1,163,000 copies to date.

Then there is John Faulkner, brother of William Faulkner. His first Gold Medal novel, "Cabin Road," was rejected by his hardcover publisher. We found it needed just a b.t of author-editor cooperation to make it a better

John Faulkner wrote, "Gold Medal is the only place I know that gives a writer the lceway you do.
"From what I know of Gold Medal's policy I think you

come closest to giving the reading public writers' stories "I believe you get closer to every writer's dream than you know.

I could go on at length about the rewards to Gold Medal di coveries. Vin Packer's first publ'shed novel, "Spring Fire." has had five printings totalling 1.100,030 copies; Join D. MacDonald's "The Damned," six printings of 1.4%6 000.

But the sensation of them all is Richard Prather.

Richard Prather, why came to us in 1952 as an unpub-

There have been 18 Prather titles published, totaling around 20,000,000 copies.

In contrast to the modest advance received by a hard-cover author the writer of a Gold Medal or Crest original receives a contract on acceptance of his novel and a minimum advance of \$2,000 for a 25c book, This is against an initial minimum print order of 200,000.

On all copies beyond 200,000 printed he receives 1¹2c appy proportionately larger, of course, on books selling

for 35, 50 and 75c.

I emphasize payments on copies printed, because of the hardcover field, and in reprints, generally, the royalties are based on sales. The author gambles on a publisher's selling ability.

If a Gold Medal or Crest original doesn't sell enough to arn the advance the loss is Fawcett's and not the au-

Of course, on a big hardcover bestseller reprint, the initial paperback printing is very large indeed. The first Crest printing on "Lolita" was a 1,500.00 copies, followed within a few weeks by a second printing, and shortly thereafter a third printing,

It has been said that inexpensive paperback reprints revolutionized the book publishing business. Then, it might as well be said that Gold Medal originals have revolution-

as well be said that Gold Medal originals have revolution-ized the paperback business.

In fact, Gold Medal originals had become, by 1955, so-competitive on the newsstands with Signet that the New American Library felt compelled to find another distribu-

Now Fawcett was free to enter the reprint field, which it did in September, 1955, with Crest Books, almost entirely fiction, and a line of non-fiction books titled Premier. Premier Books sell for 50c and are of a general informative, educational nature. They break down into such categories as literature, history, philosophy, psychiatry, religion, sociology, music and many of the physical and natural sciences.

With Premier we strive to publish books of popular acceptance—books that will make their way on the newsstands as well as in college stores and bookstores. And, the 50c price sets them apart from such more restricted lines as Anchor. Vintage. Compass, Universal and the paperbacks issued by the various university presses.

Educators' Inroads

Almost every day you read of another university starting a line of paperbacks. Practically all of the hardcover houses are jumping into this field. All of which is making our job tougher in finding suitable titles for reprint. This is on of the reasons why during 1960 we have launched three new categories of Premier Books.

Premier Americana is under the editorship of Henry Steele Commager. Classics of American Realism are selected and edited by Van Wyck Brooks. World Classics are under the editorship of Bergen Evans.

The market for paperback books still is bigger than anyone has dreamed of. A survey has indicated that less than 2004 of Americans read backs regularly.

20% of Americans read books regularly.

20% of Americans read books regularly.

The sale of paperbacks in 1960 is expected to exceed 300,000.000 copies. That means an estimated expenditure of at least \$30.000,000 in printing and production alone.

It means the authors will earn roughly \$6.000,000, some of which they must share with hardcover publishers. It means the retailer—more than 100.000 of them—will share a profit exceeding \$25,000,000.

All of this a development of only 21 years. Think of it, a sale of more than 300,000,000 copies of paperback books a year. Startling! Nothing to brag about.

Two weekly magazines, Life and The Saturday Evening Post have a yearly circulation in excess of 600,000,000 copies, almost double the anticipated annual sale of paperbacks in 1960.

While the paperback has attained its majority it is still a long way from maturity.

There are still untold millions of readers to reach with our paperback in these United States.

So. America For Production

the widespread diversity of loca-tions, favorable rate of exchange, and low labor costs combined with ample accommodations and excel-lent food—at bargain rates. With production costs mounting in Eu-rope and Mexico, South America is rope and Mexico, South America is a natural they argue. And with the inauguration of jet flights via Panama and Panagra last December no city in that continent is more than 12 hours from Hollywood. The airliners carry from 125-130 passengers; and freight rates from the film capital to any port south of the equator are port south of the equator are toleaper than those to any port in Europe—and Moore McCormack and hydroelectric dam at Rio Freighters sail every two weeks, Negro, the Swiss colony 80 miles Westfall-Larsen once a month and Grace Lines, which serve the west Westfall-Larsen once a mount Grace Lines, which serve the west fortnight. Various coast only, every fortnight. Various local air and steamship lines provide auxiliary service to the back country and smaller ports.

Diversity of Scenery And Favorable Dollar Rate

In Rio, Dr. Herbert Moses, president of the Brazilian Press Club (A.B.L., cited numerous location possibilities and advantages offered in this nation. (This organiza-

possibilities and advantages offered in this nation. (This organization is certainly more stable and possibly more powerful than the current governmental regime inasmuch as President Kubitschek is due to retire this year).

Among these was the Quintandinha Hotel, created as a casinoresort 2,500 feet high in the mountains, two hours' drive from Rio. Decorated by Dorothy Draper, it has its own waterfalls and lake, golf course and tropical jungle in the background. Two miles distant lies Petropolis, government seat when Brazil was a Portuguese colony, and the site of the Emperor's (Don Pedro's) palace, which is now a national museum, filled with original furnishings, glass-encased fans, jewels, robes, china and other relics of royalty. Visitors are required to wear felt slippers—or go in stocking feet—in order to protect the elaborate parquet floors, but admission is free and tip is voluntary. Hansom cabs will take you through the royal gatens, for two bits U.S. The Grinle take you through the royal gar-dens, for two bits U.S. The Grinle dens, for two bits U.S. The Grinle estate and other summer mansions (Grinle owns the Copacabana Hotel in Rio) with accompanying orchid plantations, are accessible to tourists in the cobblestone-paved canal-centered town of Petropolis—for

free.
At Quintandinha, a plush lake-view room with bath and continen-tal breakfast for two will cost \$4. But if you feel real extravagant, you can buy one of the supper de-luwe suites for \$11. Prices are lower for an organized group. Top price for dinners, including wine, is \$1.75.

Empty Exposition Edifices Called Ideal Studios

If sound stages are needed.
Moses suggested, why not the nowempty Exposition building in Sao
Paulo? Air-conditioned, soundproofed, contemporary structures Paulo? Air-conditioned, sound-proofed, contemporary structures were erected in celebration of in-dependence. This city, with its nu-merous industries, is the "Chicago" of S.A. The piled white cubes of the skyscrapers—one is completed every 70 minutes—overlap the patina of centuries of European culture. The state of S.P. is approximately the size of Arizona and has about one-fifth of Brazil's total population. Its 30,000 factories contrast sharply with Matarazzo estate with its lush acres of gardens and statuser. the skyscrapers—one is completed

The minimum rate for unskilled workers—meaning anything less than technical help—is \$1.90 per day for 10 hours. Technicians draw \$2.50 per day.

The Excelsior—one of the leading technical section.

niteries, fine restaurants and of white beaches are deserted beswank hotels are flourishing—and prices are unbelievably low.
While representatives of these nations list the lures for tourist trade, they make an even stronger pitch for film productions, stressing the wide-traved diversity of logs.

Uruguay Also Represents A Film Location Chance

Joseph Brunet, owner of the argest screen houses in Monte-Joseph Brunet, owner of the largest screen houses in Montevideo and Punta del Este, cited numerous advantages for locations in Uruguay. The climate, similar to that of Los Angeles, low cost of to that of Los Angeles, low cost of labor, and a widespread cattle country, with fabulous haciendas, colorful roundups and fiestas, and the spectacular gambling casinos at Carrasco (on the edge of Monte-video) and Punta del Este. The

Good and inexpensive accommo-Good and inexpensive accommodations are to be found in all of these places. At Punta del Este, the choice place is the Cantegril Country Club, where a bungalow for four rents for \$20 per day, including meals. Room and bath at the leading hotel. Victoria Plaza, in Montevideo costs \$8. In the back country, numerous good inns feature lovely rooms with meals for \$4.

ture lovely rooms with meals for \$4.

Unskilled labor draws about \$25 per month; and house servants from \$10-\$12.

Brunet and his family form the film censorship board of this country. Although he doesn't operate the theatres, he reserves the right to disapprove and prohibit the showing of movies he deems in poor taste. Each new film is run off in his backyard theatre—a 46-seat house, with wide screen and latest projection equipment.

Hotels and Food Prices: Unbelievable Economies

Some 125 miles up a lazy-and Some 125 miles up a lazy—and muddy—river, three times as broad as the Mississippi, Buenos Aires is making a comeback, following the expulsion of Peron. Anyone from Hollywood receives a hearty welcome here, according to Jose Fernandez, a leading merchant (Gath & Chaves dept. store). He pointed out the extensive preparations made to expedite the production of "An American in Buenos Aires" which stars Mamie Van Doren and Jean Pierre Aumont, and the newspaper headlines heralding the visualization.

Jean Pierre Aumont, and the newspaper headlines heralding the visits of Joan Crawford and Bing Crosby the actress cruised in aboard the "Brazil." but the rooner deferred his visit to the gaucho fiesta until '61). The casino at Mar del Plata—250 miles away, on the Atlantic coast—is said to be the largest in the world; and there are about 250 hotels in this beach resort. Nearby are two estancias where the leading breeds of Argentine race horses

notels in this beach resort. Nearby are two estancias where the leading breeds of Argentine race horses originated. Nahuel Huapi National Park offers a wide range of backgrounds, including a lake 2,000 feet high surrounded by 12,000-feet mountain peaks, a Swiss village, glaciers and a huge waterfall, and excellent accommodations at the Liao-Llao and smaller hotels.

Hotel rates vary from \$5-\$11 for two. The swank Playa, which gets the top money in B.A., is a fave hangout for Americans, although the Alvear Palace. California. Continental and Crillon have good accommodations. But some of these offer a special hurdle—a language handicap, with perhaps one person in the entire establishment who speaks English and even as simple a project as ordering a howl of ice others can be on order! as simple a project as ordering a bowl of ice cubes can be an ordeal when neither the switchboard operafor nor room service speaks your language, and you don't speak Spanish.

The minimum rate for unskilled workers—meaning anything less language, and you don't speak than technical help—is \$1.90 per day for 10 hours. Technicians draw \$2.50 per day.

The Excelsior—one of the leading hotels in Sao Paulo—features a smorgasbord lunch, with 150 dishes on the buffet table, plus soup, entree, dessert and coffee for about \$1.25 U.S. Room and bath here or at the Jaragua or Other ment is urging the populace to eat Palace—comparable to the Gotham, in N.Y. costs from \$5-87.50 per order day for two. Local beer is 15c per quart.

Paranagua, port of the coffee empire, is worthy of consideration, also, Moses pointed out. Its miles

Sales Branches, Accounts & Potential

.*********************************

The table below gives a breakdown on the domestic sales setup of one of the largest and most active of major U.S. distribution com-panies, 20th Century-Fox, which last year re-leased more than 40 pictures and in 1961 plans for 60. When 20th went to an autonomous branch system almost two years ago, divisional supervision was abandoned. Several months ago, general sales manager Glenn

Norris instituted his "sales cabinet" system to facilitate liaison between the field and the homeoffice. Territories noted below are now represented at the homeoffice by the following executives: Abe Dickstein, New York City (also coordinator of national circuits sales relations); Bob Conn, east-central-midwest; Tom McCleaster, west-south; Pete Myers, Canada.

•		NO. OF	% OF TOTAL	
	NO. OF	THEATRES	DOMESTIC SALES	S ************************************
TERRITORY	BRANCHES	IN TERRITORY	POSSIBILITIES	SALES QUOTA (1960
New York City	1	561	4.44	11.51
East-Central-Midwest	17*	5,459	43.25	41.46
West-South	14**	5,642	44.70	38.47
Canada		961	7.61	8.56
TOTAL	38	12,623	100.00	100.00
* Albania Danton Duffala Cla	incorp Cincinn	ott Clausland D	on Maines Defuelt	Indiananalia Milwaulta

Albany, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Des Moines, Detroit, Indianapolis, Milwaukee, Minneapolis, New Haven. Omaha, Philadelphia, Pittsburgh, St. Louis, Washington, D. C. Atlanta, Charlotte, Dallas, Denver, Jacksonville, Kansas City, Los Angeles, Memphis, New Orleans, Oklahoma City, Portland, Salt Lake City, San Francisco, Seattle, Calgary, Montreal, St. John, Toronto, Vancouver, Winnipeg.

steak topped with a chunk of roquefort cheese—a specialty of the house—costs \$1.75. Specialty of the Plaza is pepper steaks, about the same price. Native wines are also very low in price.

Domestic help and unskilled labor run about the same—\$10 per week; and a top news reporter seldom draws more than \$20.

dom draws more than \$20.

Prior to the earthquake, tidal waves and subsequent disasters in Chile, fine accommodations were to be had in both the large cities and resorts, priced from \$6.50 up. The Miramar and San Martin hotels at Vina del Mar, with its splendrous casino, vie with any Southern Californian resort establishments. But the extent of damage is fogged by contradictory reports, so this reporter is unable to present an accurate picture of to present an accurate picture of

Seven months of the year, fog whispers against the windows in Lima, Peru, where the TB rate is second highest in the world. But the natives one encounters on the main streets are indistinguishable main streets are indistinguishable from their opposite numbers in the San Fernando Valley. And the country club area with its supernarkets, new houses, golf course and swimming pools is not too far a cry from Tolluca Lake—with this exception: one of the finest hotels in Peru and numerous excellent willow with party convents. Peter and property of the peru and property of the service of the ser in Peru and numerous excellent villas with many servants. Rates at the hotel are approximately \$10 per day; at the pensions, \$30 per week, including meals.

In the Chosica Valley, about an hour's drive from Lima, there's no

fog and a number of good hotels along the Rimac River. Cuzco, ancient capital of the Incas, offers Spanish culture superimposed on native relics; and Machu Picchu—three hours by train—is one of the most awe-inspiring sights in Latin America. The Hotel Cuzco is to

most awe-inspiring sights in Latin America. The Hotel Cuzco is tops in this mountainous region.

The Gran Bolivar, Crillon and Maury are elegant hostelries in the capital and all air-conditioned. The former offers a cambio, postoffice and night club, Rates are reasonable. from \$55.0 kH, dayle, Book and night club. Rates are reasonable—from \$8.50-\$11 double. Beer at the Maury bar costs 15c per quart and is served in cut glass stemware. Pisco sours—a native drink—cost about 35c. And gourmet food is served at a number of restaurants, including the colorful Trece Moneldas 13 Coins) with a fabulous luncheon at \$2 or the Granja Azul, on one side of the Andes, where spit-roasted chicken—all you can eat for \$3—is a drawing card.

a more spit-roasted chicken of the "Beguin" in the Gloria Hotel or at "Sacha's"—in Rio. Or at Boite or Studium in Saco Paulo, There are just two classes in these countries—rich or poor. If you've got it, chances are you'll get more. If you haven't got it, opportunities are virtually nil. If you've got it, you live it up in a manner that would put Diamond Jim to shame; if you're poor, you're apt to live in squatter's huts, perched on a hillside or in swamps, and formed of scraps of wood, flattened tin cans, discards of all kinds, and without gas, electricity or running water. But in Lima, the class distinction is more apparent than anywhere else Between the port of Callao and the city, there's an overwhelming number of paper shanties, tied to trees for support. And a few pennies a day will suffice in payment for unskilled labor.

Quien sabe?

Nor.
Quien sabe?
However, it is literally unskilled. According to Barbara

Defends Film Sales Status Quo

streamlining its operations in-every possible way, except those which might result in decreased efficiency. Fact that wages have gone up every two years in the exchanges "they have to, on basis of cost-of-living clauses—also, let's face it, unions have to show they're nace it, unions nave to snow they're in there pitching for their members"), obviously means that 20th, in order to hold its overall distribution costs at a steady level, has done quite a bit of "streamlining.

has done quite a bit of "streamining."

At this point, says the exec. 20th branches are operating just about as efficiently as possible, and he doesn't know any better way for distributing to a mass market the 40-odd pictures 20th sent out in 1960 or the projected 60-pic schedule for 1961.

There is, he says in answer to a question, a figure on the average distribution cost-per-picture when a year's total receipts are added up, but it's a meaningless figure. Each picture is a different enterprise, and obviously it wouldn't make sense to indiscriminately increase your release schedule just to bring down per-pic handling costs—if all the pix were duds.

Per-Reel Handling An Item of Differential

There are, however, per-reel handling costs which differ quite a bit from exchange to exchange. Thus, oddly, they may be quite high in an area where wages are low. This is the case in one small exthem exchange which is resouthern exchange which is re-quired to service a lot of small

O'Brien, ex-Stanfordite now veepee and general manager of Oeschle's—the largest de-partment stores—every time a new janitor is hired, someone has to show him to operate the faucets.

faucets.

Rio and B.A., Santos and Sao Paulo are the gayest cities in this group of nations. Niteries, theatres, operas, symphonies and ballet are all packed. And headliners only are booked for such places as Copacabana Palace "Golden Room," the "Studium" at the Excelsior Hotel, the "Beguin" in the Gloria Hotel or at "Sacha's"—in Rio. Or at Boite Oasis. African Boite or Studium in

company, with talent imported from Europe and the U.S. And Teatro Municipal in Rio is world-famous.

A vast amount of lip-service is given to "local cooperation" with film companies which might location in any of these south of the equator areas, but the specific extent of financial cooperation is clouded by generalities. Any discussion on this subject is channeled into a resume of local talent, local film producers and directors, and the low cost of living, as well as available equipment and cheap labor.

accounts for a not very substantial total business.

tial total business.

Because of 20th's present domestic setup, Norris doesn't see how consolidation with one or more majors of their various physical services—shipping, inspection, etc.—could spell cost savings to his company. He reports that in one exchange area, where this sort of consolidation was more or less forced on 20th 12 superhighway cut through Film Row, service costs have been a good deal higher cut through Film Row, service costs have been a good deal higher than when 20th handled them itself. (Luckily, he reports, 20th went into this consolidation under a contract with a service company which required that the service company not charge 20th more than 20th had been paying out previously. Service company is losing money on the deal, he believes.

As for the future of the biz, and the incentive to attract young guys who might want to make a career in distribution. Norris says simply that any industry that does a billion-plus annual gross would seem to have a future. He says he's not panicked by the thought of toll tw when he sees the grosses racked up by such pix as "South Pacific" and "Ben-Hur." It will be a long time before toll tv, or any other means of conveying entertainment to the public, can match the color and scope of the product offered via the big theatre screen.

How about attracting youngsters? "They come to us." Many are right

As for the future of the biz, and

How about attracting youngsters;
"They come to us." Many are right
out of school—college is not required if they are bright and will
ing to learn. Norris admits candidly that the A & P would probably
any them more in their neglinning ly that the A & P would probably pay them more in their beginning days, but the "industry has a certain glamor which they want to be a part of." How much can a kid hope to earn if he sticks with it? "Well, I don't know any branch manager who is making more than \$500 a week."

Medicine Hat Poorly

Medicine Hat, Alta.

Astra and Rosy theatres shuttered recently and the Monarch has cut its schedule. Poor attendance was blamed.

The 440-seat Astra, opened in 1941, was operated by Dedere: Enterprises Ltd. It will be demolished to make way for a business centre, with retail stores and offices.

offices.

The 400-seat Roxy was opened 30 years ago. The lease of the property has been retained by Famous Players Canadian Corp Fred Tickell, manager of the Roxy and Monarch, said there are substantial to the Poerry Corp.

and LIONELLO SANTI

wish a happy new year ● ●

 and announce their first release slate for 1961:

VIVA L'ITALIA (Garibaldi)

with TINA LOUISE, GIOVANNA RALLI, RENZO RICCI, PAOLO STOPPA Directed by ROBERTO ROSSELLINI

FANTASMI A ROMA (Ghosts in Rome)

with MARCELLO MASTROIANNI, VITTORIO GASSMANN, BELINDA LEE Directed by ANTONIO PIETRANGELI

LA VIACCIA (The "Viaccia")

with JEAN PAUL BELMONDO, CLAUDIA CARDINALE Directed by MAURO BOLOGNINI

UNE AUSSI LONGUE ABSENCE (Such a Long Absence)

with ALIDA VALLI, GEORGES WILSON Directed by HENRI COLPI; supervision by ALAIN RESNAIS

IL SICARIO (The Killer)

Screenplay by CESARE ZAVATTINI
with BELINDA LEE, SYLVA KOSCINA, SERGIO FANTONI, ALBERTO LUPO
Directed by DAMIANO DAMIANI

LE BACCANTI (The Bacchantae)

with TAINA ELG, PIERRE BRICE, AKIM TAMIROFF Directed by GIORGIO FERRONI

URSUS

with ED FURY, CRISTINA GAIONI Directed by CARLO CAMPOGALLIANI

I MASNADIERI (The Highwaymen)

with DANIELLA ROCCA, DEBRA PAGET, ANTONIO CIFARIELLO, YVONNE SANSON, and FOLCO LULLI Directed by MARIO BONNARD

LA VENDETTA DEI BARBARI (The Barbarians' Revenge)

with DANIELLA ROCCA, ANTHONY STEEL, ROBERT ALDA Directed by GIUSEPPE VARI

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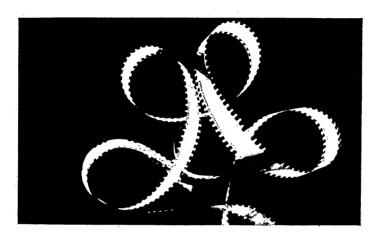
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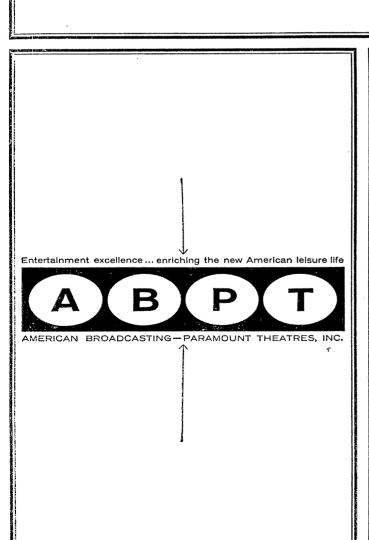
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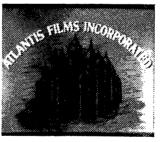
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with Ed Fury, Elaine Stewart, Bella Cortez, Paola Barbara, Roldano Lupi

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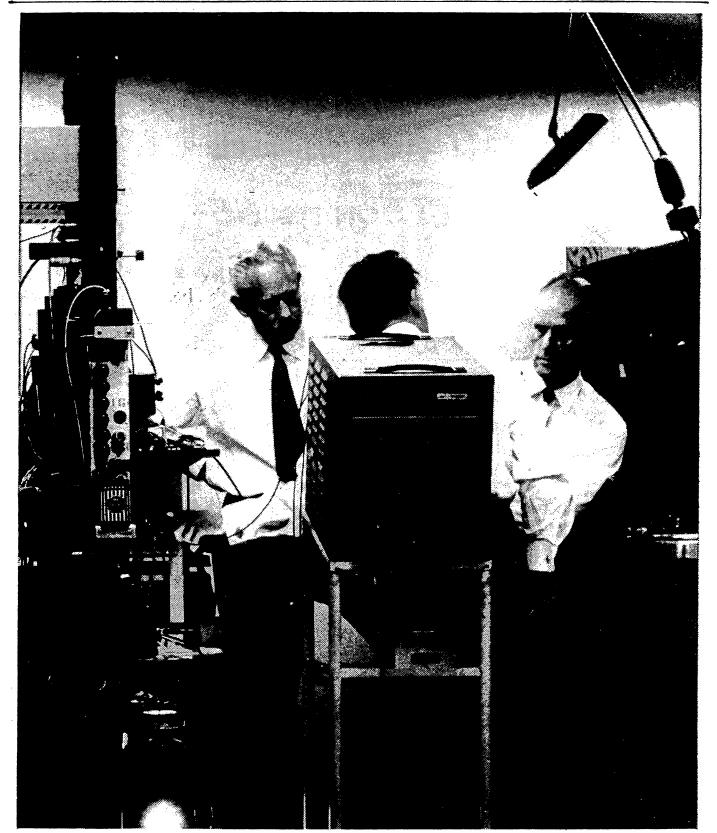
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Vital Future Cue Awaited

Continued from page 3

both countries without affecting the employment position of either, there is little doubt that the unions will give their complete go-ahead in due course. But for the time being, it is on a trial and error basis, and if the laborites have any misgivings, they can, and possibly will, put a spoke in the wheel.

As a first move, they are sanctioning a coproduction be-

tireen Britain and France, and sooner or later are expected to yield their okay to a similar trial deal with Italy. But it may well be some time before the unions finally agree fore the unions finding agree to working with the Germans and there is no immediate prospect of any sort of deal with the Spanish studios. From the strictly economic viewpoint, coproduction is a fas-

cinatingly attractive proposition to British and Continental producers. The first appeal is that the film ranks as quota on either side of the Channel, and that means it gets its film aid entitlement twice. In these days of contracting home markets and dwindling attendances here is also something particularly beguilling about being able to share the economic load.

able to share the economic load.
But that's only the beginning.
Creative talent will presumably
be drawn from both countries in
the partnership, and that should
ensure acceptance of the finished
film in both markets. French producers have learned to their cost
that the British market is extremely elusive for foreign language
films, and by the same token Britsh film makers have only exceptionally found the French market
a lucrative sphere of operation.

Another intriguing feature is

Another intriguing feature is the fact that the two partners in the first coproduction will be in separate economic groups. France, of course, is a member of the European Common Market, and there have been some misgivings as to whether non-member countries might be hurt by the integration have been some misgivings as to whether non-member countries might be hurt by the integration of trade between the six Market countries. Britain, on the other hand, is part of the European Free Trade area and its films would, presumably, qualify for any favored nation treatment among the seven countries within that grouping. It is almost like getting the best of both possible worlds.

best of both possible worlds.

The real test will come when the first films come off the production line, and producers will be able to gauge public acceptance. If the product is successful and if the unions are happy, coproduction may develop as a major factor in helping combat the spread of television. A reasonably educated guess ought to be available this time a year hence.

Though the economists and statisticians might say it is a fool-hardy undertaking British studios are working at near capacity level. Neither diminishing attendances nor closure of theatres has appar-

nor closure of theatres has appar ently dampened the enthusiasm of British film makers. And what is more encouraging is the fact that

proposition to British films are having a suc-that the film cessful run. Overall volume is be-ting maintained at between 120 and either side of 130 features a year, and it has kept that means it

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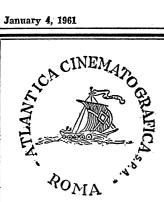
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RADIO-TELEVISION

By SAM KURTZMAN
(A DDS Who's Also a Gag Writer)

Hollywood

Hollywood.

Last Tuesday at 2 p.m. I walked into my dentist's office, eager and ready for that 1:30 appointment on Monday. The reception room was crowded and all of us patients were remarking how wonderfully painless dentistry had become, while passin: Milioans to each other. One lady preferred her own whate pot deer which she had warmed by match in a tosap on and was now scraping into an open crevice to be former. in her fore me

When my turn came, and the dental assistant had placed when my tain come, and the dental assistant had placed me in the cone, draped the various towels, napkins, water-proof curtams over my chest and filled my mouth with a high-powered suction-pipe, the dentist walked in. He was haggard, pale the enaciated, so naturally I said, "Doe, you're looking likely."

"Don't let a_{ij} arrances fool you." he replied. "I'm a wreck. And it's all because of show business."
"What do you mean show business?" I asked in acceptable straight-man style.

able straight-man style.

"At one time it was easy to be a dentist," he explained,
"All you him to do was graduate high school, study four
years at collect, take four years of dental school, pass the
state bound exams, take postgraduate courses, develop
superior skills in manual destreity, learn a little psycholozy, learn to do superb work, know your diagnosis and
treatment, find a good location, cultivate some friends,
please most of your patients—and poof—you were a
dentist."

"So what's your complaint?" I asked.

"Now, three-quarters of dentistry is show business."
"Quit exactora ing." I said.

"Do you know." he persisted, "that more dentists are now subscribing to Variety than to the Journal of the American Dental Association?"

American Dental Association?"
"Quit evaluerating," I said again, reasoning that if that was a good comment before, it should work again, "Here's the story," he began, as he looked around for a place to sit down, Not tinding any, he sat in my lap and continued, "V so it started practicing about 20 years ago, I thought it would be nice and restful to have pictures in the reception room. I bought some pastoral prints, my wife helped me pick some drapes for the windows, and that was all any duttles had to do to appease his patients' sense of the uranatic or artistic."
"So what's bothering you now?" I mind

"So what's bothering you now?" I miged,

Mark This Date!

Mark This Date!

"Let me talk," he said, unmindful that his weight was making used; left and I had to shift him over to my other knee, "One day-dame 25, 1947, to be exact—a dentist in Newark Nee, derest, went to the corner drugstore and bought a little rive-tube radio. He placed it in the reception room and placed it in. That was the day when dentistry said only went show biz."

June 25, 1947, I repeated silently to myself, so as to store it in my nemory together with the date of the discovery of Averal, Shakespeare's birth, the battle of Hastings, Jack Plan's walk, and other historical events.

"Show The dentity continued "other Newark dentities."

Hastings, dark P. ar s walk, and other historical events, "Soon," "To cloudist continued, "other Newark dentists began placin, had os in their waiting rooms, and before long the practice spread from coast to coast. Later, when hi-fi can em neutris becan buying amplifiers and tuners. They piaced than in the business offices and attached extra speakers for the reception rooms and treatment rooms. That was show business, but it was bearable."
"Go on "I can."

"When televisin became a must in most homes, a lot of dentists out the covious."
"What was the obvious?"

"They strapped television sets to the ceilings right over the operature chairs and kids would watch 'Howdy-Doody' while the dentits installed amalgam fillings in their molars."
"Sing, I narged but"

moiass.
"Sure, I remeaber."
"Of course, But now—well, it's just too much." He began
to sob silently and I slipped out from under him and let him stretch out on the dental chair. I stood beside him to

nsten.
"Now it's this stereo analgesia." he cried.
"Stereo anal_csia." I repeated.
"Haven't you seen all the medical journals like Life and Look and Reader's Digest? They all had articles about it."

I confessed that I must have been preoccupied with Khrushchev and Lumumba and Bardot to have paid any attention to other news.

Molars Wired for Stereo

Well," he explained patiently, "Here's what's happening now. A lot of dentists have stereo tape recorders with outlets in their operating rooms, When a patient comes in —here. I'll show you."

With that, he sat me down in the chair again, plugged in a pair or corpones and placed them on my head. I began hearn, beauthal music, It was true stereo and I felt transported to a new world. I was floating within a sea of music, It was delightful.

Suddenly he took me back into reality by removing the ear piones from the top of my head.

"That is what's killing me," he announced.
"But why, It's wonderful," he agreed. "The patients love it. Their mind is taken away from the rights of dentistry and they all tell me it's a theilling experience."

"So what's the complaint! Why the tears?" I inquired. "Doa't you see," he moaned. "I'm no longer all dentist, Now I'm half-ten ist and halr-showman. I'm Jerry Wald in a two-chair office. I have to keep up with what's new in records, radio, ty-flin, leaft, NY to LA, LA to NY—werythin., I must knew what's square, what's rock 'm' roll, what's coal, No dentid school teaches you trait."

"You do have a problem." I acreed.

"Betore, when I needed a new dental nume. I would try to det one with experience in another dental office. But now—you've met Maxing and Doma—"

"Sure," I said.

"Do you kool, their backgrounds? Neither of them ever say the inside on a dental office before, except as patients. I hired them because Maxing used to be with the program

saw the inside of a dental office before, except as patients. I hired them because Maxine used to be with the program

department of a local station, and Donna was secretary to the west coast a&r man for Circular Records."

'Which one helps with oral surgery?" 1 asked.

"Surgery, shmurgeryl Maxine is in charge of a file on Patient-Music-Preference, and Donna works the tape recorder. She fits the exact stereo tape to each individual patient. She decides which patient will listen to which piece of stereo music."

"Then your troubles are over," I said hopefully.

"Are you kidding?" the dentist frowned. "I have to watch Donna like a hawk."

"Well, since she's been in charge of placing music on the tape machine, she's technically a dental disk jockey." "That's right," I agreed.

Payola a la Dentures

"Well, it wasn't long after she started this part of her fob that she began getting calls from certain characters that she's entitled to some free uniforms and free flowers for her lapels, free white shoes—if only—"

for her lapels, free white shoes—if only—"

"If only what?" I wanted to know.

"You are naive." the dentist said reproachfully. "If only she would play their records for my patients. They figure if a song is good enough to soothe you in the dental chair, it should be good enough for you to go out and buy in the music store."

Now I understood.
"And that isn't all," he continued. "Another set of characters keep sending her free cases of soft drinks and bottles of Scotch and all sorts of electrical appliances just for another kind of favor."

"Unat kind of favor?"

"Look," he spoke to me like to a backward child. "What they're giving her gifts for is this. While she's playing the beautiful sterco music and the patient is up there in cloud nine, floating away from the reality of dental work, she's supposed to plug in a microphone and speak over the music all sorts of names of advertised products."

"That's subliminal dental pluggola," I detined it for him. "I guess that's the legal name for it," he agreed. "And it's terrible."
"Do you have a solution to your problem?" I wanted to

it's terrible."
"Do you have a solution to your problem?" I wanted to

"Do you have a solution to your problem?" I wanted to know.
"I think I do. And that's why I'm telling you all this." he now revealed. "I want you to get in touch with ABC, CBS and NBC—all the networks. Let them start a series of programs aimed directly into dental offices."

It sounded revolutionary, and I listened. It could open a whole new field in broadcasting, I thought.
"The dental offices from the Atlantic to the Pacific and from Canada to Mexico would provide the networks with a true captive audience. The ratings will be simple to take, because duting office hours you can read it as—Sets in use, 100%. Tuned to this program, 100%."
"True," I agreed.
"Now here is the content of the program." he enthused. "The radio portion of the networks will broadcast in stereo through their AM and FM outlets. That will be for the patients' earphones. FM for the left ear and AM for "The radio portion of the networks will broadcast in stereo through their AM and FM outlets. That will be for the patients' earphones. FM for the left ear and AM for the right ear."

"What about television?" I asked.
"I'm coming to that. We'll strap the TV sets back on the ceillings and the networks can load the programs with all the commercials they choose. They will get a built-in audience, and we will be able to release our nurses for dental work at the chair."

I agreed that he sure had an idea.
"So will you relay this message to the saked asked

I promised I would. Well, ABC, CBS and NBC—are you reading?

province de l'accommonagement de l'Architecture 'Oh, Pshaw!'

(Or, the Zippered-Up Mind of TV) By ALAN M. FISHBURN

On the producer's antique table desk lay signed agreements from the banks stipulating sums well up in the millions; the latest ratings literally beamed at him; a telegram announcing the imminent arrival of an exotic D-cup foreign beauty sat clipped to a choice fifth-row pair for "Camelot" and a memo confirming a reservation at The Four Seasons. All was right with the world except one small matter, the problem of his next three-hour spectacular. Where, oh where was he going to find a writer who could fill in all that time between 18 one-minute blurbs, to say nothing of 24 chainbreaks and idents? And then, mercifully, the phone rang. Carefully arranging the crease in his imported black silk suit trousers, he then answered it in his best Madison Ave. On the producer's antique table desk lay signed agree-

(Continued on page 98)

Laugh? I Thought I'd Die

By MAX LIEBMAN

The laugh machine, known to its colleagues as "The McKenzie" or "Mr. McKenzie," ran through its repertory of giggles, cackles, howis and roars of mass laughter for the benefit of Hank, a writer new to situation comedy and its gadget-gotten laughter.

and its gadget-gotten laughter.

The sounds he heard affronted him. "I don't want it," he said. "I get paid to write comedy. If my jokes can't score on their own, they don't belong in the script."

The Big Executive silenced Mr. McKenzie with a flip of the switch, and spoke with big executive absolutism: "Laughter's contagious. Television audiences watching situation comedy want to be told when to laugh. We dub in laughs to make it easier for them."

in laughs to make it easier for them."

Hank used a short word to express dissent. "I have a craftsman pride in my work. I look to the audience to tell me how good I am, or how good I ain't. I'm valued by the laughs I get. I'm guided by the lines that conk out." He flung a hand at the concentration of electronic funny bones. "Your Mr. McKenzie is destructive to good comedy writing. He wrecks a writer's incentive. Who's going to sweat and strain to get a yock when there's a mechanical pushover handy to deliver it for you?"

But all the Big Executive said what that the dubbing was at 11 the next day, and he was anxious that Hank be there to be convinced how very necessary it was. Hank excused himself, explaining that he was a writer, not a con man.

con man.

Hank's resentment of Mr. McKenzie deepened later that evening as he listened to the dubbed laughter in two situation comdies. He was sickened by its excesses. Howis of merriment greeted lines that should have been condemned by the Board of Health. The whole operation tended to derate Hank. He had earned his status by struggle and accomplishment. He had satisfied some of the best comedians on the air. His work had won awards. The tasteless McKenzie could raise any slob of a writer to Hank's plateau by saturating the slob's script with uncarned guffaws.

When he went to hed Hank hated McKenzie with the

teau by saturating the slob's script with uncarned guffaws. When he went to bed Hank hated McKenzie with the hate the oppressed have for an oppressor, and he fell asleep plotting the laugh machine's destruction. There was an ecriences about the dubbing studio which Hank hadn't noticed before. The Big Executive had also changed. Scated beside Mr. McKenzie, he seemed to be of the same metallic composition, and the same inscrutability. But that might be a trick of the misty green light. A quiet premonition of doom filled the room. Hank savored

bility. But that might be a trick of the misty green light. A quiet premonition of doom filled the room. Hank savored the pleasure of shattering the quiet when he would roar his objection the minute Mr. McKenzie made a peep.

The opening dialog required no dubbing. It was intended to heighten the surprise of the low comedy that followed, a scene so funny that the actors were often too convulsed to go on with the rehearsal. Hank had a momentary disquiet when McKenzie innored the scene, but who needed McKenzie? It would make tv viewers laugh.

Seene after funny seene came and went with not so much as a chuckle from the laugh machine. Hank was aware of a developing tension. He sensed conspiracy, and the unbroken stillness gave him a feeling of dislocation. But he was getting his own way, and nothing else was important. When his second scene was played in a chilling silence. Hank's contidence was shaken. He accused the executive of killing his laughs.

The executive blandly referred him to Mr. McKenzie. "He doesn't like your script." He took advantage of Hank's incoherency to add, "He doesn't think it's funny." "You thought it was." Hank said heatedly. "You said it was the best script of the scries."

The executive shrugged, "It doesn't make him laugh."

Hank realized that he was in a realm where madness was the norm. Artistic judgment was entrusted to an arrangement of wires and buttons and tubes, and men born human were accepting robotism as the best means to progress. His frustration was total when he suddenly heard the executive ascribing human emotions to the laugh machine.

"You hart him when you called him a pushover. He

machine.
"You hurt him when you called him a pushover. He hasn't laughed at anything since."

Laugh It Up. Mac

Laugh It Up. Mac

Well, if lunacy led the way to happiness. Hank was ready for it. He turned to the laugh machine and addressed it respectfully as "Mr. McKenzie." The machine remained expressionless.

Hank summoned his full complement of charm. "Mac, Mac, boy, I'm new at this dubbing dodge. I knocked it out of ignorance. I've been writing for live shows, and live audiences. I don't want to have a closed mind. I can adapt myself to your ways. I want to, Mac. Let's work together. I'm sorry I made you sore, but honest, down in your heart don't you like my script a little? Cone on, laugh it up, Mac."

The silence in the studio seemed to grow heavier. "Please, Mac, please." he heard himself plead with the

The silence in the studio seemed to grow heavier. "Please, Mac, please," he heard himself plead with the whine of desperation, "help me get some laughs."

There was a click of machinery going into action and the executive announced that Mr. McKenzie was placated and ready to cooperate. The dubbing would begin all over, a bellow of laughter that sounded like thunder coming out of a tunnel. The sound rose and swelled until it shook the building, Infected by it, the executive added his own maniacal shrieks.

Hank was on his feet yelling that that scene wasn't funny. It was destroyed by laughte. But his own voice was soundless in the din, which grew louder, ever more carophonous.

cacophonous.

cacophonous. Hank was still trying to yell when he awoke from the nightmare. Then he yielded to uncontrolled laughter at the absurdity of the dream. But later the recollection of limself in cringing supplication to a machine disturbed him. He told himself that post-midnight hours find the resistonce lowered and man subject to weird fancies, but just the same he kept thinking that it might come to pass that a writer had to please a machine. He took a sleeping bill and sleet. cophonoa Hank was still Then

pill and slept.

It was after 10 when he woke again, and he lay in bed savoring the rebellion of having nothing to do with Mr. McKenzie and the whole dubbing business. But five minutes later he was racing to the session, unfed. He was in a sweat, tortured by a horrible thought. What if the big scene didn't get the laughs it deserved? What if that boff joke got only a litter instead of a yock? What if print silence greeted that sensational piece of business? He'd better be on hand to give a little nudge. After all, Mr. McKenzie was only a machine.

Television's Imaginary 'Image'; What Happened To Its Leadership?

Some Post-Quiz Era Reflections On the New TV Shapeup And Measures Taken By Industry To Help Erase the Stigma Of Abuse; How Conscientiously Has Medium Responded?

Yeh, Let's Have CULTURE IN TV

By ALAN LIPSCOTT

At the beginning of every season, critics, religious groups, PTA organizations and sundry intellectuals raise a hue and cry denouncing mediocrity in television programming. "Less violence!" "Better taste!" "More culture!" they chant. "Yeah we want more culture," echo the homo sapiens, as they dial in the programs of violence and noor taste.

At a convention of Educational Broadcasting, last summer, Pat Weaver said, "U.S. commercial TV is inexcusable and idiotic." Edward Teller said, "TV executives should pay less attention to ratings and more to doing what they think is good."

So last Sentember V test

So last September, I took my own poll on this provocative subject. I approached certain people with the simple question, "Are you for culture in TV?" Here are a few replies:

A housewife in a shopping center: "I'm for culture in tv as long as it doesn't interfere with shoot-outs, sluggings, lynchings, judo chops and Peter Gunn's hot kisses."

A vicepresident of a network: "What are the jackals hewling about? We have culture in television now. Isn't Sam Buckhart in 'The Plainsman' a Harvard graduate? Let's not overdo it. However, next season we may gamble. We may add a bartender who's a Yale man. But mind you, if the people won't buy him, 'Bang.' we'll bushwack him."

A busdriver on Wilshire Boulevard: "I'm 100% for culture. You see, I've got insomnia and the shoot-outs in the Westerns keep me awake. With culture I could steep through all the programs like a baby. And think of all the dough I could save on seducives alone, likewise

of all the douga I could save on sedatives alone, likewise beer. Yeah haby, I'm for culture wit a capital K.

A Kentucky Colonel at a luncheounter in Covington: "Suh, this newtangled thingamajig you call coulture, ah'd be for it, suh, but the Rooshans have it, so I say. Dang it!" As a leyal Amerrican, a true patriot and a stalwart son of the Covicceracy. I will neval copy from the Rooshans, nevals with. Now will you join me in a cup of coffee, that is, if you don't mind standin! You see suh, we all new stand, since they were allowed to sit."

- Some Cultural Commercials

Some Cultural Commercials

A girt viole constructural commercials ty? The deducts therefore of scientists and educators in the deduction to the deduction of scientists and educators in commercials. I don't dig it. How would the dial twister react if Jumy Reas yell would run towards his mother, suddenly pur the Lakes on and breattle rly gush: "Look Eleaner, he cavities?" Would the consumer run through sleet and heavish cain to the nearest store and buy the sufficient of heavish consumers it store and buy the sufficient of heavish symmetry. "Galileo tastes good like a claim of the consumer before the product. Like in akademia, par con't get relief before the swallow."

Advertise of membranes of the pictorial megazine "Glance", "Why shouldn't I bent the drums for more culture in ty? Instead of provide gards with a well-

"Why Shouldn't I heat the drums for more culture in ty? Instead of phate cases and psychopathic killers, let's have stars like the control "hattayana, A'an Galsberg and Linus Paulic, do their stock. The fact that the advertising of Glance would like tyled in one month has nothing to do with my thinking."

A first partial in Stillman's sym: "Yeah, sure I know culture. Signe of it rubbed down Gene Talmey. And I'm fer it in ty fights. Cos why? Cos today we get a lot of crumb-bums waltzin' wit each other. No more dynamite packers like Jack Dempsey, Joe Louis and Marchino. To bring back action and violence in da rathall sign, let's have windings like:

Revisioner vs. Hammarskjold L.o. imba vs. Kasavubu Lo.: Shapiro vs. T. S. Eliot John Crosby vs. Bob Sarnoff

*Director of Programming for a network: "Yes, my programming for next season will certainly reflect culture in its planning. On 'What's My Line,' I've already replaced Debbie Reynolds with Ezra Pound as a mystery guest. To get him for a scale we will let Ezra plug the lambie meter in poetry. (This payola has been cleared by the FCC.)

Three Spectacular Bores

Three Spectacular Hores

"In the works are three spectaculars: "The Life and Loves of a Tapeworm." The History of Simorgasbord and What Makes Fleasso Paint?"

"I'm sounding out agencies with a new confedy series,"

(Continued on page 93)

By GEORGE ROSEN

TV's epitaph for 1960: "The funniest thing happened on my way to the 'image' store."

Perhaps not so funny, in the sociological context of the world's most powerful and influential medium, but that something happened is unmistakable. In the detours through channel overpasses and underpasses, the tv "image"—at least the kind of "image" that was envisioned for an industry paying penance for past sins and determined on a correctional career to upgrade its status in the eves of the American public—has somehow failed to emerge with all the brilliant lustre that was anticipated.

emerge with all the brilliant lustre that was anticipated. To put it bluntly: A year ago television, and specifically those entrusted with its care and feeding, were hell-bent on the most publicized do-good job in communications history, not only to square itself with the Government sleuths and slayers who were breathing down its necks, but so that a fascinating and informative medium can live with itself. How well, then, and to what degree has tv succeeded as it moves into '61 facing the still unknown and uncharted future of a Democratic Administration under a President-Elect who, for all of tv's influence in helping to get him elected has revealed some strange behavior patterns and unpredictable misgivings about the medium (as with his run-in with CBS during the Wisconsin primaries)? How well has tv lived up to its "second chance" in perpetuating the good and discarding the bad?

Its "second chance" in perpetuating the good and discarding the bad?

There are those, notably within the industry itself, who will argue that to has met the challenges with consumate skill and most adroitly; that to needn't be ashamed of its "new image." To which an equally vociferous audience will respond "what image?"

The defenders of the post-quiz era will be quick to point to the widely-publicized standards and practices promulgated by the industry, both for programming and advertising; of the forays into public affairs-informational shows on both network and local levels, and the tightening of controls in general designed to curb abuses and sundry indiscretions. He will be quick to point cut how in one fell swoop, the Nison-Kennedy debates projected to into a new sphere of influence as a most vital force on the American scene. And he will be equally quick to cite such laudatory contributions as (1) the return of "Omnibus" to the Sunday afternoon network schedules; (2) the "CBS Reports" alternate-work pattern of enlightenment; (3) the hour weekly slotting of NBC's "The Nations" Future" and its equally remisious "White Papers." (4) He will talk of a two-hour "Macheth" tintup under exacting commercial (Hallmark a.-piecs and (5) the courage and brilliance with which "n indie station (WNTA-TV) translated Eugene O'Neill" "Leeman Cometh" into a fear-hour away-from-the-kiddies laterisht presentation.

All of which is most admirable. All of this, beyond

All of which is most admirable. All of this, beyond question, is up-tempoing the medium. But how does one equate this with the inescapable conclusion that, hour for hour, night for night, 1969 added up to the most unimaginative, uniexpired, unrewarding season that's come down the ty pike. How does one equate this with the unalterable conclusion that, save for sporadic occasions, creativity, as we have once known it to exist in the medium, has virtually flown the coop, leaving mediocrity and even less as the continuing byword. Can it trainfully be said that television is being up-imaged in a period rampant with crime, adventure, mystery and western formats (with still 16 hours of the latter per week as nativery program fare), and with resurrected though better forgotten situation comedies as the alternative?

ation comedies as the alternative?

Can one dismiss the fact that cost-per-thousand remains the so'e rule of thumb up and down the Madison Ave. canyons in any agency evaluation of the reclium, and that ratings, and ratings alone, are the one criterion that determines what the viewing public shall be entitled to? And if cost-per-thousand and ratings trundate themselves into action-adventure-crime-westerns and assorted mayhem, who is the agency executive who will stand his ground and tell Nielsen to go fly a kite? (Pick an agency man who's a hero with his clients in the cost-per-thousand dept, and the chances are you've spotted the next prexy of that agency). Is it merely accidental that a good-infentioned and finely executed public effairs entry, for all the grandiose hippodremine of refere time exposure, is relegated to an hour slot where the competition is so fermidable that the network finds it impossible otherwise to dispose of the time?

The truth of the matter is that no one seems to care

wise to dispose of the time?

The truth of the matter is that no one seems to care enough, or believe enough in tv. to ficht for a medium as good as it could or should be. Or neshaps nobody believes enough in the taste and capacities of the people to watch tv. It's axiomatic that a static nod/or a network must make money. This is a realistic fundamental that can't be tossed aside. But teste end quality can have its financial rewards too. A slow, constant improvment, in content, program by program, week by week, year by year, must ultimately upgrace the medium. But to do this requires a dedicated kind of leadership combining enthusiasm with course. It requires the instituting efforts of one willing to gastle, experiment and venture into new fields. It's one thing to establish an image for an industry because it's a she, will business principle and a fine talking point. It's profeer to create this losse because that's what you mean and that's what you went to do.

WHAT PRICE MEDIOCRITY?

RADIO-TELEVISION

- By LOU DERMAN -

Of course, tv programming does not ever have to become original. We could go on for years watching the same sterns and detective stories and comedies—and nobody will ever do anything about it. Oh, sure, there will be the usual few hundred crackpots who take time out to write letters to the networks, begging for some fresh new shows that may entertain—but the crackpots, as ever, will be taggered.

Due to some peculiar law of mob psychology, the millions never bother to act in unison. The mob is a good-natured, torpid ignoramus who sits and watches the same old detective story, the same old beaten-up western with the same cliche gun duels and hangings, and the same old hack comedy shows with the same predictable story lines.

Does the mob really want fresh new programming? I mean fresh new original shows that offer entertainment... surprise... offbeat shows that intrigue, charm, delight and excite?

Of course the millions want these shows—but the mob, you see, is bashful. It is afraid to ask. It doesn't know who to ask. So it just sits there every night and watches the little silver tube and eats pretzels and drinks beer and yawns and goes to bed hoping tomorrow's shows may be better.

But they won't be.

Tomorow the same old slush slithers across the screens:

Tomorow the same old slush slithers across the screens:
The sheriff drawing against the mean cowboy... and
the coward becoming a hero when the eldiss are down...
and the bad Indian becoming a good Indian... and the
same beaten-up old widow retures to the up her homestead to the railroad people... and the rate eld actors
keep getting hung from show to show... and the new
sheriff... and be new schoolmarm... and the new judge
... when I count three, draw, stranger.

There's Gotta Be An Answer

And how about the trend toward clience of prettyboy detectives, working together, and never as one cans. It must be assumed they keep the gangsters to detrie.

The whole situation seems quite hopeless.

What is the answer?

It is observed to the control of the

detectives, verking together, and never using rans, it must be assumed they kess the gangsters to doubt.

The whole situation seems quite hondles.

What is the answer?

It is obvious to all but the programming executives of the networks that the masses are beling created of real entertainment. That the millions who dutically buy the soap and the beer and the undersum disord and sare a sad, clubbed, crib to authence who would that to be surpcised and intriduced and charmed and entertained—i ut just don't know what to Go about it.

So they sit mandly before their sets, make after night, hoping somebody will do something somebody will do something some by somehow.

We who are in the creative end of the trimitary must wage a constant bettle to get men of the trimitary must wage a constant bettle to get men of the intend imagination and courage into the key spots.

Network bosses should hire net heads who are receptive to new talent and new programming ideas, and the net heads should hire producers who will due to experiment with fresh scripts, new acting talent, i.e., directing talent.

We are living in an age of artistic new bryin many creative fields, and the only way to be est tipolical the hack barrier is to engage the services of doring, enterprising, talented people.

But where, you ask, are we to find this fresh creative type of mind that will open up new views of carrentainment for a jaced, trapped public?

You don't start at the top by hiring viore and more hundrum executives who will hire hundrum executives who will hire hundrum executives who will she had none producers who will she had none from the first right. The Writer. The man well the lifeas and the Words. The truly gifted writer in every head—be at comedy, drama, western or variety—states out, Year in and year out, his work has that ext a quite of spendancy and freshness that surprises and delifies and execution.

I say: round up these truly excelled he is heard. The reach them!

That's right. Teach them.

And once you we taught them the real men

Stop Criticizing The TV Critics For Criticizing

By HENRY C. ROGERS (Provident, Rojers & Cowan Inc.)

Hollywood Of what are we in television afraid?

afraid?

Wij do we wax apoplectic when we are criticized? Why do we stick pits into doll-like images of David Sussand? Why are we cestate at Joan Croop's surrender of his reviewing chores? Why do we break into cold sweat as we thumb the NY. Times on route to Jack Goads review of a show in which we are interested?

We won't we tolerate criticism?

Way can't we tolerate criticism?

Wat can't we tolerate criticism?
An intant screams when criticized by an irate mother. When television was still in its diaper days, its resentancent of criticism may have merited indulgent understanding. We maintait ed then that we were just growing up. We begald time to plant our feet on the ground and spread our antenne across the sales. After all, one must toddle before one walks, and one must valk before one diates.

But today we are, at least

ami one must walk before one datases.

But today we are, at least chryoloxically, approaching maturity, It is time we stopped resorting to the teenagers' cliche: "You just don't understand us?" It is time we stopped hiding our collective head in the sand and stood up to tace criticism as adults.

Face it? Why not welcome it?

Listering only to the thinking of those who agree with you is never educational. Are we not smart enough to solicit and carefully, consider an opposing point of yea? Or are we too subborn, too provid, too stupid or too insecure to recognize criticism for what it can be—a sound, constructive force, at times even a siren walling torth a warning of impending danger which should be heeded if we are to survive?

Shall we age the politicians and

Shall we ape the politicians and our that our prestige was never higher?

I am tired of those among us who rap the Susskinds, the Goulds, the Crosbys, because they have taken it upon themselves to rap the television industry.

People may ask "Who are they to criticize?"

My answer is "Who do you have to be?"

An old Hollywood story apropos of the situation is told about Sam-uel Goldwyn, Louis B. Mayer, David O. Selznick, I happened to here it about Darryl F. Zanuck.

here it about Darryl F. Zanuck.

He reportedly spent three years and \$12,004,000 filming an epic. A control of liming and epic. A control of liming are stated in the state of liming the screening, the usual sidewalk conference took place during which Mr. Zanuck became round-shouldered due to all the back-stapping by his confreres. Then he spotted a 12-year-old boy walking from the theatre.

"You, son," he asked patronizingly, "how did you like the movie?"

"I thought it stunk," replied the

"I thought it stunk," replied the

"I thought it stunk, repried the boy quietly,
"You thought it stunk?" roared
Mr. Zanuck, "Who are you, a young punk, to say it stinks?"

punk, to say it stinks?"

To which the frightened youngster replied:

"Who do you have to be?"

It is unfortunate that within
show business the powers-who-be
over the years have cultivated a
climate of fear. Employees who
find tault are thought to be disloyal. But the truth is that you
cannot long tool the public—a fact
of life appreciated by astute politicians but ignored by some clements of the amusement world.

ticians but ignored by some elements of the anusement world. And this trusm applies equally to critic and producer—neither can long hide their true color, their true worth. The intelligent critic is the industry's best friend.

Let's stop criticizing the critics for criticizing. Let us separate the constructive criticism from the purely destructive. Let us encourage honest comment, and consider it deeply. Let no man do our thinking for us, but let us use the critic's thoughts as guideposts, as inspiration to raise the level of our output so high the critics will share our pride in what we have accomplished.

HAVE CAKE, WILL EAT IT

Fifty-fifth VARIETY Anniversary

By STOCKTON HELFFRICH
(Director, New York Code Office, National Assn. of Broadcasters)

The Television Code enforcement function—that's soft-sell for censorship—looks to be in good odor. In retrospect, anyhow. The Fall of '59 was the time of 'the troubles' for ty, the Fall of '60 was loaded with cures. Code compliance was, and is, "the thing

to do

with cures. Code compliance was, and is, "the thing to do."

Self-regulation surrounds and fills the air (tv and radio. And other media. Checks and balances all over the place, hard on the heels of each other. The AFA Truth Book, the Cleveland 'and related plans; the ANA's "Legal Rules of the Road to Honest Advertising"; the combining by the AAAA with the ANA of the former's Interchange Plan; the stepped-up activities of the National and local Better Business Bureaus; tightened network standards and practices, let alone continued controls in continuity acceptance and editorial clearance offices both at networks and elsewhere; and last but immodestly not least, the supplementing of the NAB Hollywood and Washington Code offices by the opening Aug. 1 of one in New York. Mentioned last out of courtesy and discretion and with anything but a wish to hide our light under a bushel basket!)

Such a combination of stop gaps are bound to supply a sense of security. Make you feel sort of cory. In fact, all of these things are to the good and for the good. The trouble is you cannot assume their existence means agreement. You still cannot afford complacency. The majority view of self-discipline as "playing the game" and "comme il faut" does not disone of that minority which feels otherwise.

Even with obvious majority cooperation and compliance on common sense ground rules, one can

disonse of that minority which feels otherwise. Even with obvious majority cooperation and compliance on common sense ground rules, one can keep feeling that the very increase in policemen suggests a long road still ahead for the obtainment of virtue. We're all of this world, worldly. None of us it seems was born yesterday. We—but more importantly our critics—have to be shown. Our good intentions are fine and dandy but need persistent follow-in. follow-up.

intentions are fine and dandy but need persistent follow-up.

A few may recall our August observations to the effect that if there is a difference to be found in the creation of the New York Code Office, it is not in regard to the nature of its work. Rather it is in regard to adding its shoulder at this time to all the others, for many years now, pushing a wheel that needs moving. For me persocally, in the shift from NBC to the NAB, it was strictly a change of analgesic for the same old headaches.

Under the Messys. Leonard Goldenson, Joe Ream and Jim Stabile at the networks. Grace Johnson, Herb Carlborg and Carl Watson respectively eliminate tremendous amounts of bad taste cropping up in material submitted for their clearance. They edit out or, by slanting, censure racial and religious intolerance, credence in astrology and superstition generally, glibness towards alcoholism, cruelty towards animals, intolerance towards the mentally and physically ill, sensational realism (more popularly called TViolence) and other elements of dubious value—whether in advertisers pitches or in program corlent. Alas, generally speaking neither they nor broadcasters in the round are much cited for this. Credit given broadcasters for the good they do tends to be tacit. Hardly ever, as any booby knows, is the reverse the case. Sinning, minority or otherwise, is what makes news.

As a matter of fact, aren't most of us much more

hat makes news. As a matter of fact, aren't most of us much more

interested in sins and troubles than anything else? And in regard to the latter, are they actually so different relatively from troubles faced in any other different relatively from troubles laced in any other times? They just seem so overwhelming because the alternatives are so staggering. In our atomic, jet-propelled age when you talk of something like total destruction it is a lot more threatening, somehow, than some of the regionalized doom I used to hear about in Sunday school.

than some of the regionalized doom I used to hear about in Sunday school.

All of the groups, committees, clearance offices and what not, set up in television to anticipate, control or prevent the damaging and embarrassing exceptions to "the rule" devote the major part of their time and their energy to the influence of a small percentage of rascals. Our problems flow from a wish among such as these both to have their cake and to eat it. They put the rest of us on a spot. Consistent to the role of all gremlins, they foul up the works. Let's face it, these gentry—society's persistent recalcitrants—put all of us somewhere between expediency and a narrowing margin of choice. The methodology of controlling them becomes a mirror in which we may see—if it is there to see—a reflection of our lip service to ethics and the corner of our eye to where the bread is buttered. Mind you, none of this is exclusive to television. Howard Taubman in the New York Times a few months back, looking at the Broadway commercial theatre. Jound very few producers and producing combinations with "a point of view beyond a desire to be in show business and to make a dollar." He asked "How many of these can afford to indulge a consistent taste and philosophy without compromise?"

These charges are harsh. They reflect harsh reali-

These charges are harsh. They reflect harsh reali-

mise?"

These charges are harsh. They reflect harsh realities about our economic system and about maintaining our standards generally. They crop up in various areas of all media. Long before the book was thrown at tv in the Fall of '59 tv in these regards was strictly a symbol of our times, largely a scapegoat, and certainly scored as a villain out of proportion to its alleged guilt.

The simple truth is that standard bearers everywhere in troubled times are up against dichards cynically opposed to reform. These boys rely on their very status—as exceptions to the rule—to pay off for them. And unfortunately it can and sometimes does. What's more, their sophistry and hypocrisy isn't always easily smoked out. Smothering a hard core of privately diminishing or totally missing ethics, they mouth picties and virtuous platitudes for public consumption. Something else again are their private opinions of anyone working towards the implementation of good standards.

The best answer, brethren, in tv as everywhere else is a persistent disbelief in the lasting influence and significance of transients such as these who seem to be getting away with it. If talking up our better convictions is what we need, let us fill the air with earnest shouting.

But brethren, when all is said and done, don't forget that all of us are men with the beliefs of men. Our 'joint beliefs appear to be good. They require of,' us no more than that. In maintaining them, we be manly men. Let Philistines eat their cake and choke on it. When we, too, feel tempted to nibble, pullyback. Tis bound otherwise to make us as sick as they are.

A Television White Paper On **Correspondents**

By WALTER CRONKITE

It would not have taken the IBM 7090 to predict that VARIETY would each this anniversary.

But I wouldn't have given 2c on long-odds bet that I would make it.

This has been one of the roughest years we in the newest profession of electronic journalism have suffered.

President Eisenhower's sudden decision to see the world in a farewell goodwill tour sent us all packing a year ago, and we've been on the go ever since.

on the go ever since.

Besides the President's trips to
Asia, Europe and the Far East,
we've endured the crush of two
Khrushchev visits to the United
States (one of which, from his Park
Ave. balcony, he played the least
likely Juliet & history, a pair of
Olympics, and, in my case, a half
dozen foreign visits on behalf of
"The Twentieth Century."

These all were but prologs to

These all were but prologs to the Main Event—the political conventions, the campaign and the election.

The election of a President of the United States is, of course, a serious matter, and the responsible television journalist treats it, as do his colleagues in other media, with the proper respect.

But there can be no gainsaying that, because of the medium in which we work, we who report "on camera" are related through marriage, at least, to "show business."

And, although we might even be poor relatives, we are treated by the public as members of the family. Particularly, we get fan mail, a mixed blessing

Primer For Tolerance

Primer For Tolerance
I am frank to admit that I was
disturbed by some of the mail I
received after the first election I
covered for CBS News. But now,
six elections later, I have grown
philosophical and, perhaps, even
tolerant. I have some rules of
thumb which help me through the
"You-Cur-Sir" letters.
First of all. I have discovered

"You-Cur-Sir" letters.

First of all, I have discovered that the education level of the writers is not important.

Second, I stumbled on the obvious means of determining whether the complaining writers have fairly assessed my reporting. Naturally, since I strive for honesty. I am no judge of whether I have attained it. However, by keeping a close count on the letters pro and con, I get some kind of personal pulse of public reaction.

Third, I know, now, that there

sonal pulse of public reaction.
Third, I know, now, that there is no winning the final engagement—that night of the ballot count. For, whoever the losers are, they are going to be so sore as to see no good in anything that happened that evening, including the reports of the network newsmen they watched.

When the Republicans win, the mail carries a preponderance of letters from Democrats saying they knew we network reporters were Republicans all along. When the Democrats win, the Republicans write us about our "obvious glee" throughout the evening.

throughout the evening.

I think the emotion that forces these letters is an honest one. We newsmen are excited about the job we are doing. The excitement shows through, and there is nothing wrong in that. But you can see how the politician partisan, his gloom growing deeper as the evening wears on, can grow more and more annoyed by that very excitement of which he, now, cannot partake. partake

But it still is a little hard each election year to get letters like those which, believe it or not, I have had each year, a sample of which (circa 1956) I quote:

which (circa 1956) I quote:

"Dear Republican: How can any man sit there with millions of people all over the world (sic) looking at him and right there in front of all of them people all over the world (sic) deliberately steal the votes from one party and give them to another. Yes, Mr. Cronkite, we was watching when you took them votes away from Mr. Stevenson and gave the election of Mr. Eisenhower. You ought to be ashamed of yourself. And I'm going to tell the president of NBC (sic) too."



Good for Man and Beast! An astringent program for people who like booktalk, backtalk and smalltalk with plenty of theatre news tossed in for good measure.

ED and PEGEEN FITZGERALD'S

dally "do" over WOR from 12:15 to 1 p.m. also looks out for the waifs and strays of the animal world.

COLD WAR OF THE AIRWAVES

IF YOU'RE SO SMART, HOW COME UPDATED REPORT Radio—From Heyday YOU'RE NOT WORKING FOR SOMEONE?

By DAVID GORDON

By DAVID GORDON

The setting for the scene is a typical advertising agency office. It takes place in the blue-carpeted office of Henry Kallman, Vice-President in Charge of Television for Canterbury, Fieldston & Blyden Advertising Agency on Madison Ave. The furniture is modern with touches of antique accessories on end tables and wall shelves. There is a large desk in the corner of the room which is uncluttered except for a vase filled with point-up pencils of all colors. Kallman is about 45, wears a dark suit, paisley tie, and when not using his rimmed glasses, pushes them back onto his forehead rather than remove them entirely. A New York Times folded in fours with the television section facing outward is lying on a small shelf behind his swivel chair. Mr. Kallman, let us say, is a true advertising agency executive.

Seated opposite Mr. Kallman is 32ish Alan Fordin. He is wearing a dark suit with a striped tie. Mr. Fordin is a young "television packager," having left a good network job a few months previous to this scene. Mr. Fordin is bright, creative, has always had responsible positions in the industry. He wanted to be independent so he is now trying to produce and sell programs of his own. Mr. Fordin, let us say, is young.

For purposes of brevity we will identify Mr. Kallman as the Ad

For purposes of brevity we will identify Mr. Kallman as the Ad Exec and young, independent Mr. Fordin as the Indie. Scene opens:

AD EXEC: Now let's see. Mr. Fordin, this idea of yours sounds workable. Who developed it up to this point?

INDIE:

able. Who developed it up to this point?

I did, Mr. Kallman. My background for the last 10 years in development, production, directing and creating programs gave me a good . . . (Cutting in). Did anyone else work on this with you? I mean, did a recognized producer participate in taking the bugs out of the idea? AD EXEC:

No sir, I've been active in all phases of television and INDIE:

AD EXEC:

What I mean is, haven't you shown this to any of the larger package firms to help get this off the ground?

No, I didn't. You see, I left the network after coming to the conclusion that I wanted to be independent. I've always had great jobs and finally decided to . . . INDIE:

Yes, yes, I realize your ambitions, Mr. Fordin. But your name, Mr. Fordin. AD EXEC:

INDIE: My name, Mr. Kallman?

AD EXEC: Not your name, Mr. Fordin, your reputation.

INDIE: My reputation, Mr. Kallman? AD EXEC: What I mean is, you don't have one

INDIE: But quite a few people know me, Mr. Kallman.

AD EXEC: I'm sure they do, but not as an independent packager.

INDIE:

You see, Mr. Fordin, our clients want names. AD EXEC: INDIE:

My stars for the program are some of the biggest in the business. And they've signed with me on the basis of my

You've shown me their agreements and it is remarkable you got them to sign with you.

And what about the scripts I sent you? AD EXEC:

AD EXEC:

INDIE:

AD EXEC: Oh . . . hmmmm . .

INDIE:

INDIE:

Well, then, couldn't we possibly recommend the program to some of your clients?

(Avoiding question). Have you ever sold any programs to a client, Mr. Fordin? AD EXEC-

INDIE:

to a client, Air. Forein:

No, but my network did. Quite a few of my ideas were utilized that's why I left. I wanted to be inde...

Yes, yes. I know. Tell me, why don't you take this program to a recognized production firm? How about Al Barion at Metrick & Garrett? They could probably do AD EXEC:

well on this one.

But they haven't had a good series in three years. The last success they had lasted eight weeks. It was terrible! INDIE: AD EXEC: I bought that show for one of our clients.

INDIE:

And the mail response when the network cancelled our time period was most gratifying indeed. Proving once again that we do have the audience upper-most in our minds. Well, Mr. Fordin, I have another appointment. AD EXEC:

INDIE Should I leave this copy of the program and the scripts? AD EXEC: No. I don't think so. But get some names on this Fordin,

it's a potential.

INDIE: AD EXEC: INDIE:

Thank you. Maybe Barton can do something with it, pull it together. But Mr. Kallman, it is put together, everything. All I need You know what I mean.

AD EXEC:

is a...
Thank you for coming to see us, Mr. Fordin. 'He rises as does Fordin'. And please don't hesitate to bring any of your other programs to us. We're always open for solid ideas. Goodbye and good luck. (They shake hands and Fordin leares).

FAST SCENE OUT

ON E. GENNAN TV 10 Its Renaissance

By GARY STINDT (NBC News, Berlin)

Berlin.

The Communist television planners have now been able to lengthen their program time to a weekly average of 58 hours on their No. 1 channel. Their programs are aimed both at the 800,000 viewers in East Germany proper as well as the million viewers being reached now in West Berlin and West Germany. It should be of interest to many to break down some of the general program planning of East German television. television.

program planning of East German television.

A new explanation for the effort to reach West German viewers, to specially those easily accessible and living not too far from the zonal borders, was given by Party Secretary Ulbricht. "All our efforts are made to build up a television curtain around Berlin and along the borders to the Federal Republic because West German workers should watch Socialism and its growth in the German Democratic Republic on their television screen." There is no doubt that the East Germans have made a great effort to take the lead in the propaganda war between East and West Germany. Let us look at some of the methods that they utilize.

The East Germans have created

The Fast Germans have created a standard style of television news and documentary commentary a standard style of television news and documentary commentary which can be seen again and again in all their different telecasts. This style is apparent in live and filmed projects. Discussions and long speeches are used often to the point of tiring even the most ardent Communist functionary. Such shows never reach any climax at all. Here is a standard example: Show the speech in a close up; give a very quick general view of the audience; use this method especially when you transmit a public demonstration; in general, during such demonstrations, try to show a Soviet delegation together with members of the Communist hier-

Marxism a la Madison Ave.

Communist propaganda is placed at strategic points within a good evening's telecasting. This system was illustrated very recently. From East Berlin's Metropol Theater a East Berlin's Metropol Theater a live transmission of a guest performance of "The Barber of Seville" by the Milan Scala was telecast. During intermission and with hundreds of thousands of Western viewers watching, the top East German Communist political news commentator, von Schnitzler, showed his "Black Channel" to the viewers. The "Black Channel" to the viewers. The "Black Channel" is a program about which I will say a few words later on, but it definitely is one of the strongest anti-Western shows that the Communists have. Since this show was not announced beforehand, it came as a sort of surprise to many of the as a sort of surprise to many of the Western viewers. Most of them continued viewing; after all, they did not want to miss the rest of the Scala performance.

There is no question that the "Deutscher Fernsehfunk" (Communist Television in East Germany) WIFE: WIFE: Name, shimame, if you're so smart and creative, how call . . .

WIFE: Name, shimame, if you're so smart and creative, how call . . .

WIFE: FAST SCENE OUT | Munist Television in East Germany is the only way through which the Communists name and munist Television in East Germany is the only way through which the Communists have been able to german public. The Communists place great emphasis on public affairs. They were the first to have the different and almost updated news shows daily: The so-called mews shows daily: The so-called mews shows daily: The so-called news shows daily: The so-

(Continued on page 130)

To Its Renaissance

RADIO-TELEVISION

Because I wear gold, rimless spectacles instead of lenses with youthful looking heavy black plastic frames, people keep asking me about the old days of radio; the days when an avid sports fan could tune-in WEAF to hear Graham MacNamee describe a football game in the Rose Bowl, be charmed by his lush description of the snowcapped Sierra Madres and never find out who won the game. I've heard so much about those speed of and things like The Dina to the contract of the snowcapped Sierra Madres and never find out who won the game.

The showcapped Sierra madres and never find out who won the game. I've heard so much about those early days of radio I feel I remember them but, naturally, not as vividly as I recall the many long happy evenings I spent a few years later having my dinner with my Nanny and listening to the haunting strains of "The Ferfect Day" followed, of course, by "The Adventures of Amos 'n' Andy." We listened faithfully every night in spite of the fact that our family had not yet acquired a radio set of our own. We just opened the window on the court and had no trouble at all in hearing every exciting change in the fortunes of The Fresh Air Taxi Co.

In passing I must explain about

The Fresh Air Taxi Co.

In passing I must explain about my Nanny and why we didn't have a radio set. I was considered different from most little boys in our neighborhood and it was on account of Nanny. I was you see, the only one of all my little friends who was not taken care of by a part-time nursemaid. I had a full-time goat named Nanny. And this fact ties up with our not having the same kind of super heterodyne set, the one with the big horn on top, that all our neighbors had; that is, all who didn't have Atwater-Kent sets. water-Kent sets.

water-Kent sets.

You see, when everyone else was pulling in KDKA with a crystal and a cat's whisker, my father thought he knew a better way to do it. He acquired a goat, which we named Nannv, and started trying to pull in KDKA with a goat's whisker. When this failed, father was so chargrined he soured on the whole idea of radio and refused to buy a set. But the goat turned out fine for mother. She always had rather high-falutin ideas and was delighted at the thought of me having a Nannv. Another thing about it was that she always knew where Nanny and I were when the wind was right.

So, as. I say, evening after eve-

where Nanny and I were when the wind was right.

So, as. I say, evening after evening Nanny and I sat and listened to "Amos 'n' Andy" as my mother and father prepared to make a night of it dancing to the lilting strains of The A & P Gypsies or The Cliquot Club Eskimos. Mother considered upstarts like Guy Lombardo and his Royal Canadians. Ben Bernie and All The Lads or Paul Tremayne and his Band From Lonely Acres too jazzy.

All This Was Pre-Lucy' Those happy baby days were followed by a glorious boyhood spent in listening to the wise and witty words of Doctor Harry Lillis Crosby as he carried on his running struggle with his one and only student, Ken Carpenter, in that far-flung educational institution dedicated to advancing the humanities and called Qld KMH. KMH, of course, stood for Kraft Music Hall which was in competition dedicated to advancing the humanities and called Old KMH. KMH, of course, stood for Kraft Music Hall which was in competition with several rival establishments of a similar nature headed by such eminent teachers as Rudy Vallee in "The Rudy Vallee Hour" and Eddie Cantor in "The Chase & Sanborn Hour." This was later taken over by a swndicate headed by Don Ameche. Edgar Bergen and Charlie McCarthy, W. C. Fields. Dorothy Lamour and a blonde with a fine voice named Nelson Eddy. In those days many people took regular trips on Captain Andy's "Showboat" dined out at Al Jolson's "Shell Chateau," or visited with a family named McGee, her name was Molly, who lived at 79 Wistful Vista. It was long before anyone even knew, much less loved Lucy.

Wistful Vista. It was 101g DELOGIA anyone even knew, much less loved Lucy.

I can also remember something that was referred to in those days as a noble experiment. It was called "The Circle." Every Sunday a variety of people such as Cary Grant, Carole Lombard, Groucho

find anybody who listened.

As I grew to young manhood—a tall, handsome, eager lad—these grand old days diminished in splendor and things like The Dinah Shore Show, starring Jack Smith, startled listeners five night with a line of popular songs and chatter. I have often wondered what became of Dinah shore. She was nice. There was also Club 15 with Bing Crosby's father, Bob. The Andrews Sisters, Patty Clayton, Evelyn Knight, Jo Stafford. Gisele MacKenzie. The Modernaires and the unforgettable Del Sharbutt.

Along Came Television

Along Came Television

Along Came Television

And then something happened. Radio, which had done something terrible to vaudeville, felt the lash of retaliation and had something terrible done to it when along came television. The hot, seering breath of the orthicon tube began to take its toil. But it wasn't television alone that delivered the coup de grace to radio. No indeed. Radio just wasn't giving people what they wanted. The handwriting was on the wall but the radio mogulis couldn't read.

People were constantly com-

Ing was on the wall but the radio mogulis couldn't read.

People were constantly complaining, in the heydays of radio, about the amount of commercials they were hearing. In those days it was six minutes of commercial to every 60 minutes of show. Telewision came and offered more commercial minutes per hour. And although radio eventually began to fight back and started giving people even more commercial time than to the effort came too late. Today, in some cases, radio, has gotten up to the point where an hour of listening will reward you with up to 20 minutes of commercial time. But winning the audience back from tv, where they also give out pictures, is going to be an uphill struggle.

The one thing that seems destined the back from the series of t

The one thing that seems destined to help radio in its fight to win back its audience from television, is that to is still clinging to an old programming cliche that radio gave up years ago.

an old programming cliche that radio gave up years ago.

On tv the real heart of the programming is still being broken—interrupted, that is—bv occasional snatches of story continuity, production numbers, documentary presentations of important facets of our civilization, westerns, private-eyes, intelligent discussions and David Susskind. Until television begins to realize that the people will not stand for having the steady flow of their commercials tampered with as radio has proved, tv is headed for the skids and tv stations will find themselves with more and more time open in which to put their new post-48 movies. Few television viewers will be interested in these pictures since much of the conversation in them is not clarified by any diagrammatic explanation of what is really being said such as lights popping on, words flashing, hammers pounding on anvils, electric bolts crackling through people's skulls and symbolic fires blazing within the heroine's heart to spell out clearly and exactly just what is happening within her as she first claps eyes on Peter Gunn.

Yes sir, it's obvious that radio is once more on the move offering in the propering of the move offering is not a more on the

claps eyes on Peter Gunn.

Yes sir. it's obvious that radio is once more on the move offering more commercial time per hour than anyone ever thought it possible to cram into 60 minutes. And this is not only being felt and appreciated by the general public, it is having its effect on industry.

The receding hydrogeness of the commercial of the second of the second

It is having its effect on industry.

The recording business, for example, which used to make popular recordings that ran 2:20 to 2:45 now make them to run only 1:55 to 2:10 because disk jockeys find that recordings running longer than 2:10 make it difficult for them to cram the number of commercording on page 126)

Specialization Keys New Era In Syndication Biz

and bad. Year of 1960 saw the dike breaking on the post-48 features only to be met by sales resistance on the station level due to hiked prices.

It was a topsy turvy year in other areas, too. National Telefilm Associates "The Play of the Week" was sold in about 60 markets, a was sold in about 60 markets, a two-hour weekly dramatic outing that found a place for itself, in the midst of the tightest local time situation in years. That was one case where quality paid off, showing results greater than some half-hour "bread and butter" vehicles.

whiches.

It was the year of growing specialization in the already specialized syndie blz Sports programs football, baseball, golf, etc., found a place for themselves in the growing vidtape station circle. Official Films had a merry ride with a five-minute vehicle "Almanac" and came out with other shorties, even one-minute varieties.

The foreign market, in a comparative domestic sea of confusion, remained sturdy. The Television Programs Export Assn. was formed and the Motion Picture Assn. of America reactivated its drive to push viditims abroad. There were headaches aplenty in the international market—and there still are. Some of the outcries abroad about

push vinning abroad. There were headaches aplenty in the international market—and there still are. Some of the outcries abroad about sex and violence in American vidpix were similar to the hue and cry about the U.S. quiz scandals. There were tariff restrictions, quotas, dubbing situations and other problems to contend with, but what bolstered the foreign market in general was the expansion of tv abroad and the associated need for programming. On the network level, vidfilms had a commercial ride unequaled in tv annals. Fully 83% of the nighttime schedule of the three networks were composed of vidfilms, when the new 60-61 season bowed. "Live" television took a shellacking. It was vidfilms versus vidfilms on the webs. Pernaps an hour series versus a half-hour. But practically everything carried that made-in-follywood celluloid stamp. On the whole, there were few, exciting new entries. Most of the shows had that familiar tried and true formula pattern and might be as soon forgotten as the click of rating meters.

Four Vidfilmeries—Warner Bros. Four Star Productions, Screen

true formula pattern and might be as soon forgotten as the click of rating meters.

Four vidfilmeries—Warner Bros.

Four vidfilmeries—Warner Bros.

Four vidfilmeries—Warner Bros.

Four Star Productions, Screen Gems and MCA TV—emerged as the giants in the network field.

Foursome, opening this season accounted for about 36% of the evening programming hours of the three networks. Warner Bros.

tiself, programs eight hours weekly on ABC-TV, representing one-third of that network's nighttime week in, week out schedule.

Year of 1960 was witness to a series of talent guild strikes, the most telling being the writers guild strike. In a field of wait and hurry, the writers guild strike had repercussions in the quality of vidpix, according to most producers. When the typewriters began clicking again, the writers had to make up for lost time.

"Don't judge us by our initial episodes" became the rallying cry of more than one producer.

Whatever the causes, the Federal Communications Commission's hearings in Hollywood laid bare and put on the record some of the reasons for the emptiness in many vidfilms. List of "dos" and "don'ts," made up by ad agencies and or clients and sent to producers, would shackle most any creative mind

FCC also made some noise on the issue of tv violence and sent to producers, would shackle most any creative mind

FCC also made some noise on the issue of tv violence and sent to producers, would shackle most any creative mind

FCC also made some noise on the issue of tv violence and sex shows, though, remain strong in the schedule of all three webs. More "happy" situation comedy shows are on the air and there's been an increase in the news pubalaries area, varving according to the particular network. More than one industry figure, though, is concerned about the violence and sex issue on tv, feeting that's the next scandal area.

Syndication in '60 on the whole issue on tv. feeling that's the next scandal area.

Syndication in '69 on the whole became a "sick" baby, and program

suppliers looking to the FCC to ameliorate the situation still are up in the air. There was some optimistic expectations when the FCC ruled to cut network option time from three to two-and-a-half hours in each daily broadcast period. The effective date of the up in the air. There was some optimistic expectations when the PCC ruled to cut network option time from three to two-and-a-half hours in each daily broadcast period. The effective date of the ruling was Jan. 1, 1961, but its real effects won't be any boon to syndicators unless stations excreise their right to cut network program feeds.

Only howe to maintain its cur.

Only house to maintain its syndication program supply rate was Ziv-UA. Outfit retained its schedule of six, first-runners for the year. Others, though, cut their outiput. Some hefty losses were sustained in the biz. In fact, the number of shows that turned a profit the first time around was rare indeed. The residual market, the profit area in the past for many of the red-inked shows, also suffered. Price cutting, personnel dropoffs became the order of the day.

With tightened belts, a number Only house to maintain its syn-

Price cutting, personnel dropons became the order of the day.

With tightened belts, a number of houses went in for specialization, NFA, hit by some heftly losses, pioneered vidtape distribution of shows ranging from "Play of the Week" to David Susskind's "Open End." Independent Television Corp. acquired Heritage Productions, in a diversification move, broadening its catalog. Even Ziv-UA took a flier on a non-fiction show with a half-hour baseball series. Screen Gems placed a medicine vidtape series in syndication. Sterling Television made a tie with David L. Wolper Productions. The list could go on and on Intent of many of the changes was to adjust to the tightened, altered market.

In the feature end of the big.

altered market.

In the feature end of the biz, the well of pre-'48's was running dry in '60. All the major libraries were accounted for, with the last of the majors, Paramount, distributed by MCA TV tolling the hefties grosses. As soon as the talent guilds strike was ended—and the issue of residuals on post-'48's accomodated—Warner Bross. 20th-Fox and others began selling off more recent pix to tv.

The oldies had established fea-

To sum up, '60 was the year of the bears in syndication; the bulls reigned supreme on the networks.

British, Soviet TV **Exchange Is Pacted** Via Eurovision Assist

Via Eurovision Assist

London.

Soviet hustle and know-how got a big hand from Norman Collins, deputy chairman of Associated TeleVision Ltd., on returning from Moscow after tying up a reciprocal live program deal. Arrangement is, that by using the Intervision and Eurovision hookups, the commercial web here will air stuff from the British Trade Fair in Moscow between May 19 and June 4, while the Soviet State Committee for Radio and Television will fred to the USSR material on the Soviet State Fair in London between July 7 and 29.

Collins declared he was greatly impressed by the atmosphere of goodwill in Moscow and by the speed with which negotiations were concluded, reporting that 24 hours after the first meeting full agreement had been reached and a press communique released. In that period, problems such as site layout, telecommunication over the new link from Moscow to Helsinki and production procedure had been froned out. In Russia, two sets of

new link from Moscow to Helsinki and production procedure had been ironed out. In Russia, two sets of remote broadcast equipment will be made available together with all necessary technical staff to work under a British producer, while in London ATV will lay on all technical facilities and local technicals who will work under a Russian producer.

nicians who will work under a Russian producer.

No payment is involved either way under the linkup, which seques the Agreement on Cultural Exchanges contained in the Anglomore recent pix to tv.

The oldies had established feature slots on stations across the country. Station after station was playing reruns. In spite of the lack of new product, many stations had bought some of the post-48's of indies that filtered in the market and foreign product made a mark too, in this scarce situation. Despite the need for new product, however, the post-48's of the ma**Those Ratings**

I have a matching set of anecdotes, both dealing with rating services and both, I am sure, causing confusion among the ranks of the rating takers. The first concerns my mother and amused me for many years in radio. It seems all she knew about ratings me for many years in radio. It seems all she knew about ratings was that if a person reported they were listening to my program, it was good for me. As far as she was concerned, that was all she needed to know. She admonished all her friends to report in my favor if they were ever called, and was frustrated at the fact that she had never been called personally. Finally, at long last, they called her. She duly reported that she was listening to my program. The only problem was that my program was on Tuesday nights at nine, and they called her Thursday afternoon at one: Of course, this could have been attributed by the rating services to having contacted a nut—not so the latest half of these matching tales.

tales.

A friend of mlne, a recording bug, was testing his equipment in various ways, among which was recording programs off the television set. He was playing around with some of these recordings, made the previous week, one Sunday afternoon. The recording was of Danny Thomas, which is on the air on Monday nights. The rating service called. He reported with a twinkle in his eye, that he had on the Danny Thomas program. The rating taker politely said let's not have any of those jokes, please. Danny Thomas is on tomorrow night. Not at all, my friend replied, and for proof, let her listen to the show over the phone. None of us ever knew how she reconciled that one, but if she is still at large and reads this, she can stop doubting herself.

Jess Oppenheimer

Plenty of TV Territory, From Comics to Midnight Loudness

By MANNIE MANHEIM

Hollywood.

I listed several subjects on my yellow, legal pad so that I might make a choice for the Big Green Book The first one was "WHERE I WILL THE NEW COMICS COME FROM?" and I discarded it almost fas fast I jotted it. Obviously the new comedians have already arrived and they're performing all over the country from the lecture platforms to the movies, tv and night spots. We no longer have to be concerned where the new comies are coming from—they're here.

Then I thought that a likely topic

are coming from—they're here.

Then I thought that a likely topic could be "What's Going To Become Of The Old Comics?" and I discarded that one too as almost everyone knows that most of the old comics are just sitting around asking each other where the new comics are coming from—and hoping that they don't come at all. I donate this whole subject to the Big Green Book's contributors of 1980 who can write about the whimsy boys who will replace Mort Sahl, Bob Newhart et al.

The next item on my list of sub-

Sani, Bob Newhart et al.

The next item on my list of subjects was, "Why Is The Music So Loud On The Jack Paar Show Al. Midnight?" I'll allow that this is at least provocative and deserves some form of development as those of us who crave our portions of Alexander a la King are often

b.b. but his man Melis'.

So I won't be writing anything about loud midnight music or louder midnight commercials. I was going to make a reference to the Los Angeles local station that, cuts into the Paar show every few minutes or so with some of the noisiest selling I ever heard—but I don't want to do that either as we're all in this tv. thing together and I'm not one to bite a hand that might be filled with residuals.

Those Gangster Epics

Those Gangster Epics

Further down my yellow page, I made a note complimenting some of the gangster and western shows for their ingenuity in setting a mood for their stories. I'm not sure mood for their stories. I'm not sure of the particular western I'm refering to—but what I'm extolling is the fact that invariably two men are shot to death before the main title comes on. The gangster program, being an hour show, rubbed out four humans before their main title appeared. There may be a sound reason for the gangsters out-killing the western people before their main titles but I'm not going into it. It's enough for me to enjoy the deaths of these characters without offering any critical comments.

Actually, I would advocate even

out offering any critical comments,
Actually, I would advocate even
more killings before the main titles
appear but I feel that is out of my
ken so I'll drop the whole matter
and file it with "Where Will the
New Comics Come from" and
"Loud Music at Midnight to Wake
the Babies."

"Loud Music at Midnight to Wake the Babies."

My last topic to be rejected was scribbled, "How To Outsmart Lawrence Spivak On 'Meet The Press.'" Well, you can understand that I'm in trouble just with the subject and no story to go, with it, Outsmarting Mr. Spivak could be as difficult as muting the horns at midnight—but one asset I have is plenty of gall—not unmitigated gall—just the common variety of gall that allows me to offer a method of combatting Mr. Spivak when he's on a guest's tail or trail, Very often when I watch "Meet the Press" I find myself confusing it with David Susskind's "The Witness" as I seem to sense that the Spivak group is serving as a prosecuting committee instead of a panel attempting to find a story. But as I mentioned above I'm not an export on these matters, neither does my knowledge serve me in But as I mentioned above I'm not an expert on these matters, neither does my knowledge serve me in the Spivak matter. I'm speaking only as a friend of the court and my suggestion to any future guest on "Meet the Press" is to wait patiently for the question, then have it repeated and then consume about 12 minutes in replying and there, by gad, you have Mr. Spivak speechless. If the guest wants to use up some more time, he should drink several glasses of "Meet the Press" water.



"THE ADVENTURES OF OZZIE AND HARRIET"

Over ABC-TV Every Wednesday Night Sponsored by EASTMAN KODAK COMPANY and THE COCA-COLA COMPANY

TV DOCUMENTARIAN'S DREAM IN A CHALLENGING WORLD

By BURTON BENJAMIN
(Producer, CBS "The Twentieth Century"

In television, the wave of the future is often no more than a ripple.

In television, the wave of the future is often no more than a ripple. Much of the future that I read about, and I do no exclude our area of news and public affairs, sounds to me like a large, derivative promissory note with no due date. It's what I call the production of promise as opposed to the promise of production.

Not long ago in one of his valedictory television columns, John Crosby commented in reviewing a well received news and public affairs program that good as it was, it would be unrecognizable in 10 years. He felt that the medium had not really scratched the surface in applying talents and techniques to this area.

This year in moving. The Twentieth Century" from a largely historical series to a new-shooting series we have tried to utilize new talents and techniques as best we could. It would be presumptuous of me to say we had engineered a major breakthrough but we have, perhaps, made a start.

It was a profound change for our series. Not that making historical shows was easy. I will vigorously defend the specialized talents that go into this kind of program. It's not pasting up old newsreels—not if it's successful. But this season I came to appreciate the greater challenge of a program which starts with an idea and you shoot from scratch. I think for a producer it is far more rewarding.

This season we sent film crews all over the world to shoot for "The Twentieth Century"—from Burma to Sweden, from Greenland to Venezuela.

What new talents did we bring to this? What new techniques?

This season we sent nim trews at the control of the

We believe this makes television nothing more than radio with pictures.

Wherever we could find a new technique that would enhance our ability to tell a story we used it. That's what persuaded us to wire Sam Huff for sound—not as a readily publicizable gimmick but as a superb aid in geting inside our character. That's why we used a new type of Japanese zoomar lens on the same program—not because it made good pictures but because it enabled us again to get inside and gave us a marvelous instrument for vividly telling our story. That's why we used a new French film stock—ultra fast—in Paris to shoot an interior sequence for "France in Ferment." It let us operate without lights and to use the film medium dramatically and effectively.

As I said, we have not really moved into Mr. Crosby's great new tomorrow but all of us ought to be trying. International television with remotes from the Congo will be along all too soon. Video tape, wonderful as it is, has just got started. New techniques for utilizing it—alone or interchangeably with film—are still being perfected. Feather-light motion picture cameras that can be hand held, are spring-driven and with which you can shoot and record synchronous sound are in the way. All of these are a documentarian's dream. Not as gimmicks, not as tricks, not as pieces of equipment that have to be used, but as the means to an end—the responsible telling of meaningful stories about people in this challenging world.

LOCAL JOURNALISM GETS A TELEVISION-RADIO BOOST

Tribune:

"Jim Smith, Loogootee High School junior, set a new school record in the LH.S.A.A. track sectional Saturday when he ran the mile in 4:49.5. The previous record was set in 1935. Breaking a record that has stood for 22 years is quite a feat. However, the field must have been very fast as Jim came in sixth."

Loogootee is con-

in sixth."

The lad from Loogootee is continuing evidence that the folks at home do adore the home town angle. The truism is the backbone of journalism generally and the basis for the tremendous growth of radio-tv news activity on the local level during the last 15 years.

By WILLIAM SMALL

(Dir. of News, WHAS, Louisville)

The history of journalism is studded with the reminder "cherchez le local angle." My own favorile example appeared a few years ago in the Loogootee, Indiana Tribune:

"Jim Smith, Loogootee High School junior, set a new school record in the I.H.S.A.A. track sectional Saturday when he ran the mile in 4:49.5. The previous record and one a half hour in length that has stood for 22 years is quite a feat. However, the field must have been very fast as Jim came in sixth."

The lad from Loogootee is continuing evidence that the folks at home do adore the home town angle. The truism is the backbon por formed similar service during of journalism generally and the lassis for the tremendars growth as serviced as the continuing evidence with the service of the same town's local radio outlet. Could headlines on the half-hour on the last clert of last November 8. ran 78 special shows devoted to campaign? Louisville's WHAS, and it is approach to a popular art form's rate that the special was addition to campaign issues in length. Included among the specials was addition to campaign issues in addition to campaign issues in length. Included among the specials was and the fafties, and it's appropriate that it the files, and it's appropriate that the epoch thirties for the sound medium takes up 48 pages dialies.

Other stations across the U.S.A.

Other st



ART FORD

stations for each daily newspaper in America today, the opportunity exists for broadcast journalism to provide the diversity of communications so badly needed. But as many a pretty girl has made clear, opportunity and avuilability and avuilabil opportunity and availability are two different things.

Electronic journalism need not Electronic journalism need not run in the red financially even though it will always bring a much lower rate of return than the disk jockey. It will often call for tinancial sacrifice if the local station is truely acting in the public interest. The many stations with enough interest in themselves and their communities to contribute to diversity of views are broadcast-ing's finest representatives in a free society.

iree society.

May their number increase.
We recall the words of Archibald
MacLeish: "A free society lives
and must live in and by the imagination. Freedom itself is an imagined thing—a dream never
realized—a vision always about
to be made true. To quicken the
imagination should be the great
end of a society which moves
towards freedom. And no instrument ever devised holds such
promise for that quickening as
radio and television."

Local managers, please note.

Art Settel's Pictorial Remembrance Melange In

The large-format pictorial history book is a popular publishing item in any pre-Xmas sales period and tv producer, college prof and author Irving Settel has given radio the treatment for the current

Under the Citadel imprint. Set-

thining evidence that the folks at home do adore the home town agrile. The truism is the backbone of agrile the truism is the backbone of radioty news activity agrowth of radioty news activity news and goes on his way.

Under the truism is the backbone of the deciding activation in the Mid-Idad sarea covered on was nobody's singular accomplishment.

From young David Sarnoff at weekends, new in the wireless reporting the Titanic's population of the former practical to the programming is more than a scure of the local control of the former practical to the programming is more than a scure of the local control of the former practical to the programming is more than a scure of the local control of the former practical to the programming is more than a scure of the local control of the former practical to the programming active of the local control of the former practical to the programming active mount of the form of

Covering The Congo Depends On Your Engineering Aptitude

Leopoldville.

no quarry as a successful radio inazardous. It is the ferries themtv correspondent in the Congo a selves, and in particular the schedman should be experienced in comule of these small, deck-and-a-half
muting and in electrical engineering. Knowing something about three cars.

The last ferry from Leopoldville

A commuter has a head start in the Congo because he won't be upset by spending two hours a day on a ferry traveling across the broad Congo River between Leo-poldville and Brazzaville in order to broadcast.

A knowledge of engineering is important, too, because broadcasting from the Congo is often on a do-it-yourself basis.

ing from the Congo is often on a do-it-yourself basis.

Radio correspondents are usually permitted to use the facilities of Radio Leopoldville. The word usually is chosen advisedly because facilities are not always available. Often a correspondent arrives and finds that Congo soldiers, who always guard the grounds, have pulled coils of barbed wire across the road leading to the studio. This often happens just when a big story has broken and, as a matter of fact, the big story is the reason for the military precautions. For example, when pro-Communist, deposed Premier Patrice Lumumba escaped from house confinement, the barbed wire was flung across the road, because the army command feared that Lumumba might be headed with supporters for the radio station to broadcast a call for Africans to rally behind him. In such state-of-emergency situations no one is allowed past the military cordon. cordon.

no one is allowed past the military cordon.

Even when there is access to Radio freedom. And no instruent ever devised holds such omise for that quickening as dio and television."

Local managers, please note.

The large-format pictorial instruent power of Radio's Career The large-format pictorial in any pre-Xmas sales period ty producer, college prof and thor Irving Settle has given ratio the treatment for the current that the most modern RCA equipment. It's on such occasions that doity ourself radio broadcasting comes into play.

Man at the Controls

Man at the Controls

By now correspondents assigned to the Congo know where the switches are to activate the equipment. The news broadcaster "rides his own gain" on the control panel, calls Brussels which is the interpolitie Franchiste Franchist Franchiste Franchist Franchiste Franchiste Franchiste Franchiste Franchiste Franchist Franchiste Franchist Franchiste Franchiste Franchiste Franchiste Franchiste Franchist Franchiste Franchist mediate European relay point, and finally is in contact with New

York.

When the broadcast is finished the correspondent pulls the switches, turns off the air-conditioning (whatever other hardships the Congo offers, there is the comfort of air-conditioning in hotels, in the U.S. Embassy, in many office buildings, and, happy to state, in the studios of Radio Leopoldville), and goes on his way.

When even do-it-vourself engi-

Leopoldville. are not what make the crossing To qualify as a successful radio- hazardous. It is the ferries them-

The last ferry from Leopoldville leaves on its 20-minute voyage at 5:30 p.m. The last ferry from Brazzaville leaves 15 minutes later. Brazzaville leaves 15 minutes later. Sometimes a small boat can be hired to make the crossing after the last ferry, but as soon as darkness closes down on the Congo River at about 6 o'clock there's not a boat which will make the trip. The reason is the switt current. To navigate successfully between the two Congo capitals, the pilots must head directly upstream for a quarter of a mile before steering across. Otherwise the current will carry his boat far downstream past the dest'nation. At night a boat which lost its power or damaged its rudder would be carried quickly toward damecrous rapids.

As far as a correspondent is con-

rapids.

As far as a correspondent is concerned all this navigational lore adds up to the fact that if he mi-ses the last ferry after broader-ting from Radio Brazzaville, he is stack in Brazzaville for the night. This shappens often. This correspondent keeps a kit of shaving articles in a bag at the American Embassy in Brazzaville for such emergencies. There's seldom time when departing from Leopoldville to worry about such niceties as packing a bag for the possible overnight sojourn in the former French Conco.

On really busy days when the

Journ in the former French Congo.
On really busy days when the
Radio Leopoldville technicians are
loafing or the Leopoldville soldiers
are blockading the station—a correspondent may make the ferry trip
several times. Each time he must
pass immigration and customs inspection on both sides.

In some ways covering the Congo

spection on both sides.

In some ways covering the Congo is more difficult than working in Moscow. Russia is civilized. It's a civilization which a correspondent may not like, but it has its rules and restrictions. These are known and the newsman soon learns which must be abided by and which can be circumvented. In the Congo there are few rules and tever certainties. The guard at Radio Leopoldville may honor your pass one day and wave you in. The next day, as happened to this ce respondent, a Congolese soldier will wave his rifle—barrel pointing toward you—motioning you to back up the car. Then the soldier kicked the front of the car several times the front of the car several times the front of the car several times with his boot. He was annoyed, it turned out, because the car had come too far, according to his whim, before stopping for pass inspection. Once the car was backed up, the soldier grumpily looked at the passes of the occupants and waved us in—with his rifle.

It's all in a day's work in the

ATV's Pull (53%) In Brit. Midlands

FCC Moves Where 'Amateur Hour' Has Long Since Dared To Tread

By TED MACK

Happiest item among our 1960 has been going on now for 26

I have an audition?" - "Shall I come to New York?," and no matter how strongly we warn these people not to come until notified. they come uphow.

What I wish to call to everyple ely booked solid with video- ed on? tape and tv film shows, there appears to be only one responsible ty showcase for grassroot begin-ners, and that happens to be our program, "The Original Amateur Hour," and we aren't omnipotent.

program. The Original Amateur Hoart," and we aren't omnipotent. Let's illustrate. Take, for example, an underorivileged or destitute Caratso in Rutland, Vermont or Flagstaff, Arizona. He may never be heard on primetime twand he may never have a career unless one of our audition teams vivis his area, or perhaps he gets an assist from some local group that occasionally sends us promisins, newcomers, as part, for instruce, of a Liogs or Rotary Cub or local broadcasting station project. Doesn't look scientific, but with or without FCC support, to it's the modern procedure.

We've heard wistful oldtimers cal it "needle-in-haystack" stuff. They'd have us believe that finding amateur talent used to be a national pastime rather than a very limited public service.

The Old Hook

very limited public service.

The Old Hook

Actually your Deal Caruso or
Ed Wynn stool less of a chance 50
years ago in the "gol len age" of
archeur nights when vaudeville
the strees, burlesque theatres, clubs,
saloons, used to put on any act
a texhibitionist that came along.
They weren't interested in discovering falont. Mid idea was to get
landles by exposing people to ridicule. Patrons paid money to see
so a normoss young Curuso get
the "book". They throw veretables.
You can't do that any mone, any a sit can't do that any more, any-viere, not in New York, Rutland or Plansfall.

No to network, station, sponsor or our associates at Radio City Mus., Hall, and cortainly the FCC would subscribe to such a thing. No one frightened beginner has ever been exploited on "Original Adulteur Hour."

But it's no secret that one thing But it's no secret that one thing about our show still approximates of this still watches every act that comes along young and old, big and little, rich and poor, the gifted and the viberully inept. No one is turned away Beyond that they's no similarity.

What we've tried to work out in orderly equitable system to What we've tried to work out it, in orderly equitable system to tell an ever increasing number of applicants. From before the war is the form of the war is the property of the form and times, we staged I wall forms takent broadcast origins and and we made certain that every combine made certain that every combine received a fair consequence of the property of the made was humiliated for no supprepayed act was restricted. Not too incidentally, we describe it is first to do most of one a laterony at mind because so in the alternative depending propio alternative daytime jobs.

Self and appears from it that our experience of a state three times a very later to the trained tryouts, the act is in these times time and alternative of acts that come to the first of the state of the property of acts that come to be first or the state of the state of the state of the property of acts that come to be first order to the state of the state of the state of the property of the state of the sta

Itappiest item among our 1960 has been going on how for 20 blessings was last summer's FCC years.

casting The Federal Communications Commission couldn't have espoused a worthier cause. If there's near time, it's local home talent.

The been wishing our FCC friends could read my mail. I sponsible Federal agency setting thirth they'd see they're on the right track.

Letters come in from all over, from anxious beginners all asking the same questions, "How soon can that is the very thing we've been a great satisfaction in helping so many beginners and pot there's been a great satisfaction in helping so many beginners and pot there's been a great satisfaction in helping so many beginners and pot of talent during those years.

Looking back, we've appraised a lot of talent during those years.

Looking back, we've appraised a lot of talent during those years.

Looking back, we've appraised a lot of talent during those years.

Looking back, we've appraised a lot of talent during those years.

Looking back, we've appraised a lot of talent during those years.

Looking back, we've appraised a lot of talent during those years.

What the FCC objective may eventually mean for beginners around the country is that the barriers are coming down. One of these days you'll see more home town consideration for new talent the day they have been desired to be a consideration for new talent to the day they have been desired to be a consideration for new talent to the day they have been desired to be a consideration for new talent to be a consideration What I wish to call to every-one's attention, in a gentle way, and tangible opportunity for new-is that with the network and in-without laboring the point, isn't dependent stations almost com-that what our free society is found-

It won't happen overnight, but broadcasters are bound to allocate more local to time for beginners. Non-professionals with an honest urge to be entertainers won't al-ways be elbowed off the air by old movies, the tape shows and so-called ty films.

called tv films.

It may be argued that too much homespun programming could go stale but such a thing hasn't happened with us and I doubt if it could happen anywhere when you consider the sort of people that flock to the "Amateur Hour" auditions. You'll find the same variety of talent wherever you go.

of talent wherever you go.

I wish the FCC committee could see the audition candidates who want to appear on our show. They don't complain about the waiting, or the delays, and you never hear accusations of favoritism when some act gets special attention. You sense a sort of common understanding that transcends anything like envy. Everybody hopes everyone succeeds. everyone succeeds.



SHIRLEY EGGLESTON

Caldwell Gets OK

On New Can. Web

Its time for the worm to turn. Here we are tolling in the greatest modium of communication, and we are under constant attack. We are hated most of the time by critics, the P.T.A., church groups, minority groups, vocational groups, women's groups, and David Susskind.

A second television network for Canada got its first official okay in Ottawa when the Board of Broadcast Governors gave the "Go" to Spence Caldwell of Toronto. BBG's nod means only that Caldwell muss come up with definite plans by next Aux. 31, including affiliation pacts with at least six independent statiors for a minimum of 10 hours programming weekly, and a program outline satisfactory to the board. If he produces a setup design they like, BBG will then approve actual construction and operation of the web.

Currently Canada's only television web is operated by the content of the content were misunderstood as chilled the content with the captive addience. All over America millions of people would simply lie on their couches before their television.

SA. In A Rumble Seat Too!

Most of their ills are the same: they were misunderstood as chilled the same of the climactic scenes in socalled dren; they hate them as the same; they were misunderstood as chilled the same of the climactic scenes in socalled in looked for it and they of the society of the same of the climactic scenes in socalled index they were misunderstood as chilled the same of the climactic scenes in socalled index they were misunderstood as chilled the same of the climactic scenes in socalled index they were misunderstood as chilled the same of the climactic scenes in socalled index the same of the climactic scenes in socalled index the climactic scenes in socalled ind

dian Broadcasting Corp. CBC really runs two webs, one French, the other the trans-Canada network in English. Caldwell, a Toronto broadcaster and film man, expects his new web would make use of existing microwave facilities at times when CBC isn't using them. For example, in the mornings he would transmit programs to his affiliates who would tape them for afternoon and evening use. This setup would be necessary only for two years, he claims, when telephone companies example, in the mornings he would cransmit programs to his affiliates who would lape them for afternoon and evening use. This setup would make the majority would rather give up trying than subject themselves to the boos, cabbage-throwing and all the boos, cabbage-throwing and all the boos, cabbage-throwing and all the other old time indignities.

There's a different kind of drama backstage at our tryouts. You see every degree of seif-assurance, timidity, staggiright. Careers begin. Hopes and ideals are evaluated. Lives are changed. It's a serious business. For every potential Edgar Bergen like Paul Winchell and Ricky Lane, we've screened scores of others who furned out to be better comics or impersonators than ventriloquists. Sometimes the teenager who plays

impersonators than ventriloguists. Sometimes the teenager who plays an instrument turns out to be a investors 26%, the rest to be made (Continued on page 170)

Caldwell expects to hold 25% of the issued \$1,500,000 capital, his an investors 26%, the rest to be made available to stations affiliating.



'I Think Everything's NG But Television'

sign they like, BBG will then approve actual construction and operation of the web.

Currently Canada's only television web is operated by the Canadian Broadeasting Corp. CBC really runs two webs, one French, the other the trans-Canada network in English, Caldwell, a Toronto broadstand the rich kids snutbed them:

English, Caldwell, a Toronto broadstand the rich kids snutbed them: they kid agrees the asile; and they and the rich kids snubbed them; they weren't as bright in geography as the kid across the aisle; and they couldn't talk as eloquently because their front feeth were separated and created a whistle.

Over a period of years this mass psychiatry would relieve their ten-

Lots To Offer

Television offers the greatest variety of fine entertainment ever known to man. There is no cost involved. No discomiort. One sits involved. No discomiort One sits in a livingroom or den and turns a small dial—and if he is bright, he'll select the better of several choices, which are many. There is drama, comedy, music, documentary, adventure and personality. There are more pictures than any national magazine; more news, and more recent news than any national magazine. There are fresher formats than any national magazine claims its value is in the fact people can reread an item. To me this is only an argument for summer reruns of television news.

The scoffers claim that on some nights there isn't anything good on television. I say there always is, but if you don't think so, then that's the night to read a novel. Halfway through many best-sellers you may wish you could get your \$4.00 back, and sadder still, there is no way for you to dial in another novel.

The carping maladjusted love to be selle teleprision reads. in a livingroom or den and turns

is no way for you to did in another novel.

The carping maladjusted love to knock television comedy. On the average, the best comedy acceptable to "The Committee For—," is on television. The man who knocks it most is usually the guy who puts on lampshades at parties.

The medium has a surplus of critics. Not content with the output of a few qualified writers, every

critics. Not content with the output of a few qualified writers, every amateur in the country feels he too should find a way to voice his opinion. The clarion call of this type is heard throughout the P.T.A. "Television emphasizes violence." (Children are impressionable." If children are that impressionable. If why haven't they also been impressed with their parents and teachers' training in good behagion; and the difference between right and the difference between right and wrong? Isn't it possible that parents and teachers have failed and television is a welcome scape-

By CHARLES ISAACS

Hollywood.

Ever take a sleeping pill and not sleep? I have, but I complained to my doctor. I didn't form a Committee for Prevention of Distribution of Dope That Doesn't Work.

No one has ever formed these kind of groups. There are probably a thousand items we purchase and thousands more existing that do not function well at all times, but we never think of forming committees to control the manufacturers.

So why do people feel they must form countless groups, organizations, and committees for the "Betterment of Television?" Who are they to say television needs "betterment" more than almost anything else in this world needs "betterment?"

It's time for the worm to turn Here we are followed.

S.A. In A Rumble Seat Too!

Many of these vociferous groups charge that there is an overabundance of sex on television. I've looked for it desperately, but sadly enough, find none. If children do learn sex from television, where did they learn it before. They must have learned it somewhere—180,000,000 people can't be wrong. Dd any organization get up in arms about hayrides, rumble seats, pajama parties, or bundling? There was, and is, more sex there than television could ever hope to offer. to offer.

to offer.

The nice little ladies who spearhead this minority prooccupation with sex are usually to be found in the lingerie departments forcing themselves into Maidenform bras to make themselves more attractive when they come into your livingroom—personally.

Review' The Audiences Too Televi ion has been a target so

Review' The Audiences Too Televi ion has been a target so long, for so many groups, one can no longer see the bullseye. If some of the knives and darts were pulled out, one would find that the target is a very good piece of work. There are other targets. Why doesn't the critic, the articulate voice of the vocal minorities, it down and review the end of television—the viewer. Perhaps it would come out like this in a Vantery 'notice':

"Mr. and Mrs. John Doe.

would come out like this in a Vasify "nolice":

"Mr. and Mrs. John Doe, parents of teenager Bob Doe, have put on a pretty spotty performance the last 15 years. Their married line started out socko, but shortly after Bob was born there was a rather long, dull stretch that Mr. Doe tried hopelessly to punch up with extramarital affairs. Later, in a completely unbelievable bit of life, Mrs. Doe succumbs to a house-pletcyl unbelievable bit of life, Mrs. Doe succumbs to a house-pointer while her husband is on a business trip and her son in camp. If this really happened it is certainly unfit to see. When Mr. Doe returns there is an opportunity for pathos, retribution and an emotional reunion, but instead. Mr. Doe sees fit to almost kill the painter in a gory episode, far top violent for real life. These people have mode their lives too unbelievable, even it it did happen. There is a tiresone sameness to all these families, and they tend to imitate one another. On the technical side, and they tend to imitate one another. On the technical side, and they tend to imitate one another. On the technical side, and they tend to imitate one another. On the technical side, and they tend to imitate one another. On the technical side, and they tend to imitate one another. On the technical side, and they tend to imitate one another. On the technical side, and they tend to imitate one another. On the technical side, and they tend to imitate one another. On the technical side, and they tend to imitate one another. On the technical side, and they tend to imitate one another. On the technical side, and they tend to imitate one another. On the technical side, and they tend to imitate one another. On the technical side, and they tend to imitate one another. On the technical side, and they tend to imitate one another.

goat?

A 12-year-old delinquent in the neighborhood put a cherry bomb in our mailbox and blew it apart. I asked him if he had seen that done on television. He insisted he thought of it himself. Now it's majorities.

Syndies Restoring Chi TV's **Production Shops Back To** Semblance Of Respectability

turn into a production epidemic in the year ahead.

There are those who insist it's not a comeback but a rebirth, since indie efforts actually began back in the days when the networks were just beginning to divest their local okos of creative responsibilities. Walter Schwimmer and Peter DeMet, as early as 1953, were syndicating "Championship Bowling," a program which is currently playing off its seventh skein. Same combine also hatched "All Star Golf," now in its third cycle on ABC-TV, with reruns in syndication.

DeMet and Schwimmer are now operating separately, with the former's part in "Bowling" swapped for Schwimmer's share of "Golf," DeMet now bases in New York, but his shows—including the syndicated "National Pro League Football" and last summer's table and last summer's table and last summer's table recaps of major league baseball—

The networks aren't entirely out of program production in Chi, but neither are they significantly in the three pickin's are lush. The weet of "Golf," DeMet now bases in New York, but his shows—including the syndicated "National Pro League Football" and last summer's taped recaps of major league baseball—

The networks aren't entirely death of the pickin's are lush. The whore death of the program production in Chi, but neither are they significantly in the three the pickin's are lush. The whore death of the program production in Chi, but neither are they significantly in the networks aren't entirely doubt of the program production firm. The networks aren't entirely doubt of the program production firm. The networks aren't entirely doubt on the program production firm. The networks aren't entirely doubt of the program production firm. The networks aren't entirely doubt of the program production firm. The networks aren't entirely doubt of the program production firm. The networks aren't entirely doubt of the program production firm. The networks aren't entirely doubt of the program production firm. The networks aren't entirely doubt of the program production firm. The networks a

but his shows—including the syndicated "National Pro League Football" and last summer's taped recaps of major league baseball—are still produced at the Sidney Goltz facility here, so technically they're still Chicago products. "Golf." incidentally, is now owned by UPA prexy Henry Saperstein, but DeMet remains its producer. Schwimmer's present properties, besides "Bowling." include "Championship Bridge," another ABC-TV entry in its second year; a radio feature, "Alex Dreier Comments," in more than 100 markets under North American Van Lines sponsorship; and a pilot for a tennis series, which will be making the rounds next selling season.

Sports Key to Upswing

Sports Key to Upswing

Sports Key to Upswing

Sports shows seem to dominate the syndie activity here, with WGN-TV peddling the Notre Dame games regionally, in season; Frank Allass touting a boxing show; Fred Niles Productions piloting a tournament bridge show; and Max Cooper working on a "Jackpot Golf" series. Cooper, a former associate of Schwimmer and DeMet, made his own debut as a tv enterpriser last fall with "Winter TV Baseball" from the Cuban Leagues, but the project was aborted after one term by Fidel Castro.

Playboy Magazine got its feet wet in television a year ago with a syndicated variety show. "Playboy's Penthouse." but it was a losing proposition the first year. Mag is recouping in the second for-round, however, with Official Films handling distribution and the show edited down from 90 minutes to an hour. World Book Encyclopedia also produced a tv series. "Beginnings", but of an entirely different sort. It's being carried on the 40-odd stations of the National Educational Television network.

Frank Atlass, former WBBM-TV

ried on the 40-odd stations of the National Educational Television network.

Frank Atlass, former WBBM-TV eace who heads his own production company, produces the five minute Wrisley Doublemint Gum shows on network radio it switches from CBS to NBC's "Monitor" this year, and has a commitment from tw writer S. Lee Pogostin for a pliot script for a proposed network dramatic series.

After creating "It's Light Time" for the National Lutheran Council, Fred Niles got the syndication bug and planeed in with a property called "Ed Allen Time," an exercise show which originated on a Detroit station. N'les otherwise specializes in tree commercials and industrial tilms, "Light Time," incidentally, is a kidseries with a morality pitch which the NLC is distributing gratis to stations.

Local talent has been finding syndication hard to resist, and indication hard to resist, and indication hard to resist, and indication wGN-TV last year go dead serious about it, even to the point of creating its own syndication arm. It's headed by former sales manager Brad Eidemann.

Station is marketing its two Peaboiy Awam. In the MBC is the production of the critic as it is an occupational syndication is marketing its two Peaboiy Awam of mere when the failty or the improvement of the critic as it is an occupational syndication arm. It's headed by former sales manager Brad Eidemann.

Station is marketing its two Peaboiy Awam of mere when the failty or the intercritic intercritic. While we concede that many to widely ballyhooed shows are beloutied by hallyhooed shows

By LES BROWN

Chicago.
To paraphrase a Mark Twainism, the reports on Chicago's demise as a tv-radio production centre have been greatly exaggerated.

No thanks to the webs, but rather to private enterprise, the Windy City trade is making a comeback in the national picture with programs for syndication and even, occasionally, for the enterprise is making a syndie sweepstakes ticket spread here in 1960, it could very well turn into a production epidemic in the year ahead.

There are those who insist its produced in the production epidemic in the year ahead.

There are those who insist its produced in the produced in

they seem to be milked harder.
Only network video program emanating from the Windy City currently is NBC-TV's "Today On the Farm" a Saturday morning entry for Massey-Ferguson. But NBC indicated clearly where its local outlet stands, when it sent out a staff from New York—producer, director and writer—instead of using WNBQ personnel. As for network radio. apart from Don McNeill's 27 year old "Breakfast Club" on ABC, there are only the WMAQ insertions in "Monitor" and an occasional WBBM pubaffairs offering on CBS.

By and large it's private enterprise that it wides and the wind in the proper wise that it will be the wind the wind the standard of the wind the wind



WILLIAM B. WILLIAMS

Make Believe Ballroom WNEW

Mon. thru Sat., AM at 10, PM at 6 Represented By: MCA

an indigo mood, for permission to change my beat long enough to catch my breath and my balance. I'd ask to cover a prizefight one night, write about a first night theatre audience on another evening, sit in at a murder trial the following day and maybe spend a week as an ex-officie member of a Youth Council frying to study the mental machinations of juvenile delinquency so prone to young people.

I'd get so far away from a tv screen and from the haunts where tv stars and executives swapped trade talk that I'd almost forget the magic electronic lantern was ever invented. I'd only return to my listening and watching post, when I once again had the urge to appraise the entries with restored objectivity and a capacity for enthusiasm that could separate the good and the great from the pretentious and the shoody.

I might gain additional therapy I'd get so far away from a ty I might gain additional therapy

I might gain additional therapy by witnessing how tv is appreciated and even blessed by the shutins, the handicapped, the lonely. I'd ask to sit at the bedside of a hospital patient or in the ward of a veteran's hospital and review

British Probers Mull Future Of Broadcasting 3d TV Web, **Tollvision Share Spotlight**

By ERNIE PLAYER

Everybody's doing it: sending memos, writing articles, making representations, forwarding reports, The addressee, the Pilking-ton Committee which was set up by the Government in 1960 to nose into the future of the broadcasting services in the U.K. The formation and Scotland. services in the U.K. The formation and Scotland.
of this committee has been the political highlight, so to speak, of the television year in Britain even though, since the setup will take coiling of their advertising revover a year to compile its report. enue. But although they have for presentation to the Government, it is going to have no immediate effect on the picture here. What makes it of some instant interest is, the forward planning on result that the upward curve of the webs that has been revenue continues. what makes it or some instant in-terest is, the forward planning on the part of the webs that has been brought to light accordingly, plus other moves and bids applying to the future.

other moves and bids applying to the future.

In which context, who will get the third British network and what about toll to are the focal points. International Telemeter, the Paramount subsidiary, has given demonstrations of the system that is operating at Etobicoke and has said it is prepared to talk turkey on franchises. The Rank Organization and Associated Rediffusion Ltd. are pooling their toll twicknown as British Home Entertainments, captained by men who include film producers Daniel M. Angel, Lord Brabourne and Anthony Havelock-Allan, has been spawned. Those are the principal moves. As for the third network in terms not of feevee but of the conventional dissemination of programs, both the existing commercial webs and BBC-TV have been hammering away propagandawise, while there is a school of thought for handing over the channel to other interests (not formulated) entirely.

The Continental Way: 625

to the future and concentrate on

revenue continues.

revenue continues.

One of the more significant aspects of the year past has been the alertness and aggressiveness shown by BBC-TV in competition with the profits-grabbing commercial outfits. Longtime referred to as "Auntie BBC." cometimes affectionately but more often with some derogatory underton attacked at as "Auntie BBC." cometimes affectionately but more often with some derogatory undertone attached, it has been busily proving that Auntie can show a nitty leg. It claims that it is ogling audiences away from the other lamps, even though the balance may still be substantially in commercial's favor in the ratio of something like 66:34. And more especially, it has been showing the garter in foreign markets. Its Television Promotions department, helmed by Rona'd Waldman, was formed early in 1960 and is still going up through the gears, but already has some considerable successes throughout the world to can-cean about.

BBC-TV's emphasis on electronic programs, by the way, leads on to another notable fact: 1960 has been the year of the tape, and vidpic production has taken very much of a back seat. BBC-TV itself, which not so long back partnered NTA in putting "The Third Man" on film, has made the "Inspector Maigret" skein its big production venture of the year—and shot it electronically.

Anglo-U. S. Ties

Anglo-U. S. Ties

Anglo-U. S. Ties

Coproduction is on the up and up, albeit not to an overwhelmingly obvious degree as yet, riving the word a different definition from coproduction as practiced in yesteryear. This is not to say that filming deals do not still come along—witness BBC's pitching in with American Broadcasting on the Winston Churchill war diaries series—but rather to stress that there is a trend towards live and electronic partnership. Associated-Rediffusion Ltd. is working in cahoots with American Broadcasting on a handful of plays with U. S. and British artists. NGC dinternationals has been taping a comedy skein with comedicine Jora Bryon in which the local ABC-4V outfit is involved. Such ventures have bren rendered technically possible by the perfection of converters which mean that the U.K. with its exciting 405-lines standard is no lower on a lonely limb aloneside the 625 and 525 line operations of the Continent and the U.S.

On the vidpix front, the brothers Dauziger, Harry and Lee, continued.

and 525 line operations of the Continent and the U.S. On the vidpix front, the brothers Danziger, Harry and Lee, continue to machine-belt series, having wound up the "Man From Interpol" 39 and followed if with "We Rank Organization has piloted evertitled "Ghost Squad" and is a ohoping to get away with a sky a based on the cares of each to Home Office patheloral Sy Pernard Spilshur, Sangla e Print 1 one stage the known of Front 1 sty for hashed on the cares of each to Home Office patheloral Sy Pernard Spilshur, Sangla e Print 1 one stage the known of the Print 1 one stage the known of the Print 1 sty plans as yet an rand to five the subsidiary of A cointel-Tole-Vision, has a couple of the cela fine pursuers," with Leas Perward, has been rolling steadly if the Associated British Eletro with Sirged Spilshur, and William Goe aim for get either 39 hall-from Goe aim for get either 39 hall-from Ge aim for get either 39 hall-from while also laining up features for the at real nelesse.



MEL BLANC The New "BUGS BUNNY SHOW"—ADC-TV
The "JACK BENNY SHOW"—CBS-TV

A DILEMMA HAS TWO PRONGS

Or, Just Whose Standards Are We Improving?

By EUGENE BURR

hasen't the faintest conception of just what business they re in.
This doesn't apply exclusively to stenographers, file clerks and elevator starters; as a matter of fact, to be afflicted you have to have been in the business for at least five years; and the chief sufferers are not in the lowest echelons. What they suffer from is inability to reaine that except for the fact that we still emit words and images that are caught by the customers on funny boxed-in tubes the business we're in today has practically no relationship whatsoever to the no relationship whatsoever to the business we were in five years ago.

Five years ago, ownership of television sets was high in the uptelevision sets was right in the open income brackets and was beginning to penetrate the top level of the middle class. The result was an audience that was culturally sift-conscious—since in America, historically, possession of a spare buck somehow obligates its owner. buck somehow obligates its owner to take public interest in the Better Things It was an audience that would sit meekly in front of dra-mas that had neither beginning nor end, in the sublime belief that they end, in the sublime belief that they were thus, in some esoteric fashion. Improving Themselves — an audience that and unlike some critical confused bewilderment with profundity, lack of craftsmanship with Art—an audience that was willing to hore itself in pursuit of what it mistakenly considered Culture.

Today, overacting of sets, has

to hore itself in pursuit of what it mistakenly considered Culture.

Today, ownership of sets has reached an astronomic percentage in even the lowest income bracket of \$50 a week and under. We are in—whether we like it or not—a mass entertainment medium such as the world has never before known Radio had equal permeation; but radio attacked only a single sense and as a result, usually achieved fringe rather than total audience-attention, with "listeners simulthmeously playing bridge or vashing dishes or even carrying on conversations. Among media demanding immobility and total attention, pictures had been the biggest comerivable mass field until television came along; and the audience of a twishes today is greater than that of many a sin dishill picture; the audience of a twishes auch nea that has ever been drawn together.

The 'Massiest' Audience

The 'Massiest' Audience

The 'Massiest' Audience
There is no misprint, one hastens
to add, in the word 'massiest.'
TV's audience is not the messiest,
despite the implied accusations of
the Culture-Kings, It's an audience
co-uposed of simple, ordinary peopic who go to their television sets
be ause they want relaxation and
a few moments or hours of vicarious escape from the grinding boredown of their daily rounds. They do
not propose to be similarly bored
during frem attempts at relaxation.
Their critical standard is merely
ti + girlliv to say, at the end of a
show, "Gee, that was a good story."
Those of us who like to earn

ti - ability to say, at the end of a sinar, "Gee, that was a good story."

Those of us who like to earn from our work something more than a weekly or bi-monthly paycheck are forced to evaluate just what it is we are doing when in this now and unprecedented mass nesham, we trantically shoved shows and shows and more shows into the mantable may or the camer. On the one hand it can be said with this approved raising or an eyebrow and the lexing or a superclious nostril that we're pendering to the tastes or the mobility of its or course, brings a feeding of some sheat it can be soid sufficiently in the said with a superclious of the area of the mobility of the other hand it can be soid sufficient to desire the other hand it can be soid sufficiently and pasting data we are bringen trans early or relaxation and not an in exame of mental and contained collarists to more millious or proport than however health of the order of the other of stiff-conscious intelligences, there are many far the degree ation of self-conscious intelligence's, there are many fa-less atmirable and less beneficial activities than this.

The professional cru-aders who cluster around the edges or any industry urge us to do more; they urge us to "improve" the mass audience while we entertain it Aside from basic questions as to

There are, as everyone from clients to viewers will tell you, a and just who, God-annointed, is lie of crary things in television. But perhaps the craziest aspect is seldent mentioned—the fact that most of the people in the industry today hazen't the faintest conception of just what business they re in.

This doesn't apply exclusively to seldent refers as a matter of fact, the constitution of the conscientions reader, like a seldent refers as a matter of fact, the constitution of the conscientions are not in the lowest echelons. What they suffer from is inability what all of these ardent reform.

What all of these ardent reformers fail to realize is that the dilemma is double-pronged; and that the second prong is the tough one. It is easy to decide that the great mass public will be improved by more Shakespeare or more Bach or more explanations of the beauty of the diffential calculus. But the second prong—the tough one so carefully ignored by the eager dedeemers—is just how you're supposed to get any appreciable part of the vast mass audience that presumably needs improvement to expose itself to these beneficent influences.

This, I submit, is far more im-What all of these ardent reform-

This, I submit, is far more important a part of the problem than the first prong. For, if you're going to improve a mass audience, it seems fairly obvious that you seems fairly obvious that you should really have a mass audience to improve. And you're not going to have it unless you attract it on its own terms. In other words, you're not going to improve a mass audience at NBC if at the moment it's watching CBS. The only people you'll improve are those who wanted to watch your Shakespeare or your calculus in the first-place; and these, really need little improvement. Their cultural level, probably, is already higher than probably, is already higher than

To improve an audience, as in the old French recipe for rabbit stew that begins "First catch your rai.bit." you must first catch your audience.

audience.

Anyone who fails to face this fact is also failing to face the problem, he's merely inflating his ego with fine-sounding words. Also, if he happens to work in the industry, he's stealing the money of those tho pay him unless he tries to attract as large a segment of the mass audience as possible. To be honest, he must give that mass audience the kind of shows that it will watch.

There are two things that this

will watch.

There are two things that this statement does not mean. It does not mean that all obviously cultural shows should be ruled off the air. It does not mean that the mass audience should be given only those shows based on the lowest common denominator. The highest common denominator is better—harder, but better. For the common denominator of the mass autonominator of the

(Continued or page 126)



RICHARD WILLIS

Azcarraga Plans To Produce Own **Vidfilm Entries**

American episodic program producers are going to receive their first major competition in the Mexican and Latin American areas as result of preparations by Emilio Azcarraga. The unofficial dean of Mexican radio and television will begin production of episodics in January or February.

Mexican production was described by Azcarraga as frankly intended to supplant shows now telecast and emanating from the United States."

Actual program will be under overall supervision of Emilio Azcarraga Jr., with production detail handled by Luis de Llano and direction under Fabian Arnaud. Emphasis is to be on Mexican themes and exclusive use of na-tional talent. The series will be made in the American Studios.

made in the American Studios.
According to Juan Duran y Casahonda. Azcarraga's press chief,
Mexican episodes will not stint on
production money and plant is to
"saturate the Latin American market and put a brake on imports of
television shorts coming from the
United States." The south of the
border market is now using more
than 500 American produced shorts
annually. according to Duran y annually, according to Duran y Casahonda.

Azcarraga, apparently is also op-posed to the recent National Asso-ciation of Actors and television producers pact where tv shorts are allegedly scheduled for a 24-month commercial theatre run in prov-inces before going on to tv chan-nels.



BILL STOUT "THE VERDICT IS YOURS"

Monday theu Fridays

CBS-TV

Defying Death Needs Practice

By WILL ROLAND

The Clerans were of this category and one of the most sincere of the lot. These two young Frenchmen did an act very high in the dome of the theatre on a specially constructed, fixed trapeze bar, from constructed, fixed trapeze bar, from which their inventive minds had conceived over a perod of several years of trial and perfection. In the theatre where we did the "Hippodrome show, we had them rigged about 40 feet above the large floor of the stage. They were, in fact, higher than the highest row of second balcony seats but, of course, right out under the centre dome. The law all over Europe requires that any flying trapeze act must be protected by having a net somewhere underneath it to catch the flyer if he should by any chance miscalculate when he lets go or before he "catches on." The Clerans, by virtue of the fact that neither of them "let go." technically, were able to eliminate a net of any kind which, of course, made their whole act 10 times as frightening.

An Act To Remember which their inventive minds had

An Act To Remember

The incident and conversation which will never let me forget the Clerans occurred during the second rehearsal of the "Hppodrome" rehearsal of the "Hypodrome" show, in which they were the next to-closing act. After they had run through their whole rontine the first time, all of us in the control room, as well as the camera men and all the technicians and stage and all the technicians and stage crew out on the stage, were shaking with fright and pale from the obstructed circulation of blood which accompanies a stopping of hearts. After six or eight tricks, each more daring than the one before, each of which made us feel that there certainly could not be another one more frightening, they finally reached the last trick, which I hope I can describe adequately. In this trick, the anchorman of the In this trick, the anchorman of the In this trick, the anchorman of the Clerans (the man who fixed himself firmly and swung the other), had fixed his feet and calves firmly in the two bars of the fixed trapeze and then extended his body horizontally outward with his arms stretched out past his head, all in a horizontal line, in a position obviously prepared to catch his partner.

On the side of the fixed double bar, just opposite the feet of the horizontally-extended first Cleran. horizontally-extended first Cleran, was a tiny little metal platform about eight inches square. The other Cleran stood on this platform, carefully calculating the distance between his own standing body in this position and the horizontally outstretched hands of hispartner, approximately seven feet away in a diagonal line. After several interminable seconds of this calculation, and a quick movement of the lips—obviously a silent prayer—he leaped forward from distance between his own standing body in this position and the horizontally outstretched hands of his partner, approximately seven feet away in a diagonal line. After the reseveral interminable seconds of this calculation, and a quick move this calculation, and a quick move ment of the lips—obviously a silent prayer—he leaped forward from review of the reseveral interminable seconds of the Coast over the weekend. New this calculation, and a quick move the publicity boss. Kaze left for several interminable seconds of the Coast over the weekend. New American League entry is owned prayer—he leaped forward from Reynolds, partnered in radio indie this tiny platform with his now the horzontally outstretched hands owns KCOP in Los Angeles.

There were many unusual and interesting and amusing things which happened during the time I produced "Hippodrome" in England, but the one I shall never forget is the story of the Clerans, two young Franchmen who did a hair-raising trapeze act. Believe me, when you can raise the three hairs that are still on my head, you must have a "death defying" act, and the Clerans did. They not only defied death, they seemed to court it.

"Hippodrome" was a "fun" show to produce and I realize in retrospect that the greatest fun of all was the pleasure of meeting an infinite variety of performers from all over Europe. They were fall interesting, some were intelligent, many were amusing, all were dedicated to their art and most of them worked with incredible diligence in keeping their acts up to what they considered top standards. I think you can safely say that compared to the average business man or professional person, the speciality acts that I met all over Europe put more sincere effort and hard work into the achievement of perfection in their line of work. They all gave the impression that they considered themselves in the same category as the great concert:

They all gave the impression that they considered themselves in the same category as the great concert:

They all gave the impression that they considered themselves in the same category as the great concert:

They all gave the impression that they considered themselves in the same category as the great concert with his partner, in a sort of half omersault, half twist, so that when his hands finally reached the hands of the other Cleran, he was already turned into the position where he could finish his jump as a giant for other Cleran, he was already turned into the position where he could finish his jump as a giant double for the other Cleran, he was already turned into the position where he could finish his jump as a giant for other Cleran, hands finally reached the hands of the other Cleran, hands of the other Cleran, hands in hands finally reached the hands of utter amazement, and with their wonderful French accent almost obliterating the meaning of the few English words which they could muster, they said: "But Mr. Roland, we could not dream of doing our act without the last trick. This is our identification, this is the thing for which we are famous, this is the trick which makes the Clerans different from other trapeze acts. We could not possibly do the biggest television show in our career and eliminate the Clerans different from other trapeze acts. We could not possibly do the biggest television show in our career and eliminate the Cleran Death Leap! These two incredibly strong, muscular daradevils were almost in tears. I could not possibly refuse such an entreaty, and I had exhausted all my resources for inducing them to alter their routine. So I said: "O.K., I give in, Keep the last trick, but please, no more rehearsing of it. From now on, I will be very happy if you just mark time through that part of your act which takes approximately 30 seconds." Well, the tears came back into the eyes of the two big muscular Clerans, and, devastated a and, they said: "Mr. Roland, we must practice we must rehearse. It is not only that the jump is exciting and important, but it must be done with Innesse, it must be done with thesese, it must be done with these and we do not get nearly enough chance to rehearse this and polish it so that it is worthy of being performed before a viewing audience of thirty million people. Please, Mr. Roland, let us rehearse the Death Leap at every runthrough." Naturally, I had to agree, while my mind grimly calculated the disadvantages of being the first producer to ever include a real live fall from a 40 foot done on a television network show."

Needless to say, we all died about eight deaths during the eight rehearsals, and on the night of the show, the greatest stage tension of all time was relieved for ever when the little Cleran fewer when the little Cleran fewer when the little Cleran for the show, the greatest of case, caught and held on to the hands of the big Cleran, and did his giant swing to a successful conclusion.

After the show, we went to the nearest pub, invented a "Death Leap cock" all," and all got solidly

conclusion.

After the show, we went to the nearest pub, invented a "Death Leap cock" all," and all got solidly crocked. Practice makes perfect or, in this case I imagine it would have to be "more perfect" because mistakes "are absolutely forbidden" in the profession of the Clerans.

Kaze Quits CBS For Job With L.A. Angels

From Fleet St. To TV-But Is It So Different?

By ARTHUR CHRISTIANSEN
(Editor of the London Daily Express for 25 years and now Editorial Adviser for the London Associated TeleVision Co. Ltd.).

Don't know Walter Winchell, but that's no reason why I shouldn't use his dots for my VARIETY

VARIETY is 55 . . . so am I as near as makes no matter . VARIETY has been in the same biz all its life . . . I switched from journalism into show biz last year after 35 years in London's Fleet

So far I haven't found the strain of working for Tee Vee as great as working for Lord Beaverbrook, but those who know say I'll learn . . putting the clock in reverse was tough . . . If I telephone Val Parnell or Lew Grade before 9 a.m. they're at their desks they share the same room) but we have our evenings free . . . On the London Daily Express I wasn't over-conscious in the a.m. but life got hotter and hotter as midnight approached . .

Sometimes the sumptuous Val and Lew office is like Grand Central Station at rush hour with all of us talking or telephoning but always time for a gag . . . I am introduced to Mike Nidorf just in from New York and just off to Paris . . . To keep up with the flow of cross-talk I make a crack about the gargoyles on Notre Dame . . Val says, "Don't use that sort of language. Chris-Mike thinks that gargovles are some kind of mouth-. . . That's the way it goes . Val has more good stories than any man I've met . . . like his Lumumba's cable to Castro: PLEASE SEND MORE TROOPS —LAST DETACHMENT DELI-CIOUS!... But when I ask Parnell to play a Sunday round of golf he can not accept . . . every Sunday he is in the theatre all day for his "Sunday Night at the Palladium" teevee show . . . Variety may be dead in the live theatre in Britain . Variety may be but it has a viewing audience of six millions for Val's Sunday

when I joined London's Associated Television there was an idea floating around to make a Fleet plays called "Deadline Midnight" and Lew Grade threw it at me . . . When I started in there was a title, a producer 'Glugh Rennie', a deadline for the screen six weeks hence, but no scripts and no actors . . We made our deadline with minutes to spare and got the show into the Top Ten ratings within three weeks . . Fleet Street critics raved about it—even Tom Driberg of the lefty New Statesman . As many of the critics, including Driberg, had worked for me at one time or another, the raves might have been expected but I, have a different explanation from the Old Pals' Act .

Giving Newshawks a Break

Giving Newshawks a Break

Giving Newshawks a Break
In "Deadine Midnight" I put
newspapermen over as decent, honorable blokes who don't get drunk
on the job, who don't wear dirty
raincoats and shapeless hats, who
don't forget to take the cigaret out
of the corners of their mouths
when they stalked to ladies, who
have a social conscience, who try
to get the lacts straight . . . I
reckon it's the first time ever that
newspapermen have had a decent
break from the theatre, from
Hollywood, from teevee.
When Bob Considine was passing

Hollywood, from teevee.

When Bob Considine was passing through London on his way to the Olympic Games, I told him about "Deadline Midnight." He was so stunned with the novelty of journalism responsible that he said he would do a column about it, but if he did I haven't seen, it . . . I also told Andy Neatrour. a Pennsylvania newspaperman who used to work for Jack Hylton and now exercises his genius publicising lavernical seen. the British Staff College! . . . To sign off, in Britain commer—"Deadline Midnight." He was so cumed with the novelty of journalism responsible that he said he would do a column about it, but if he did I haven't seen it . . I also told Andy Neatrour. a Pennsylvania newspaperman who used to work for Jack Hylton and now exercises his genius publicising layity-ourself carpets for Cyril Lord, about the show . . Andy looked up his film clips and estimated that Hollywood had made 132 major newspaper films over the

years but never one like this.

American newspaper films are popular in Britain but they say "Deadline Midnight" is too English for U.S. teevee . . . the series will be seen in Australia and maybe dubbed for the West Germans. We're making a new lot for a peak slot in 1961 . . The last 13 were intended only as a summer stand-in for "Probation Officer" which deals with juvenile delinwhich deals with juvenile delinquency...

Can't Rub Out the Ink

I can't keep out of the Fleet Street atmosphere even though my office is the other end of town... Fleet Streeters make the pilgrim-age regularly with bellyaches about age regularly with bellyacnes about the British newspaper crisis . . . with readymade (and mostly lousy) scripts . . . with ideas for teevee (Hannen Swaffer, bless him, wants me to make a programme out of a Socialist M.P. who does terrific imitations of Winston Churchill) have the programme of ... A photographer came all the way to see me at Marble Arch to complain I hadn't got any photographers in one of my crowd scenes ... blimey!

I go to Fleet Street myself sometimes to have one in El Vino's . . . Gave my actors and actresses a party to celebrate "Deadline Midnight's" success and took them to the Daily Express office, my old stamping ground . . I had them so well trained by this time that I felt that if someone had loaned me a linotype machine and a printing press I could have got out as good a paper as those I left behind me . . Alexander Archdale was my editor. Peter Vaughan and Brian Badcoe my city editors.

Kept my hand in journalistically Kept my hand in journalistically by doing advisory spell on a brave new venture called London American...the idea here is to provide a sheet for the 30,000 Americans resident in the British Isles, the tourists, and the Armed Forces... Quentin Reynolds allowed me to spelling for free his wayting healt

Quentin Reynolds allowed me to serialize for free his wartime book "London Diary". Quent and I knocked around together in the London blitz . His book still reads as vividly as though it were written for tomorrow's front page ... VARIETY'S editor inadvertently knicked in with an idea too; he sent me the paperback of Richard Condon's "The Manchurian Candidate" which I rated the best thriller I've ever read . Condon gave us the okay to serialize large chunks.

Typed!

Now another newspaper angle develops ... British film producer-director. Val "Espresso Bongo" Guest is making a space thriller epic with a newspaper background ... I am advising on editorial authenticity ... But may also play the part of myself (the editor is called "Chris" in the script as a come-on) ... Would you, or would you stick to what you were brought up to do? ... Acting seems to me to be a tough job ...

Never a dull moment now I am

up to do?... Acting seems to me to be a tough job...

Never a dull moment now I am no longer a newspaper editor... even made my first after-breakfast speech to 200 Army officers at the British equivalent of West Point a couple of weeks back... Difficult to be witty after breakfast... But that West Point gag about the making of perfect dry martinis got 'em going... Heard it?. It's about the emergency pack handed to graduates consisting of a bottle of gin. a bottle of vermouth and a cocktail shaker to be opened only when you're a thousand miles from anywhere and as good-as-lost... Mix yourself a drink and immediately another American will appear from nowhere to tell you that you don't know a blankety-blank thing about how to mix a martini. Well... it was new at the British Staff College!...

To sign off, in Britain commercial tengence in twire to a restrictive.



VAN FOX

Director of JAN MURRAY SHOW and CONCENTRATION — NBC-TV

See \$30,000,000 TV Cartoon Prod. On Tap for '61-'62

Cartoon production for tv next season will soar to a record \$30,-000.000, in the opinion of Henry Saperstein, prexy of UPA Pictures and seconded by others in the inker field. The opinion is almost unanimous, too, that the catalyst that erupted the new entertainment form for video into the hottest item on next season's selling schedule is Hanna and Barbera's "The Flintstones."

"The Flintstones."

It was foregone that there would be a rash of the comedy characters if "Flintstones" caught the, brass ring in the rating ring. That it is an unquestioned success is freely admitted in the trade and since success begets success it was patent that there would be a 'heavy run of this type of programming.

Hanna-Barbera was first to break the network barrier in prime time but it had other winners going for

the network barrier in prime time but it had other winners going for them in syndication. These in-cluded "Rough and Ready." "Quick Draw McGraw" "Yogi Bear" and "Huckleberry Hound." Cartoon-ery will make another bid for net-work time next season with "Top Cat."

'I Got Five Dollars (CPM), I'm In Good Condition'

By NICHOLAS E. KEESELY
(Senior V.P., Radio TV, Lennen & Newell)

The television network yardstick

changes by spring.

But why all this emphasis on CPM, and especially on arbitrary bench marks for success? In the first place, considerations other than those of cost alone should play a major part in deciding the success or value of a pregram; and in the second place who's to say whether \$3, \$4, \$5, or even \$7, \$8, or \$9 is the real bench mark against which program costs should be measured in determining success or failure.

As to the factors that should be

cess or failure.

As to the factors that should be considered, we should never lose sight of the fact that in putting on a television advertisement the purpose is not to achieve a lot of favorable arithmetic but rather to actually influence people to buy the product. We can determine via research how many people our program reaches but we have not rely research how many people our program reaches, but we have not yet learned how to defermine what it actually takes to influence them to buy. Accordingly, we put our ensphasis on the former, when the latter, albeit intangille, is what we're really interested in. Certainly creating the proper image for a product plays a real part in moving people to buy. Certainly creating a favorable atmosphere for the selling message plays a real part in enabling the message to be successful. Certainly providing an cluded "Rough and Ready." "Quick Draw McGraw" "Yogi Bear" and "Huckleberry Hound." Cartoonery will make another bid for network time next season with "Top Cat."

Saperstein's UPA will hang \$1,000,000 tied up in 104 animations of "Mister Magoo" and another \$2,000,000 in 156 issues of Dick Tracy" in five-minute episodes. Last year UPA used \$500,000 feet of film. This year the volume rose to 2,000,000 feet and next year the output will climb to 7,000,000 feet. More than 400 carriod feet of film. This year the volume rose to 2,000,000 feet and next year the output will climb to 7,000,000 feet. More than 400 carriod feet of film. This year the volume rose to 2,000,000 feet and next year the output will climb to 7,000,000 feet. More than 400 carriod feet of film. This year the volume rose to 2,000,000 feet and next year the output will climb to 7,000,000 feet. More than 400 carriod feet of film. This year the volume rose to 2,000,000 feet and next year the output did to the volume rose to 2,000,000 feet me the volume rose to 2,000,000 fe

The television network yardstick —cost per thousand per commercial minute—is working overtime these days, and there will be a lot of head-holding as the national ratings now coming in are applied to this year's tv costs. Unfortunately, this phase of our business is taking on more and more significance and driving meny of us to furrowed brows and sleepless nights. It looks as though most of the new shows and even some of the more successful ones of the more successful ones of the past will be coming in closer to a \$5 CPM mark than the familiar \$5 figure of the past year. None of us are happy with these rising costs, and unless many ratings between now and the end of the year substantially improve, there's going to be a number of program changes by spring.

But why all this emphasis on CPM, and especially on arbitrary bench marks for success? In the first place, considerations other than those of cost alone should play a major part in deciding the success or value of a program; and in the second place who's to say whether \$3 \$4 \$5 or even \$7 \$8. And as to the bench marks, tele-

Intangible Factors

the time-honored 5c telepinone call.

Intamplile Factors

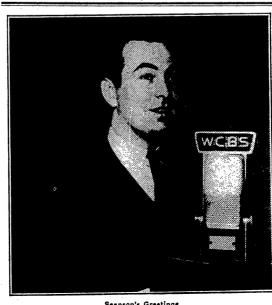
This business of costs is becoming a real sticky problem, and while of course all of us in adversising, as in every industry, must do everything in our power to keep costs stabilized, for the rusing costs tend to hurt everybody, alone with this I feel that the leaders of television and especially the heads of the networks should be finding ways of helping cach advertiser to understand and properly utilize the real values of network television rather than concentrating on cost per thousand alone? These end figures do not tell the full story, and we need come sound research that will provide us with a more complete evaluation of the sales officiency of network programs and even local and syndicated programs. We need to find ways of measuring the presently intangible ractors—one of which I mentioned above sita may contribute far more toward making sales than the mental of people reached per dollar son. It is my hunch that if saen a study could be properly made to was It is my hunch that if sach a study could be properly made the well find out that the yardstick for saccess may vary sharply from product to product. With product A you may well find when its television costs rise to \$5 CPM that it becomes uneconomic. With preduct B you may find that television at \$10 CPM is a real bargain. For after all, what advertisers are interested in is sales on a profitable basis. And the advertising that achieves sales on such a basis is good advertising, regardless of how it might measure up against other yardsticks.

It might measure up against other yardsticks.

One final comment . . . many a good to program does not appear to be doing well in rating surveys because either: a) its time slot is faced with unfortunate competition; or b) it's on at the warm hour for people it is designed to reach; or c) its preceding protram fails to attract enough audience so that it is given a fair start. If the program and its inherent value can be properly understood, may such a show could be saved by moving it or improving the lead in rather than abandoning a factority. moving it or improving the lead in rather than abandoning a basically successful operation merely recause the rating reports at the ment were unsatisfactory, of course, at these prices it's a let to expect advertisers to be priced with seemingly unsatisfactory of campaigns. If the basic extrems s

expect advertisers to be private with seemingly unsatisfactor by campaigns. If the basic distance is of ty programing and specific ty programs can be better understood, perhaps more patience can be developed and proper changes seemore quickly made. Grad possesses are too hard to color be too quickly abandoned.

The net of all this is a plea to the powers to be in the inchipilates of our industry to lead the way to a better understanding of the real intrinsic values of television programming so that we can get can into the bedrock of what is really selling goods rather than to be mesmerized by much of the superficial figuring currently being done—which figuring, while being helpful and indicative, is not really what we're after and often is asistending.



Seanson's Greetings ED JOYCE

The Ed Joyce Show, 7:35 p.m. to 9 p.m. WCBS, Monday thru Friday. Live music with a live audience yet!

1960: Madison Ave.'s 'Moment of Truth'

It was the year that McCall's magazine took full page newspaper ads to declare it, "Madison Ave., Street of Dreams." But if there Street of Dreams." But if there was any dreaming on the part of the advertising citizens, it was of a promise land with a docile consuming public and no Federal Trade Commission, was constantly

The Commission was constantly in the news—often via substantial play in the lay press—as the chief veluele of action in the ad industry's roughest year yet for public and governmental criticism on the issues of taste and truth.

The industry's response was collective paranona. It answered with number of several properties on the value

lective paramon. It answered with numberless speeches on the value of aivertising in the whole econo-my, printed guides to truth; all-day sessions on taste; complex blue-prints for educating the public; lumble treks to Washington for brain washings by FTC staffers; and formation of intra-industry policing organizations for "self-regulation."

Aside from the high pitch of critical harassment, it was a year as usual with the same high rate of billings casualties, personnel switches, winding with a one-two punch by David Ogilty on the new-ly-arquired Shell biz at Ogilty, Benson & Mather,

Month by month, it went like

January—It was the month that FTC's cleanup campaign reached a pitch, and all major tv advertisers plich, and all major ty advertisers and a concies were busily reexamining tele bluris. Commercial film houses reported land office biz via remarkes and scrappings. One estimate put the extra business at class, to \$500,000. Another source and a big land-sell atency was in process of reshootings on close to 100 blurbs.

Min area of concern in the re-evan mation was regarding claims an i Liboratory test results. Puffery was being softened, and the "wee-sids," true statements whose ims.d.s." title statements whose im-plication was false, were being eliminated, sometimes at the sug-gestion of FTC chief Earl Kintner

gestor of FTC chief Earl Kintner firms off.

Viso at peak was the feud between FTC's Kintner and Ted Bres Rosser Revers Bates agency was catching the brunt of FTC chations, and the agency finally in a fit of umbrage, ran full-page als in New York, Chicago and Waslangton newspapers specifically asking Kintner for a clear definition of his rules.

At a later session of the Assn.

At a later session of the Assn. or National Advertisers, called to spotlight the industry's concern At a taker session of the Assi-or National Advertisers, called to spotlight the industry's concern over public and federal criticism, Kintver singled out the Bates agency for specific decision.

Self-Regulation Plea

Self-Regulation Plea

Some time, FCC's hearings on
program control, funched in the
spring of '58 in New York with ad
a can y tv toppers on the witness
soud, was continuing in Washington. Beang heard were reps of
care arm educational groups followed by the networks and Nafonal Assn of Broadcasters. Latter groups told FCC what was
needed was more self regulation,
and an expanded tv code to embrase a contention was that broadcisters themselves were the best
julies of the medium's responsibilities.

bilities
Difference of the property of the pro copton Oxy Souther Formula The Oscillation

te Toutism

February - More action from Fr. They time tobacco makers at the second section from the second section from the second section for the West instead of a session with hint or real staff As a group time, and to deap miestine and tareflems too a decitions.

As when I indeed on of Advertisms, where the west makes make the five relief for members to police adversing in their local TV



BILL SHIPLEY

areas. False claim and bad taste ads would be turned over to Bet-ter Business Bureaus for action.

Compton's Chicago office dou-Compton's Chicago office doubled its billings to \$10,000,000 in a merger with Baker, Tilden, Bolgard & Barger. Main account picked up was Quaker Oats. Ellington & Co., New York, realigned its top exces with William A. Barlel moving up from exec veepee to president.

First major account shift of the year saw Revion shifting more than \$5,000,000 out of C. J. La-Roche and Mogul Williams & Say-Roche and Mogul Williams & Say-lor into Grey optimarily and War-wick & Legler. Warwick & Legler also picked up the \$2,500.000 Bromo - Seltzer account from BBDO. Benton & Bowles got three Calvert brands. This time Grey was the loser along with Cohen, Dowd & Aleshire.

Advertising Age's annual listing of agency billings showed 629 shops billing \$54 billion in '59.

JWT's \$328,000.000 world-wide was tops. McCann-Erickson was ahead on the domestic scene with \$231,000,000.

March—Bates agency signed a
Ted consent order persuant an FTC
agen- complaint filed in '59, notching a
FTC victory for the federal agency in
tally, the running battle with the hardpage sell shop.

Another. more personal, Auther, more pelsonar, free burst into headlines as Martin Revson sued brother Charles, Revlon
prevy, for recovery of stock due
under terms of his departure from
the company, Martin Revson was
exer veepee until his resignation

shifts in ad history saw Chrysler moving its Dodge and Dodge truck business out of Grant and Ross Roy to BBDO, and Valiant-DeSo-to-Plymouth division from BBDO to N. W. Ayer. BBDO was winner by a gain of more than \$12,000,000. N. W. Ayer gained \$10,000,000. BBDO also picked up C. L. Smith from Lennen & Newell. Loss of the Babbitt account was stated cause of Thomas C. Butcher's resignation as prexy of Brown & Butcher. Butcher.

The Shulton-bankrolled "Race for Space" documentary, snubbed by all three webs, was accepted by 104 stations on a syndication

Spot Big Shoots Up

April-Television Bureau of Ad-

April—Television Bureau of Advertising reported spot tv volume for '59 at \$605,603,000, an increase of 18% over the previous year. Lestoil was the top spender at more than \$18,000,000, said TvB.

BBDO pulled off another major account acquisition, winning out over six other finalists in the scramble for the \$5,000,000 to \$10,000,000 pepsi-Cola account. Fuller & Smith & Ross got its first tough bounce in a tough year with the switch of Edison Electric Institute to Compton. Columbia Phonographs switched from McCann-Erickson to Donahue & Coe.

Albert Whitman was named prexy of Campbell-Mithun, major midwestern agency with \$43,000,000 billings headquartered in Minneapolis. Ray Mithun moved up to chairman of the board.

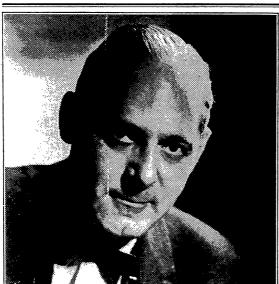
Industry's year-long moment of touth continued with Existent Constitute of the Touth continued with Existent Constitute and the provinced with Existent Constituted with Existent Constitute and the provinced with Existent Constitute and the provinced with Existent Constituted with the provinced with Existent Constitute and the provinced with the pr

chairman of the board.

Industry's year-long moment of truth continued with Fairfax Cone telling delegates to the American Assn. of Advertising Agencies meeting in Boca Raton that there was no excuse for "our" poor taste ads. The Foote, Cone & Belding exec declared, "Some of the advertising now, or the air for declared. ing exec declared, "Some of the advertising now on the air for deodorants, laxatives, corn removers, sick headache remedies, cold and sinus inhalants and girdles and brassieres needs to be thrown of and kept off the air."

May — FTC crackdown took a new turn with a full-scale investinew turn with a full-scale investi-gation of guarantees in ads. Along with publication of a seven-point quide on guarantees, the federal agency announced it would stage a non-punitive publicity and con-sultation drive to bring the situa-tion under control. With advertising under the gun.

burst into headlines as Martin Revson sued brother Charles, Revlon
prevy for recovery of stock due
the company, Martin Revson was
the vestern States Advertising
exec veepee until his resignation
3 Agencies Assn., that the industry
in the spring of '58. Sult for \$600.-\text{wist} hunt." He sounded off,
prexy with fraudulant actions and
'Advertising is being undressed
stock 'deception."
One of the biggest billings time we express some righteous in-



BEN GRAUER



JOHN WINGATE

WOR NEWS—4, 6:15, 7:20 P.M Writes all news copy—"hard" nev and commontary. Commercials REVLON and COLGATE Mgt.: Frank Cooper Associates

dignation at such treatment. Our profession is the victim of a witch hunt that would make Sa-

lem green with envy."

The account shuffle continued apace. Rival dog food pulled its \$1,250,000 billings out of Guild, Bascom & Bonfieli, San Francisco, in favor of Needham, Louis & Brorby, Chicago. Sunkist named Burnett, Chicago. For lemons, Biz had been with BBDO. Chicopee Mills abandoned Lennen & Newell for Doyle, Dane, Bernbach, Remington was preparing to dump Gardner in a hunt for a new shop to handle its typewriters. Oliver Corp., amen, decided to stick with Buchen Co. after soliciting presentations from several other agencies.

TV got sort of a breather from Son. Forwird.

TV got sort of a breather from the critical wars as Guild, Bascom & Bonfigli board chairman David Bascom let go a volley at news-papers. Speaking at the National papers. Speaking at the National Newspaper Promotion Assn. meeting in Phoenix. Bascom led off with a backhanded slap at tv, then cut loose on the sorry state of newspapers. "Television is presently in a sad, sorry state—both from the standpoint of the advertiser and the viewer." he said. "It's becoming extremely difficult, if not downright impossible for many advertisers today to '1' get the type of program they'd like to have, '2' get anything close to the time periods they'd prefer, '3' get a good climate for selling their product."

Then he switched his attack to

climate for selling their product."
Then he switched his attack to
a blast at newspapers: "They
haven't done a great deal to improve themselves as an advertising
medium in 50 years. Newspaper
reps, he said, "come slinking and
groveling into our shop with kind
of a doggy attitude that they are
'licked before we begin—so why
try very hard." Or more often,
they don't even come to us. I'm
told that we have to practically
beat newspaper reps over the head
to get any needed information out
of them."

He also ripped into newspaper

He also ripped into newspaper rate structures, makeup and for editorially playing tv's game of "titillating citizens who seek only diversion."

"titillating citizens who seek only diversion."

June—FTC in the news once more, this time with a list of guides to get better compliance with the Robinson-Palman Act.

Standard International Corpbought out Adell Chemical, maker of Lestoil, for a reported \$10,000.000. Biggest spot tv spender was said to have grossed \$25,000.000 in '59.

Still Answering The Critics Advertisers were still busy answering critics. Advertisers were still busy answering critics. Advertising Federal eration of America met in New York and released a "Truth Book" to guide agencies and clients in campaign preparations. Agency head and AFA vice chairman John P. Cunningham & Walsh, said, "Out of a blurred montage of rigged quizzes, Van Dorens, payola, plugola and congressional investigations has grade ually come a clear course of action RADIO for this Federation, Dozens of ad-

vertising men have stood on plat-forms like this and called for ac-tion . . . But I believe the long, long hours of discussion, disagree-ment and deliberation are now behind us."

behind us."

He announced the "Advertising Truth Book," a 56-page volume containing a lengthy definition of false and deceptive advertising, a list of trade practice conference rules adopted by FTC and a three-page bibliography listing additional sources for guidance etc. sources for guidance etc.

sources for guidance etc.

FTC hearing examiner Leon
Gross apparently was not in the
least impressed by AFA's efforts
in the interest of truth. At a
Washington hearing on Colgates
"protective shield" tele commercials, cited by FTC, the examiner
pondered aloud: "I wonder how
chastened the Madison Ave.
erowd is. They are able and effective, and they have acquired
a lot of power. Not only power
in the commercial world, but in
the political world too. They don't
say anything deceptive. They put
on a white coat and have the man
handle a pharmaccutical and let it
imply what it will."

J. Walter Thompson was having

imply what it will."

J. Walter Thompson was having Internal problems. Following the shift of the giant Shell Oil account to Ogilvy. Benson & Mather, Stanley Resor, 81-year-old agency chairman, stepped down to be succeeded by Norman Strouse, who became prexy in 1955.

shop.

Grant Advertising picked up \$4,000.000 in a merger with Robinson, Fenwick & Haynes, and snared Manischewitz wine from Lawrence C. Bumbinner agency.

Kemper Insurance smitted \$1,000.000 from John W. Shaw Advertising to Clint Frank shop in Chicago.

FTC appeared to be taking the

in Chicago.

FTC appeared to be taking the heat off for the hot months, but the Democratic orators out in Callfornia at the party's national convention were turning it on "Madison Ave, hucksters." The references got trade editorials, lastbacks from industryites and, finally, touched off an AFA campaign for enlightenment of political folk at the local level. the local level.

the local level.

August—In a most unusual move, the American Dental Assn.'s official publication, Journal of the American Dental Assn., gave an endorsement to Procter & Gamble's Crest toothpaste. Said the Journal, "Crest has been shown to be an effective anti-caries dentifirize that can be of significant value when used in a conscientiously applied program of oral hysiene and regular professional care." It was the first such gesture from the professional group.

FTC was back, this time telling

ture from the professional group.

FTC was back, this time telling
Colgate not to imply full protection in blurbs regarding Gardol.
Colgate had argued that the "protection" ads had been discontinued at a cost of \$100,000 after
the FTC complaint of November
'59, and that a "ceuse and desist"
order was therefore unnecessary.
But the order was handed down,
anyway.

20 Years From Now: 'Wha' He Say?'

By EARLE FERRIS

By EARLE FERRIS

Incomplete indeed are the services tv provides the American listener, and the sponsors are to blame.

Today the viewer is offered every possible type of cigaret, every variety of hair lotion, home permanent, girdle, floor covering, laundry detergent and car wax. He gets an appeal of a "non-commercial" or non-product nature, too, every couple of hours—more at nighttime in summer when sponsors have cut down on their spot announcements. But in a day when the viewer, particularly the young one, is glued to the screen for long periods, has one sponsorial or "public service" plug ever told him to clean his fingernails while washing up for dinner? Ever heard a suggestion to Dumb Don, who passes up his homework to watch the masters of mayhem shoot up Goof Gulch, that he should say "Please pass the butter" rather than reach for it as if it were his Colt 45? Has a sponsor ever told Mary Beth that she ought to brush her hair a hundred strokes every night and set it neatly teven if with Slosh Spray) so that she doesn't look more like a horse's tail than the hair stylist who advocated pony tails?

How many times have Don and Mary Beth been urged to wipe up their own spilled pop from the kitchen linoleum? You hear complaints from an ungrammatical tv mother that her kids continually track up the kitchen floor, so she has to wax and polish it with Wondergunk—but she keeps on doing it, while the heedless herd of hoodlums tramps unconcernedly out to play, and mama smiles serenely at the can of Wondergunk that makes it all possible.

Then there's the announcer, his face bathed in idiotic gaiety, who exhorts a trio of young boys to dump the colorful contents of their pails of stain-producing liquids (tomato sauce, chocolate syrup, pea soup, ink) on an expensive tablecloth—so that the spieler, after thanking them profusely for their misbehavior, can show how a certain laundry detergent can remove the glop without leaving a trace. (Maybe a trace of their activity should have been left—such as, say, a red imprint of

John buys Government bonds and Jim doesn't, so Jim faces a dreary future; thus the viewer is implored to buy these bonds—but who tells him how to earn the scratch needed for the purchase, so that in seven years he can cash them in for their face value? The tv screen is filled with masterpieces of mediocrity written with nary a suggestion save that, in the end, the dope peddler and the white slaver are caught by The Authorities—but, prior to being caught, they do ride around in a bulletproof Caddy and knock off any character man who plays a cigar clerk, bank teller, or gas station attendant.

But aside from moral issues, let us for the moment consider the mental aspects of tv fare, and note the failure of tv ever to recommend, even by implication, the value of devoting a half-hour daily to reading Dickens or Shakespeare: the only dramatic characters who ever crack such books are usually depicted as hopeless squares likely to be poisoned before the station break.

Needless Compromise

Needless Compromise

Dr Bergen Evans comes on and approves the use of "like" for "as," and justifies the breach of grammar by weaseling that it is in public usage. So it is, by beatniks who have adopted "like" as part of their breach date. usage. So it brunt idiom.

The tv sponsor pays Dizzy Dean to impart, the shawstup snuck behine the sack, but Aspermonny (for Aspromonte) slud back and he wuz safe. I guarantee ya!"

In 10 years, with the quality of script-writing sinking and the viewer in 10 years, with the quanty of script-writing sinking and the viewer growing up without any real vocabulary, because he can't miss that great western serial. "Hoof Hearted." just to mess aroun' wid dem crummy ole books, the sign language may return. We may find communication reviving semaphore signals, because even when the doctor in an oater says: "Slowgun needs a blood transfusion," most of the audience won't know what a transfusion is, and will begin to tune out them highbrow talkers.

Recently, a prominent, political candidate was clocked making.

them highbrow talkers.

Recently a prominent political candidate was clocked making several grammatical errors in a short tv speech, and when it was called to the attention of a college president, that scholar replied: "Was that so? I missed it. It probably was done just for public appeal; I'm certain he knows better." Presy sympathized with the candidate's refuctance to be thought too highbrow, found it logical that he should use the "folk-talk" his pollsters had assured him "the peepul" gabble.

'Public Service'

Public Service'
The "public service" announcements do contain a warning that your child may be unable to go to college when he's ready, because there won't be enough college facilities 10 years from now, and they ask you to write for a free booklet that will tell how you can help. One way you can help is to shut off the tv until Buster has done his homework, and bar him from it entirely unless he achieves a B or an 85 m all his major subjects. The "public service" plugs, plead that we need more scientists and educators, but a lad who can do no more than count the sluss from the marshal's gun (and even Wyatt Earp Gresn't own one that carries a total of 10 slugs') isn't going to worry about that unless his parents make him. But tv could help the cause raiorg.

amount that unless his parents make him. But we could help the cause silong.

It you are between 17 and 26 years of age the "public service" pleas exhort you to join this or that service, to travel and to avail yourself of "career opportunities." Some of them offer all kinds of clacation, but from educators with whom I have discussed this subject I learn that many of the lads who enlist will lack understanding of the words in the books proferred and will wind up on KP or oiling the locks on the captain's door.

Shopsors will no doubt have a stern rebuttal: We are in business to make money, not to clucate. True if, in 10 or 20 years, nobody knows whatinell your sales message means, what good is it? Even if you keep on simplifying your message, so as to keep pace with the owindling of public vocabularies, if the buying public's purchasing power sinks along with its education and hence his fitness to hold a well-paying job!, where will the viewer get the money to buy the new super-refrigerator, 'be sleek car you sell?

Are we already facing the law of the diminishing return, and is it going to continue?

Has any sponsor an idea how to help the poor spellers and those

going to continue?

Has any sponsor an idea how to help the poor spellers and those who possess starved vocabularies? Any Ad Council people possess any means of getting Dumb Don away from "Stab Seven Times" on Tuesday nights long enough to read, understand, and add to his vocabulary con new word? Because if Don doesn't learn he won't be able to buy those U.S. Savings Bonds and he won't be able to read the contract that offers "No money down and three full years to pay." 10 or 15 years hence. And even the sponsor's son may have to work after he reaches 24 because the way taxes are going, he can't leave him cough money to "insure his future"—even via U.S. Bonds. Sponsors and network rainhs are in business to make money, and it is likely the next generation will be, too. But can they, if sign language returns?



BILLY NALLE

Television — Recordings Currently Musical Director YOUNG DR. MALONE, NBC-TV Radio Registry

Everybody (But Macy's) Told Gimbel

By BENEDICT GIMBEL Jr.
(V.P., Metropolitan Broadcasting Co.)

Gimbel Alumni Assn.

Group of alumni of WIP, Philadelphia, are tossing a dinner reunion to honor the station's ret topper, Ben Gimbel, tonight (Wed.) in Philly. Some of the ex-staffers go back to 1930.

Group includes Mary Lock

Group includes Marx Loeb, NBC-TV producer; Gordon Gray, prexy of WTVK-TV, Utica, and onetime RKO Gen-Utica, and onetime RKO General v.p. in charge of WORTV, N.Y.; John Facenda, Philly tr commentator; James Quirk, publisher of TV Guide, and Murray Arnold, manager of WPEN. Cochairmen of the dinner committee a re Jack Dash, v.p. of the Gresh & Kranner agency in Philly, and William A. (Billy) Banks, prexy of WHAT.

Philadelphia.

How about that?

How about that?
How can I write a piece about the old, old days of broadcasting ... go back 25 or 30 years, and I could you know ... I do go back that far ... when such an exciting thing as the above happened only about a month ago. So, at the risk of being thought a big fat egotist here goes here goes.

I want to tell about the greatest event that's happened to me in all the years I've been in the radio

-AND THE GREEN GRASS GROWS ALL AROUND

By SHERWOOD SCHWARTZ

Like any other aspirin-filled member of the Writers Guild of America, I am the first to admit that making a living at the typewriter is the most difficult of all forms of employment. This particular economic desert is covered with the bleached bones of those who try in vain to find an oasis. In the entire business spectrum the job of rearranging letters of the alphabet in humorous or dramatic combinations is undoubtedly the hardest task in the world. Any other method of making a living is easy by comparison.

That's why I, like any other sensible writer, look to these greener fields to make my life easier.

fields to make my life easier.

For instance, some years ago, I got in on the ground floor of a fantastic new invention. It was a revolutionary washday product called "Smooth" which did away with soaping, starching, wasing, ironing, and all other forms of drudgery connected with washing and ironing clothes. "Smooth" came in a plastic pellet which contained exactly the right amount of chemical for one load of clothes in a washing machine. All one had to do was pop a pellet into the wash. It dissolved immediately, and solved every washday problem.

For a rather tidy sum of money I became a partner in this marvelous product. And we would have made a fortune, too. Except that the chemists made a little mistake. The plastic pellet naturally was soluble in water, so it would dissolve in the washing machine. The product itself, "Smooth," was in a water base. As a result, the plastic pellets of "Smooth" dissolved themselves from the inside out instead of from the outside in. Supermarket shelves were wet from coast to coast.

The "Smooth" corporation, like the plastic pellets, dissolved scon thereafter.

And there I was, back at the typewriter.

Until I heard about "Our Fancy."

Our Fancy was a racehorse. She was a daughter of War Knight, winner of the Santa Anita Handicap. What better answer to all economic problems than owning a racehorse that wins hundred thousand dollar races? Quickly I got in on the ground floor. I became a partner in Our Fancy.

When Our Fancy was two years old she didn't win a race. When Our Fancy was three years old she didn't win a race. But when Our Fancy was four years old, things changed: she broke her leg. In fact, she not only broke her leg, she managed to do it in such a way that it wasn't covered by her insurance policy.

And there I was, back at the typewriter.

Until I heard about real estate in Palmdale and Lancaster. This is an area bounded by the Antelope Valley on one side and a good deal of my money on the other.

They were supposed to build factories in that area, and airports, and hundreds of thousands of homes, and I was supposed to triple my investment.

my investment.

Well. I did triple my investment. I lost exactly three times as much as I did on "Smooth" and "Our Fancy" put together.

And there I was, back at the typewriter.

Until I heard about Cottonwood II, a uranium mine. This one I got into below the ground floor—two hundred feet below, where there was a vein of uranium of "incalculable dimensions."

was a vein of uranium of "incalculable dimensions."

Although Roget's Thesaurus doesn't mention it, "incalculable" is a synonym for "non-existent."

And there I was, back at the typewriter.
Then came Lite-A-Pic, a copper picture business in which I became interested. And Read-A-Line, a plastic novelty designed to help read statistics and numbers—like the losses I suffered in Lite-A-Pic.
Over the years I have often wandered into the fertile green fields which surround the difficult rock soil where the writer tills. And on each occasion I have had to thank God for my typewriter. How else can I support all the shrewd investments which make me such easy money?

grads of WIP . . . men who had worked with me during my tenure of office as president and general manager of WIP gathered to give a party at the Barclay Hotel in Philadelphia in my honor . . . and what a party.

event that's happened to me in all the years I've been in the radio biz.

From seven of the United States and from Canada came the old This phonor . . and grades what a party.

The theme for the evening was "pan Gimbel" and pan they did.

James Quirk, publisher of TV Guide (onetime Program Director

of WIP) was toastmaster and Dudley Field Malone was not only turning in his grave, he was a whirling dervish. Quitk was superb. John Hays, president of the Broadcasting Division of WTOP Washington, D.C. also, radio and ty Consultant to Lyndon past Program Director of WIP. . . John Hays that is, not Lyndon Johnsen) was at his wittiest when he told how he once tried to get a rase out of me. Then there was Raif & Brent, President of WRUL who was for nine years Vice President and Director of Sales at WIP; who did some cutting that was funny, funny, funny, funny, funny, funny funny.

From way out west came Ed Wallis, General Menager of the Westinghouse Station in Port Wayne (once Promotion Director at WIP). he had some beauty but comical stuff to give with.

Another guy who travided far to he with its was San Ular.

but comical stuff to give with.

Another guy who traveled far to be with us was Sam Blar, Canadian representative of Someon Magazine concitine Will Promotion boss)...came all the lay from Toronto. Then there was Amurray Arnold. Station Manneer of WPEN (who was also the a WIP Program Director ... is in, we sure had a helival let of CmF who did a fine job of bibling.

From New York come when

From New York came stark Loeb, Executive Producer of NE's "Monitor" and Perry Ba con. La-tional TV Sales Manager of West-inghouse Broadcasting Co

inghouse Broadcasting Co
Jack Dash, a partner in Gresh &
Kramer concline WIP sales and,
did a fantastic job of introducing
all of the over 60 guest by ning
without a note and Billy Lossell
now owner of the successful action
station WHAT, made the presentation of a beautiful silver picture
frame to me and was real framy
about it too.

Of course all the mass fam.

Of course, all the curs from Philadelphia, New Jersey and environs were there to make up the over 60 alumni who showed



JACKSON BECK

Announcer Radio

announcer Actor Narrator
ladio TV Films

IUdson 2-88ed
Representative: Marjerle Merrow
Parameunt Trente Finding, New York

(Pres., National Academy of Television Arts and Sciences)

Feeding the image has been the devoted work of the National Trustees, the Chapter Governors

An image is an ephemeral, to achievements in the most imwratin-like thing. It is skeleton portant medium of mass communi(often rattling, shadow invariably grey, and in our business) often hot air. The image of an Academy, in dictionary terms, conjures up all of these things: "1. a secondary school esp. a private one. 2. a school for instruction in a particular art or science: a military academy. 3. an association or institution for the promotion of interature, science or art: the Academy of Arts and Letters." Yet group the many into broad areas this image fails to define itself until the "responsible parties" give it substance.

Feeding the image has been the devoted work of the National An image is an ephemeral, to achievements in the most im-

The latter course has proved, in



RALPH CAMARGO ANNOUNCER—ACTOR— NARRATOR

Registry JU 2-8800

Feeding the image has been the devoted work of the National Arademy of Telein the Chapter Governors of the National Arademy of Telein begunning in 1947 in Los Angeles, the Chapter Governors of the National Arademy of Telein begunning in 1947 in Los Angeles, the Chapter Governors of the National Arademy of Telein begunning in 1947 in Los Angeles, the Chapter Governors of the Chapter Governors of the National Arademy of Telein begunning in 1947 in Los Angeles, the Chapter Governors of the National Arademy of Telein begunning in 1947 in Los Angeles, the Chapter Governors of the Chapter of the National Arademy of Telein through our founding of the Angeles, the Chapter Governors of the Chapter of the Chapter

now constitute the National Academy, and in the many more which will be formed as the need is felt and as our strength enables us to support them, we conduct regular informational services calculated to broaden the horizons of our members, to increase and strengthen their knowledge of their own and others' creative functions in television. We have Forum Series where we discuss the development of educational tv, the influence of television on politics, an ideal programming schedule, the political and social rights of performers, writers, etc. We have regular membership meetings which serve as writers, etc. We have regular membership meetings which serve as a platform for the policy proclamations of network leaders, government officials influential in communications and others. We are conducting workshops to discover and develop new talents and techniques of performance, writing, directing and all of the other facets of production. That's all fine, you say, but isn't it kind of "inside"?

Let us study our sphere of in-

service and the salute to many successful activities and projects. In seven Chapter cities which now constitute the National Acad-Radio Free Europe

Frankfurt.
The director of Radio Free Europe, which has its headquarters in Munich, and two of his officials have resigned in a disagreement with the group's world headquarters, the Free Europe Committee in New York City.

Chief Erik Hazelbass

Chief Erik Hazelhoff and his two assistants, Charles J. McNeill, as-sistant director of administration and David J. Penn, assistant direcand David J. Penn, assistant direc-tor for policy, announced their resignations as a protest concern-ing the appointment of Oswald Kostra to be chief of the Czech-oslovakian desk in the RFE operation.

tion.

Eighteen editors who work in the Czech desk opposed the appointment of Kostra to the top spot, and submitted a plea for his resignation. The editors were given 24 hours to withdraw their protest and were fred when they refused. The group then enlisted the help of the New York office, which reinstated them.

The group accused Kostra of permitting intrigue and denunciation, and of not being sufficiently firm toward anti-Semitle incidents, according to their charges, which

OBEDIENCE: "Go and tell your mother to buy you

3. OBEDIENCE: "Go and tell your mother to buy you an Idio-Toy."

4. PROMPTESS: "Some day we're going to have it out, stranger" "What's the matter with nove?"

5. MERCY: "The video portion of this program has been temporarily interrupted."

6. OPTIMISM: "We'll be seeing you at the same time at the same place next week."

7. TRUSTWORTHINESS: "I Kid You Not."

8. GOOD GRAMMAR: "Who Do You Trust?"

9. HOSPITALITY: Sinatra's return visit to Dean Martin on the Bob Hope Visits Dean Martin's Sinatra Return Visit Show.

10. INDUSTRY: "I Led Three Lives."
11. CANDOR: "I'm a big star from Hollywood and look
11. CANDOR: "I'm a big star from Hollywood and look
12. Our daily Slow-Baked-

at my arm pit."

12. RELIGION: "Give us this day our daily Slow-Baked-Vitamin-Enriched Golden Brown Bread"

13. EASING THE LIFE OF SILUT-INS: "Warden, may I stay up to watch TV tonight? My crime is being reenacted."

14. FREEDOM OF SPEECH: "The opinions expressed on this program are not necessarily condoned by the management of this station—or even understood by them."

15. THE ONE-WORLD OUTLOOK: "We have just received a bulletin of earth-shattering importance to all of mankind—but first, a word from our sponsor."

Yeh, Let's Have Culture

"Bertrand Russell and the Three Stooges."

"Bertrand Russell and the Three Stooges." The theory of hydrodynamics could be explained with bellylaushs by the 'seltzer in the puss' bit. Newton's theory of gravitation could be demonstrated by Larry in a series of pratfalls. An irresistible force against an immovable body could be illustrated by 'the fingers in the eyes.'

"In our new western 'Gunshnook,' most of the action will take place in a library instead of a saloon. The two bushwackers 'to be played by Dr. Baxter and Steve Allen hold up a stagecoach which carries a shipment of encyclopedias instead of gold. The driver is shot in the head and when Doc has to extract the bullet from his brain, instead of doing it with a slug of whiskey and two chop sticks, we'll insert a stock shot of a brain operation from 'Medic.' The big fight scene will take place in the library. Matt Killein, the sheriff, gets into a hot argument with 'Medic.' The big fight scene will take place in the library. Matt Killein, the sheriff, gets into a hot argument with the two bushwackers on the philosophy of Nietzsche. In the brawl that follows, Matt is saved when a bullet from Dr. Baxter's gun is deflected by his Phi Beta Kappa key. The baddies come uprance when a set of encyclopedias falls on their heads.

*Director has since resigned and is now selling jujubes for a confectionary outfit.

Oh, Pshaw!

ested . . . that's a great switch, especially if we can get Christine to play it . . . oh, she's rot a transvestite . . . that's too bad! So, what happens next? . . . Yeah, she

kind.

"Look, Georgie, I'm going to have to give it to you straight. We have this hibachi sponsor, and I sort of imagine he'd crawl it we burned a saint on his time. Got anything cise?... Go on, I'm listening... what year." A. D. 31,820? "You're pretty far out, boy... there are these big eggs, yeah... they do what?... ha'ch people who are full-grown? I like it, personally, but we've got this client who's up to his navel with competitors talking about the 70c spread... and then you come along and want us to louse up his egg route too?"

but we've got rus chem who's up.

competitors talking about the 70c spread — and then
you come along and want us to louse up his egg route
to?

"What else is lying around on your desk? A romance,
maybe? . . Sounds good . . a peasant gul and a soldier
. . no kidding? In her bedroom? . . And he hates war?
Well, F.D.R. got away with it, why can't we?
What? Now you're losing me again, Georgie-Porgie .
. . Sure I's a great gag, might even make a good musical, but we have whitman's, Reminatou-Rand and the
Pentagon buying time. Sorry, George.
"You just don't seem to sense the image our medium
wants to establish. We have to hit the mass market.
. . Oh, you think you have an alistime hit under any
conditions" Well, spill it. I'm listening ... go on . . .
yeah, she's a flower-girl . . un-hun, and what does he
"do? . . he's a speech expert . . and she has a daddy
who boozes . . you're out of your mind. George, It'll
never catch on! Are you sure you thought it up and
not the CBS crowd?
"Well, try us again sometime. If you only had a
Western . . what, you do? . . . Now you're talking. That's
what this industry wants and needs a new kind of
Western . . wait'll I hear about yours? Fire away . .
you say there's this Blanco feller . . he's the hero . .
they're gonna string him up . . I like that . . . good

all. Every.—the climax of many hours of Internations conflict... what's he done? Oh, no. We can't take that. The hero is never a horse-thief?

"Oh. I see. You say this really is a new kind of Western? The hero's got a brother, a pillar of the Church... that's fine... wow, what a scene... brother face-to-face with brother in a kangaroo court... go on ... so he stole the minister's horse... hell, that ain't stealing if it's all in the family! I like this. What happens next?... What? Oh. come off it. Georgie, you're teasing me ... you say the minister what? ... Hah-hah-hah! You say he runs a saloon. Yeah, and the star witness what?... Hah-hah-hah. She's a hustler? Sounds like a typical Merrick show ... she what with the sheriff? And his brother? And every able-bodied man; in town? Even if the audience would believe it. George, we've sold Planned Parenthood on a heck of a good coast-to-coast schedule. Well, thanks for the call. What did you say your last name was?

"Hello, operator? Operator? ... We were cut off ... what do you mean he hung up? No two-bit hack is going to say "Oh. Pshaw!" to me and get away with it. Get off the line, honey. I want to flash my secretary ... Hello ... Miss Harlow, if a bushy-bearded scenario writer named George who talks with an Irish lift ever comes around here, throw him out! Now, call the Italian Riviera for me and get hold of Tennessee. If he's finished his bayou-country adaptation of 'Little Women' we ought to have a natural for our next spectacular.

"You what? ... Say that again, Miss Harlow. You don't think it's such a good idea? Why not? ... Oh, my God! I forgot the Mattress Makers Association was going to sponsor it. Well, a guy just can't win these days! He just can't win!"

"HE HANGS UP AND GOES IN SEARCH OF THE NEAREST HEADACHE REMEDY.

THE DEFENSE RESTS

By SAM LEVENSON.

As a rebuttal to the contention that television has done nothing to raise the moral level of American life I should like to point up the areas in which the great new medium has emphasized the virtues we all hold dear.

Since the industry is too modest to credit itself publicly for its achievements in the uplifting of mankind I take it upon myself to indicate how subtly, through indirection, subliminally, through emotional suggestion, moral values are established in the mind of the unsuspecting viewer who turns off his set at the end of the day a better human being.

I offer here a partial list of virtues and the words, situations, or shows which promote these virtues.

1. HELPFULNESS: "They went that away."
2. PERSEVERANCE: Another Evening With Fred

Astaire.

How Free Is TV?

Frustrations of One Setowner's Experiences-Service (?) Contracts

By THYRA SAMTER WINSLOW

It is, not when you consider the sets and the repair jobs. Oh, I know the repair racket has supposedly gone out—and the services are sup-posedly legitimate. But are they?

to make a million dollars, I'll tell them how to do it. And wouldn't I, without any money at all, give advice, for free, on how to make a million! It's simple. Here it is, in 10 words: manufacture a cabinet that brings the screen to eye

net that brings the screen to eye level.

Cabinets, for both black and white and color, get more elaborate each year. And the screen is so low, that in their own picture publicity, they show the young folks sitting on the floor in order to get a decent viewing. And no wonder adults complain and say they can't watch television for any length of time without getting a headache. Maybe it's the picture itself—but I'm inclined to think it's the fact that, with the average set, you have to look down to see anything at all. I asked a couple of men who manufacture cabinets and the answer was always the same: the cabinet would be so ugly if the screen were higher. I don't believe it would. Build a couple of bookshelves below the machine. If a family or one person—doesn't own cnough books to fill two shelves below a television cabinet they shouldn't be allowed to watch television, anyhow.

A great many people have their

to watch television, anyhow.

A great many people have their sets built into a wall. My own set—eyelevel, is built into a bookshelf, with books above, below and on both sides—but then I learned to read as a child. The average person doesn't have or doesn't like a built-in set. Why not build cabinets, either with legs or shelves below, so that the screen is at eye level for adults? Maybe parents would get two sets—more millions, with one set either adjustable or for the eye-level of youngsters. It's an idea, anyhow.

Now for the racket. It flourished

It's an idea, anyhow.

Now for the racket. It flourished years ago, I know. And if it isn't existing, now, there is something so close to it that it will do very well until a real racket comes along. I've asked a lot of people and have received very similar answers. Several people told me they've given up their sets because they couldn't afford the upkeep. Most of these companies I'm referring to have service contracts, and you pay in advance, so they have you where they want you, right from the start.

Six years ago I bought a wonderyears ago, I know. And if it isn't this time so I paid for the call.

existing, now, there is something so close to it that it will do very well until a real racket comes along. I've asked a lot of people and have received very similar answers. Several people told me they've given up their sets because they couldn't afford the upkeep. Most of these companies I'm referring to have service contracts, and you pay in advance, so they have you where they want you, right from the start.

Six years ago I bought a wonderful television set. Nothing ever went wrong with it. I had no service contracts. But then, you don't have service contracts on auto-

Is tv really free? I don't think its, not when you consider the sets and the repair jobs. Oh, I know the epair racket has supposedly gone ut—and the services are supposedly legitimate. But are they? First, the sets. If a firm wants to make a million dollars, I'll tell hem how to do it. And wouldn't I, improved the set was to brink in programs too well. Somistake No. 1—taking advantage of the guarantee, I saw a service man. man.

man.

He studied the set and decided that the location was so bad I'd need an outside antenna. I must have been less than half-witted. I'd moved into a hotel. There was only one antenna on the roof—and it wasn't used! And every room had a television set! But I let the man passes and me to nay nearly \$80 for It wasn't used! And every room had a television set! But I let the man persuade me to pay nearly \$80 for, an outside antenna. The reception was pretty good. I discovered later, that everyone else in the building got as good or better reception with rabbit ears. Oh, yes, I had rabbit ears with my set. Two men installed the roof antenna. And as they were leaving, one of the men installed it along." He picked up the rabbit ears, and they both started to walk away.

"What if I ever need it?" I asked. After all, they were my rabbit ears.

"Useless!" said the man. "If you ever move and want 'em, we'll get you a set." My rabbit ears disappeared.

you a set." My rabbit ears disappeared.

Coupon Clipping

Each year, since then, I've had a contract. You pay for the contract and get coupons. After you've used those, you pay \$5.95 for a visit. One year I paid \$80—but that was five years ago—and with five coupons. I used 12 extra ones, as nearly as I can figure out. Three years ago I paid \$34.95—got one coupon and used five more during the year. Two years ago I paid \$80 and got 5 coupons, with the preferred rate of \$5.95 for additional calls. I used the coupons pretty rapidly—and began on the preferred calls. Three went for the same sound tube. "If it breaks tagain, we'll replace it free," I was told. It broke again—but another tube needed replacing, I was told, his time so I paid for the call.

I went to Europe, I called, asked for the manager, and asked if my



JULIA MEADE



JOE FRANKLIN

"Memory Lane"
Monday thru Friday, 9:30-10:30 a.m.
WABC-TV, New York
Golden Age Films Inc.
WI 7-2517

It's Not Where You Make Them, **But Simply How**

By BOB CHANDLER

By BOB CHANDLER

'Taint where you make 'em, but what you make. That's the sum and substance of the television myth of the 'made in Hollywood' label as applied to telefilms and occasionally live programming.

General impression of the hidebound New Yorker is that Hollywood's telefilm industry, and for that matter a good part of the live setup at the networks, is composed of a group of tasteless lunkheads who grind 'em out as fast as they can get the product off the beltline. To one such Gothamschooled reporter with a two-year Coast residency behind him it just isn't so.

There's no shortage of talented.

Thurber's "One Is a Wanderer," and others in the dramatic genre.

The principal trouble with the Hollywood tag is that it's necessarily the "factory" of the industry, the place where the bulk of the day-in, day-out programming is created. And what is restricting is that such bulk programming is necessarily format programming, which is to say that Hollywood in any given year is going to have to turn out X number of westerns, Y number of situation comedies and Z number of whodunits. Hollywood has the equipment, so it gets the job.

And the job is a confining, restrictive one. Once over the premise of any series, how creative can you get? If the premise, the casting and the writing are tasteful and sound, then such good situation comeddes as "Father Knows Best" and the Danny Thomas show, or westerns like "Gunsmoke," "Maverick" and "Riffeman" emerge. If they're not, then comes the dreadful flops that disappear after 13 or 26 weeks to be replaced, more often than not, by more flops.

But the point is that the "made

more flops.

But the point is that the "made in Hollywood" tag and the invidiousness attached to it can't be generalized. It's a pervading condition due to the fact that Hollywood's gotta come up with bulk programming. But it has its notable exceptions, and it boils down to the question of what kind of programming d'ya mean? If it's a question of formula siuff, sure, but where else can it be turned out in the volume required by the monster?

Meanwhile, though, there are plenty of talented producers, directors and writers trying their darndest to turn out the best they've got, which is considerable, and when the networks and agencies put their respective feet down in a demand for more excitement and less uniformity in filmed product, these laborers in the celluloid vineyard will be the first to shout Amen. But the point is that the "made

VIEWERS NEED A HIGHER STANDARD OF LIVING, TOO

By ROBERT SAUDEK

By ROBE
"There is this biology professor and he shouts 'jump' to
a frog and the little rascal
hits the air on the double.
Then the prof turns to his
students and notes: 'Now,
watch what happens when I
cut the frog's hind legs off.'
This is done with dispatch,
the professor again yells
'jump,' but the frog doesn't
budge. 'Ah,' says the pedagog,
'You see, when I server his hind
legs he can no longer hear
me.'"

Recounted over multiple mar tinis, this anecdote gets a laugh on Madison Ave, and elsewhere, but, actually, it's not so funny. For exardiany, for so to so fundy. For example, if you're smoking more and enjoying it less what are you urged to do? Not smoke less and enjoy it more. Hardly, Just try another brand.

If it is agreed that there are too If it is agreed that there are too many westerns on television, is the solution more westerns? If the sight and sound medium is sated with bread and butter programming, do we need more starchy, vapid situation comedies and similar filmed trivia? Well, homeopathy may have its place in the annals of medicine but for television programming it is not the solution. So what do we do?

Well, first, we ask another question. What single phrase in the English language has done more to denigrate video than any other? It is the silky exhortation: "Give the people what they want."

people what they want."

Now, like it or not, this justification of today's television has incredible vitality. People have attacked it on many different
grounds but it never seems to come
unstuck. Now, once again, let's try
to dislodge it by applying its preservation-of-the-status-quo rationale to fields of endeavor other than
ty

isn't so.

There's no shortage of talented, sensitive and creative people here, though they're not always in the right positions. The "Playhouse 90" standouts, the Dinah Shore. Fred Astaire, Bing Crosby and Frank Sinatra specials prove the point. Nor is the telefilm end arid, what with such cases as some of the "Uniouchables" segments, an occasional "GE Theatre" like James Thurber's "One Is a Wanderer," and others in the dramatic genre. The principal trouble with the Hollywood tag is that it's necessarily the "factory" of the industry, the place where the bulk of the day-in, day-out programming is created. And what is restricting is that such bulk programming is necessarily format programming is necessarily format programming which is to say that Hollywood in any given year is going to have to turn out X number of divide ourselves between two westerns, Y number of situation [10]. Take housing, for example. What happens when you give the people "Take housing, for example. What happens when you give the people what they want in the way of housens, in the Losviet Union, the popular in the Soviet Union, the p

"It really doesn't matter," the Russian replied. "You and your wife might occupy one room and your five boys and girls could sleep

together in the other room. Or you could divide up four and three. Or even six and one. Some people reserve one room as a living room. In that arrangement all seven sleep in the other room."

in the other room."

So I ask myself the question-Is this giving the Russians what they want? The answer is yes. As long as most Russians do not stray very far west of the Volga they have no reason not to be satisfied with what Big Brother is giving them. How many Americans are likely to defend this scheme for giving the people what they want? Few indeed, I'm sure. But why not?

In One Word-Freedom

In One Word—Freedom

Because we have freedom, Freedom has afforded us an ever higher standard of living, something the Russians do not even comprehend. The key to the situation is America's ever rising standard of living. We preach it to the world and we practice what we preach: only in a free country can the people's lot be improved. Only in a free country does the icebox give way to the refrigerator and the spring-house yield to the deep freeze. We Americans hold to the tradition of being hard to satisfy. There is no such thing as giving us what we want-a placator, a pacifier, because somethow we can always see something better ahead, and we want it, and we get it.

Raise the standard of living—

Raise the standard of living — that is the battle cry of freedom. To the manufacturer of automobiles mat is the nature cry of freedom. To the manufacturer of autonobiles as to the maker of refrigerators we ask: "Yes, but what have you done for us lately?" So, then, people do not in fact want what they wants something new and they want something better. So, is this lusty and vital national characteristic to be denied to the potentially great medium of television? Is a higher standard of living never to be realized by television? So far, with 12 years of television behind us. I look around me and ask myself: "When are WE going to unveil a new model? Where is OUR power steering? OUR rack building materials." OUR radical design? Never mind what the people want; they

terials? OUR radical design? Never nind what the people want: they wanted piston engines until the jets came along. Where are all the fresh ideas of television that will make the audience dissatisfied with what they've got?

There is a breed of barzain-basement intellectuals which tells us to look abroad for our inspiration. It is probably the group that would have us trade in our Constitution for a parliamentary scheme of government.

Well, I say to such people that

scheme of government.
Well, I say to such people that
there is no magic in parliamentary
government just because it works
so well in the United Kingdom. It
hasn't done much for France, and
if has been used by the Hitlers,
Mussolinis and Castros to take
dictatorial control of the reins of
government. Similarly, there is no
(Continued on page 125)



HARRY VON ZELL

"CELEBRITY GOLF"
Sundays NBC-TV

A NETWORK IS KNOWN FOR THE CHARACTER IT KEEPS

RADIO-TELEVISION

ity; some, on the other hand, reveil in mimodesty; some indulge in caterwauling and crowing and some in statistics. Every parvenu has his place and his hour, and in time, hopefully, he abandons the toothpick, no longer drinks his fingerbowl and, as Victor Borge says, remembers to close his open end. Noblesse oblige.

Character in a network, is made up of many parts. It is made up of management and men, purpose and direction, responsibility and resources. There are tides and cycles that may, on occasion, shadow the main trends and major objectives. nam trends and major objectives.

At NBC the major objective is to provide a national television servete that brings to the whole problem and to its manu parts a diverse schedule of entertainment and in-

We want to satisfy the public's desire for entertainment; we also want to stimulate the public to greater interest in the art forms and to create an atmosphere of intellectual ferment.

fermation.

What is the NBC Television Network? It is an instrument that homes a regular schedule—from six in the morning to one the next say in the months to one the heaver e-of creat variety; from the charm of Shari Lewis to the whimsy of Altried Hitchecock, from the en-clamment of Shirley Temple to the Call of Borts Karloff, from the excitment of "Wagon Train" to exettement of "Wagon Train" to the marie of Perry Como, from the extracte of Loretta Young to the less of Dinah Shore, from the tensor, of "Price Is Right" to the gettes of Groucho Marx NBC itams, lectures of collegiate statues, news and provocative commentary, interviews, discussions and debates on national and international issues; great sporting e into religious views and inspirational sermons and nuisic concerts contact religious views and inspira-tional sermions and music connects and ballet where would distin-guished artists perform, plus a world famed English speaking treat company, plus the myriad appeals of "Omnibus," plus grat treatre from Hallmark, Purex, Fow themical and Equitable, plus to constanding variety specials of each war-headlined by Bob Hope, I can Martin, Jack Benny, Mitri Gaynor, Mary Martin, Art Carney, and many others, And acting as the rations bookends to this great placy of stars and personalities, tents and terments are the colossi of Gartoway and Paar—each en-compassing within his own orbit a complete television service of his sermons and music; concerts compassing within his own orbit a complete television service of his cun!

Character, as we said, is made Character, as we said, is made up of many parts—it is a reflection of management and men. It is no accident that Huntley and Brinkley climaxed a four-year dive to win new character for NBC, for behind Huntley and Brinkley were McAndrew and Goodman—knowledgeable and professional, and behind them were Sarnoff and Kintner, who gave the news drive, purpose and objectives.

We are all, to varying degrees, 90 minutes of glorious and historiguity of pride. Some cloak it in an edesty and in the quiet duly perfect manter of the "Project 20" of Christ" represent two of the most recent of the "Project 20" fermance of duty and responsibilities, some, on the other hand, revel som ahead will be a whole new in mimodesty; some indulge in caterwauling and crowing and some in statistics. Every partenulas his place and his hour, and in the story of the Glamor Chril" to toothpick, no longer drinks his fingerbowl and, as Victor Borge says, remembers to close his open end. Noblesse oblige.

duction,
Dick Linkroum's Special Unit Dick Linkroum's Special Unit has also been girding for the future. With Richard Halliday, Linkroum produced the finest production of "Peter Pan," starring Mary Martin, in tv history. Now his unit is at work producing Life's gigantic 90-minute 25th anniversary show, readying the "TV Guide Awards" and the Emmys, in pre-production on tentatively titled "35 Years of Broadcasting"—an entertaintion on tentatively fitted 35 Years
of Broadcasting"—an entertainment cavalcade of the broadcast
medium—and "Broadway—The
Story of a Street," getting set to
launch the next Robert Alan Aurthur-Purex production, "Giuliano,"
of the Europe Purpose Purpo thur-Purex production, "Giuliano," and the Eugene Burr productions of "Love Story" with Janet Blair —live-on-tape dramatic Specials being produced in New York, and preparing for the next season NBC's own great renaissance in live-on-tape dramatic Specials with storics by Somerset Maugham, Daphne duMaurier, Robert Nathan, J. P. Marquand already set.

And in davtime—where as in

Daphne duMaurier. Robert Nathan, J. P. Marquand already set.

And in daytime—where as in news, sports, public affairs, specials, and Special Projects, NBC is the number one network in size and quality. Bob Aaron and Roger Gimbel are busy preparing specials devoted wholly to entertainment and other specials geared to the woman in the house. Two major projects, "The Seven Ages of Man" and "Taboo" are now in preparation for next season, plus a series of entertaining holiday Specials, And, at night, Felix Jackson on the west coast and Eugene Burn on the east, are readving new NBC properties—conceived by and produced by NBC creative personnel, Joining David Dortort's "Bonanza."

Joe Dakow's "Outlaws," Bill Brown's "Shirley Temple Show." soon will come Frank Telford's "The Americans"—the first network series dealing with the period of the Civil War. Telford, who developed "Outlaw," has spent a year leadying this challencing and autlentic hour. And coming up for the 1961 season will be Jack Eman-



MIMI BENZELL

Contact
WALTER GOULD
609 Fifth Avenue, New York
PL 2-3920

nel's "The Big Tent" with second uel's "The Big Tent" with second unit work already in progress, and Preston Wood's "Portofino." These house-developed programs together with the productions from the best producers and producing organizations on both coasts, will add to the variety, the scope, and the quality of NBC nighttime entertainment.

the quality of NBC nighttime entertainment.

Purpose and direction make up part of the NBC character—to provide the finest in entertainment and information, to be fully responsible for what goes over our facilities, to back it up financially and with responsible personnel, and to utilize the talents of cutstanding people like Robert Saudek, George Schaefer, Hubbell Robinson, Mildred Alberg, Robert Alan Aurthur, Fielder Cook, Richard Halliday, Robert Maxwell, Tom McDermott, Alan Miller, Mark Goodeon, Bill Todman, Nick Vanoff, Bob Finkel, Henry Jaffe, Nat Holt, Lou Edelman, Paul Monash, with our own creative talent—Bill Asher, David Dortort, Hal Kemp, Frank Telford, Felix Jackson, Joe Dakow, Barry Shear, Dean Whitmore, George Schlatter, Jack Dorehue, David Tebet, Terry Lewis, Ross Donaldson, and many many others.

Just A Couple Of Cutups

By HUGH WEDLOCK & HOWARD SNYDER Many years ago, a very good the added words: "Limit, 3 friend of ours was a booking agent glasses." for the RKO Theatres. His name for the RKO Theatres. His name is Bernie Bernard and he had quite a sense of humor. There was an orange-drink stand across the street from the RKO Orpheum and a large sign over it read, "Orange juice—all you can drink for 10c." One week an act was for 10c." One week an act was hooked into the Ornheum a fellow the call from my mother, "Hughie, how come I haren't heard hooked into the Ornheum a fellow the call from my mother, "Hughie, how come I haren't heard hooked into the Ornheum a fellow the ornheum as fellow the ornheum Sampla, and kintner, who gave the raw of kintner, who gave the raw drive, purpose and objective that has led to SEO superior street from the RKO Orphem speared vacations and we didn't see each other for about two face that has led to SEO superior speared to SEO superior power of NEC's Public Affairs the power of NEC's Public Affairs to to to." One week an act was plone all you can drink prove of NEC's Public Affairs the powerful new thrusts in the daytime, with new dimensions that bring the leaders of the work with powerful new thrusts and that has crystalized into the White Papers and that has crystalized into the White Papers are unquested in the White Papers are unquested in

Coauthorship

WHY DON'T YOU GO ON THE JACK PAAR SHOW?

work of mine, entitled: "How to Run a Million into a Shoestring."

The book, a paperback satire on some of the more popular how-to volumes, is illustrated by R. Tay-lor, the cartoonist, and may be obtained wherever sodas, aspirins and collapsible umbrellas are dispensed. The price is a slug and a half per copy. I mention the exact cost not, as you may suspect, to stimulate sales, but to demonstrate—to my satisfaction if not yours—that this is something of a Quality Product. Product.

that this is something or a quality Product.

Look at it this way. You can buy 500 paperback pages of Hemingway, O'Hara, Wouk, Milton, Shakespeare, Rona Jaffe, for around four bits. That's something like 10 pages for a cent, My book, at 126 pages for \$1.50, averages out at a little under a cent and a fifth a page, or 10 pages for 12c.

However, I am not going to belabor the snob appeal aspect of my baby. Nor am I about to enter on a discussion of the economics of the publishing industry, a subject in which I could hold you spell-bound for hours; if I cared to. No, my purpose is to explore a question that I know is vexing all of you.

Why don't I go on the Jack Paar show

Well now. Frankly, I'm glad the question has been finally dragged out of the shadows and brought into the light of day. And I'm going to answer it as frankly as it is in my power to do.

I honestly don't know. But I do know one thing. It isn't because I haven't been asked.

I was first invited to do a clever, amusing little sketch with Jack by a chap—insurance man. I think he was—whom I met at a cocktail party on New Year's afternoon of 1960. At that time the ink had hardly dried on the contract and the book was less than one-third written, but this fellow really had faith in me.

It seems he was a bosom friend of one of the leading disk jockeys of Chillicothe, O., and this deejay, as he slangily referred to him, was one of Paar's most intimate friends.

"I've actually been with Charlie." "Tve actually been with Charlie." in what friend said, neatly snatching a highball out of a passing woman's hand, "when he talked to Paar long distance and he was telling Jack what was wrong with the show and stuff like that. I understand Paar calls him every week for criticism."

Transcer Takes Poll

Well, it went on like that for a while and he was feeding me some of the enormously funny lines Jack and I were to flip back and forth. I distinctly rennember, the fellow said: "Now, look here, when your book comes out, be sure to lemme know right away. I'll get a hold of Charlie and you're in. You and Jack'll go great together." I'm afraid I must have lost his card, or maybe he forgot to give it to me. Anyway, I haven't been able to contact this fellow. If he reads this and if he is still friends with that Chillicothe disk jockey, will he please give me a buzz? Thanks.

Another Booster Well, it went on like that for a

Last Oct. 21, moaning soft little, for a moment I feared he was gobirth pang moans, G. P. Putnam's ing to take a poke at me. "Dam-Sons, all four or five of them, got together and brought forth a little work of mine, entitled: "How to ing books is a business just like for a moment I feared he was go-ing to take a poke at me. "Dam-mit," he said, "you writers are all alike. You gotta remember writ-ing books is a business just like show business and packing fans for cooling systems. You writers are impractical, you sit and dream all day. Forget your artistic inte-grity:"

I was too cowed to point out that he'd pulled a pip of a non sequitur. Instead, I explained that I didn't have a nickel's worth of artistic integrity, but he was still pretty mad and wouldn't listen.

pretty mad and wouldn't listen.

Later he was nice enough to accept my apology. The way we left it, he was going to watch the book columns of the papers and when he read that my book was being released, he was going to call Paar and set things up for me.

"I got the contacts," he said, "I can get to anybody."

Leynert hell be calling me any

I expect he'll be calling me any

You know, you often hear that New York is a cold town. Every-body's nasty to everybody else, nobody gives a damn for the other fellow, you never know your neigh-bors and all that. Well, by my own personal experience, I can set that

all down as a lie. More often than not, the guys most interested in furthering my career were perfect strangers. Not only that, but they hadn't even read my book and had no intention of reading it. They didn't care if it was good or bad. I was a pal and that's all they needed to know.

that's all they needed to know.

This isn't to say that only strangers have been kind through this, my hour of need. Persons closer to me have tried seriously to help. The girl who shortchanges me at the supermarket, for instance. Only yesterday she said: "I hear you wrote a book. You ought a go on that Paar fellow's show. He's all the time talking about books.

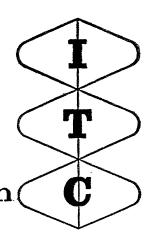
I have also received in itstines.

I have also received invitations, I have also received in itations, formal and informal, to the Faar show from the man who delivers the laundry, the wom n in charge of overdue books at the Mark Twain Library, the boy who brings the papers, the traffic cop and the little old lady who takes the bets for Joe the Bookie.

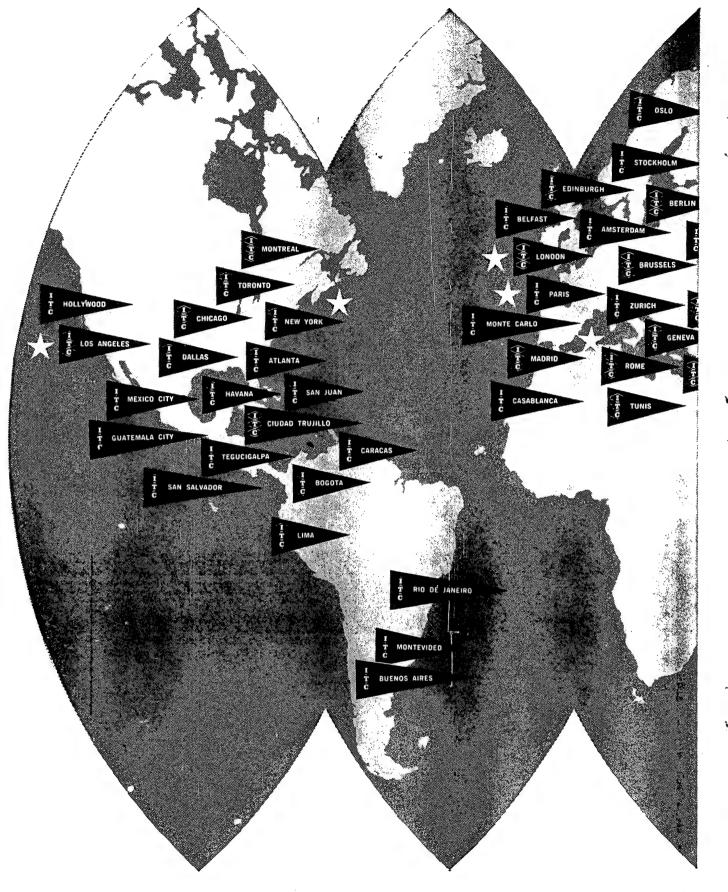
So I guess I'll have to break O.K., Jack. What time do I show up?

To Find Out TV Likes & Dislikes

On the eve of a possible second channel in the state subsidized video setup here, a poll has been taken to try to determine general attitudes of set owners towards ty, their preferences and the standing of tv among its spectators.

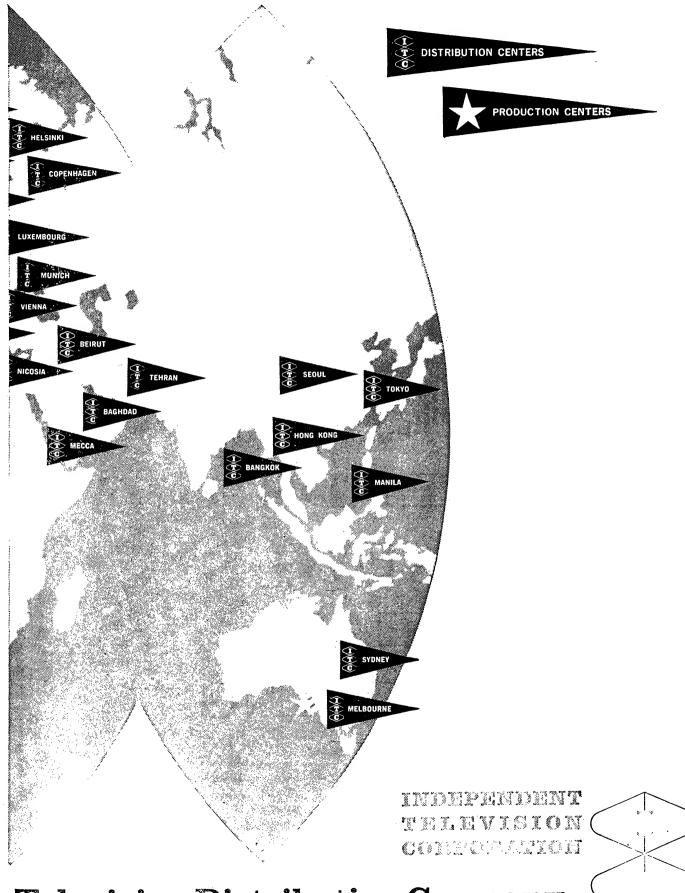


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BBC Hails Its **Objectivity**

By H. CARLETON GREENE

Variety used to call the BBC the "state web." I am very glad that it no longer does so. As an old reporter I am all for accuracy, even in headlines.

Of course Variety shared a mis-

Of course VARIETY shared a mis-conception which seems to be very common in the United States. Ali-stair Cooke once said that Ameri-cans regarded the BBC as a Gov-ernment controlled system, some-thing possibly invented by the tyrant George III.

The BBC does not go back quite as far as that. In fact it came into existence as a public corporation on Jan. 1, 1927—in the reign of George V. There had been a British Broadcasting Co. for four years

before that.

The BBC exists by virtue of a Royal Charter which has to be renewed from time to time. Our present Charter is dated 1st July 1952 and expires on June 30, 1962: it has been announced by the Government that it will be extended to 1964.

tended to 1964.

Apart from its-Charter the BBC also has a license from the Postmaster-General to carry out its operations. The powers of the Government are defined in this license and it is in fact laid down that the Postmaster-General "may Fefrom time to time, by notice in the tender of the corporation to refrain at any specified time, or at all times, from sending any matter, or matter of any class specified in such notice." It is added—and this is a very important point—that the Corporation may announce that such a notice has been given.

At first sight this one clause in most such as the content of the corporation of the corpor

At first sight this one clause in our license may seem to justify all the talk about a "state web" and give the Government of the day an absolute power of veto over BBC programs.

BBC programs.

In fact by one of the paradoxes which make some people compare the British way of life with "Alice Through the Looking-Glass." this clause is one of the great bulwarks of the BBC's independence from Government interference. During the whole history of the Corporation no Government has ever made use of this power of veto in connection with any particular program. For a Government to do so now—and remember that the BBC has a right to announce that such action has been taken—would be a first-class political sensation. It happens very frequently that the Government is asked in Parliament to make use of its powers under to make use of its powers under the license and to order the BBC to withdraw or to put in some item: the answer always is that the BBC has complete freedom in arranging its programs.

In law, it is the Governors of the BC who constitute the Corpora-on. The Governors—there are BBC who constitute the Corporation. The Governors—there are
nine of them including representatives of Scotland, Wales and Northern Ireland—are appointed by the
Queen in Council—that is to say,
by the Government of the day, But
this too does not mean that there is
Government interference with the
conduct of broadcasting. In all
circumstances the members of the
Board act as independent individuals without regard for any political party with which they may happen to be associated. The Board of
Governors deals with major matters of program, administrative, and
financial policy, and the day-to-day
conduct of what goes on in broadcasting is left to the DirectorGeneral and the other Directors
who make up the Board of Management.

Independence From Govt.

The BBC in fact enjoys complete independence from Government— or commercial—interference both or commercial—interference both in program policy and finance. Its financial independence is based on the system of licence fees. Each household with a radio or television receiving set has to pay a radio only license of £1 a year, or a combined license for television and radio of £3 a year (there is an extra fourth bound which the Government takes as a sort of excise duty). What this means is (Continued on page 130)

(Continued on page 130)

Is the Magazine Concept Approach The Inevitable Solution To Good TV?

A few stalwarts see the magazine concept—if it is supported by specific laws on program ratios—as the solution for the present absence of worthy television program material. Though the solution promises to be radical, one feeling is that it is less likely to create total upheaval of tv economics than any of the systems that might evolve if the Government and pressure groups persist against studied medicirity and crass commercialism.

Proposal is relatively simple and relatively easier to consummate than anything else that has come to mind in the last few years. By Government edict, remove entirely from the hands of advertising agencies and their clients the right to decide where their commercials will be carried and, certainly, deprive these same people of any say as to the nature or content of programming for television.

Not because admen are necessarily lacking in taste, but because their first obligation, since they are business men, is to the economic and merchandising needs of their client manufacturers. These have always come before matters of aesthetics, education and information, if, indeed, most advertisers think of them at all.

To assure laissez faire, it should be made illegal—punishable by fine or suspension of all advertising rights—for an agency or advertiser to advise, coerce, or in anyway try to influence the decisions of the men hired to program television.

But this must be accompanied, according to the authors of the plan, by other Federal regulation:

To simplify for networks and stations their duties and obligations to a public that presumably has granted them license to broadcast, allow each of them only 10 hours a week at night what is commonly at present considered "entertainment programming." This applies to the hours between 7:30 and 11 p.m. (prime time). Rest of the time—1412 out of 2412 every week—must, by law, serve primarily as education, information and culture can be defined; they might be made to conform with the popular definitions.

Have the Federal law also stipulate that n

The plan restricts the broadcasters liberties, no doubt about it, but probably it encompasses no greater restrictions than those of the Federally regulated commodities of light, power and private telephone communication. And nobody would be fixing television rates or television production, but only—in broad yet definable terms—tv's

probably it encompasses no greater restrictions than anos. The Federally regulated commodities of light, power and private telephone communication. And nobody would be fixing television rates or television production, but only—in broad yet definable terms—tv's content.

By degrees, the ratio of education, etc., to entertainment should be expanded into the 9 to noon and the 1 p.m. to 6 p.m. periods, where, perhaps, the proportion of entertainment should continue to outweigh the more formidable types of programming. There are good reasons for doing things slowly. The nighttime innovation will undoubtedly hurt television's earning power at first. For several months or maybe a year or more, advertisers, all of whom are cautious by nature, will withdraw some or all of their support until they can see how potent the new system of programming is. They haven't so far in tv history proved themselves avid supporters of culture, education or informational programs and they aren't likely to appreciate having their commercials placed within such shows. Nobody can say if it's true completely, but it has been asserted in minority quarters that the American people will look at anything on television—regardless of what it is. Television is seen by these observers not so much as an escape as a soporific. Should viewers first retreat from the homescreen because all they find there is culture. They will eventually return to television, because, sad as it seems, there is little clse for them to do with their liesure time. "They don't like reading," said one observer, "and they won't go to the movies every night. And conversation is a dead art, or haven't you heard?"

When Is It Culture?

Definitions for education and information are found easily, but culture is another matter. Perhaps the best way to define culture is to say what it is not. This has to be arbitrary, according to the authors of the system. Shakespeare and opera are not culture; they are entertainment. The Elizabethan, Eugene O'Neill too, Verdi and Mozart wrote essen

Judges Set for Monaco's | SEE LIMITED TV International TV Fest

British webs are starting to sit up and take notice of the first international tv festival in Monte Carlo in January, following ar-

FOR L.A. ANGELS

Limited televising of games of the L.A. Angels is in the offing, according to Robert Reynolds, who with Gene Autry and Kenyon Brown have just acquired ownership of the new American League ball club. Radio coverage will be put on a competitive basis. "If another station outbids KMPC (of which he and Autry are largest stockholders) for the radio rights, we would have no alternative but to grant them," Reynolds declared. "We'll need all the money we can get."

No decision on either tv or radio will be made, however, until an

recently said she would like to see the British tv system employed in the United States. The British system is constructed on the magazine concept, which means depriving advertisers of any influence in either program content or placement of their ads in the tv schedule. They go where a network places them. Naturally, the British try to be equitable by rotating clients, so that eventually each of them will have had their blurbs exposed in strong times, as well as the weak.

have had their blurbs exposed in strong times, as well as the weak. But, the CBS executive explained about the time such proposals first became popular here, the magazine concept could not be employed satisfactorily or safely in the United States. There is only one commercial station functioning at any given moment in an English city. Yet there are at least three television outlets working competitively in most American markets. Consequently, the CBS spokesman saud, if advertisers here were not allowed direct program influence, they would still be able to affect an indirect influence on network that no law could change) that could diminish program standards and values even more than they are in the current establishment.

values even more than they are in the current establishment.

There is presently an occasional bright light of a program on one or another of the ABC, CBS or NBC nighttime schedules. Perhaps it is due to the efforts of some rare advertiser more interested in elevating public taste than elevating his sales. Or perhaps he's only interested in raising high his corporate Image.

Still, if no advertiser could pick his program or his precise time period, the CBS source said, then the networks each would clearly try and lower every program between 7:30 and 11 p.m. to meet the most trivial common demoninator of the national mentality, in order to make every single time segment palatable to advertisers. Sponsors would have stopped buying high-rated programs, and would instead soon be buying the highest-rated network. This is the basic reason for establishing ratios.

soon be buying the highest-rated network. This is the basic rea on for establishing ratios.

Under the proposed system the rules would be stringent enough to assure that over half of a network or station's weekly output will be of a nature that program men would find much easier to do well than badly. That is, it's probably harder to make a "See It Now," a "White Paper" or a "Close-Up" fit into a pattern of trivia or violence than it is to try and make it say sometiming in-tractive and important. "Externs lend themselves to blandness, particularly because the advertising agencies can dictate when and how the horo kisses the horse, if he kisses the horse at all; the slightest suggestion of sodomy to Madison Ave., and the gray finnel saiters are likely to rule out the horse entirely.

Burt Burns, a critic for the World-Telegram & San in New York, reiterated an old point at a public forum on Nov. I. He supposed that "nobody starts out to make a bad program." In agreement, others have said that the human mind doesn't work well when it becomes too machiavellian. It's easier to confuse the object and have it backfire when someone starts out to perform a lot function in doing a program on, say, a Presidential campaign or a religious movement.

Viewed as the only alternative less difficult than the implementation of this new more program for the reverse of the string of the part of the program of the string of the part of the part

movement.
Viewed as the only alternative less difficult than the implementation of this new modus operandi for television is to retial status quo, out of which emanate continuing allegations of a stench. True or lake, the allegations of violence, idiocy, disconesty and out out out out of the property of attention viewer and, consequently, a second or third rate outlet for advertising dollars. advertising dollars.

-Then There's Socialization

—Then There's Socialization

But there is a positive consideration: for networkers, it is felt, if they make the change: Simply, they can do the Unings that most of them appear to want to do.

The worst that can hoppen—and it's plants awfal to commercial broadcasters—if no changes occur is that television might be socialized. This is a faint possibility, but it could still happen.

At the same forum attended by Burns of the Tolegiam (Miss Mannes of The Reporter was there, ton) were other profession decides, Robert Paul Smith of Woman's Day, Kay Gardella of the N.Y. Beely News, and Marie Torre of the N.Y. Herald Tribure. Though they from Miss Gardella's "make the network executives re-possible" to Smita's rgive them something good and they'll bet for more", it appeared to the audience that it was so much blue sides, the kirl of heartfeit, useless, recommendations often made by men of good. All. They were useless, according to observers, because they were not specific. Proponents of the magazine concept intorpolating program ratios admit that getting the Government to act on such tadical legal commitments might be as hard to accompli he as a change to socialization, but they also believe that the scheme takes into consideration the needs and desires of many program men at television networks and stations.

The tv critics at the Nov. I meeting seemed aware of their deficiencies in answering the problem, however. "Good entertainment." Smith conceded "is the most difficult thing in the world to do." The Woman's

The tv critics at the Nov. I meeting seemed aware of their decocate as in answering the problem, however. "Good entertainment." Smith conceded, "is the most difficult thing in the world to do." The Woman's Day columnist deplored the state of video, but no also deplored newspapers, magazines, theatre and motion pictures—all for failing to do things well.

Its exponenting the new recommendation for it, its spakesmen don't

In supporting the new recommendation for tr, its spokesmen don't believe necessarily that Government rules will at once elevate tastes and abilities of tr's programming executives, but the executives will have an improved climate in which to function, so that if they do fail to do a fine cultural, educational or informational program, they'll be failing on a higher level.

A number of people support a point made by Miss Gambila—that network executives must stop thinking of tr as a vehicle for enter-tainment. (The Government gave license to be adecasters to program in the public interest, convenience and necessity, and after Miss Gardella had made her remarks, someone offered the reminder that broadcasters 'are meeting the element of convenience by making it easy for viewers to forget through television, but the programs certainly are not necessary. And the people are not often interested, they're just asleep'),

Carlo in January, following arrangements made by the organizers to screen taped programs. Until latterly, a ruling was that entries must be on film. One network which has indicated it's serding a tape is Scottish Television Ltd.

Russia and East Germany have agreed to participated in the fest, panel of judges at which is now almost complete. Representing the U.S. will be Gore Vidal and Merrill Panitt, while Marcel Pagnol and Marcel Achard will attend from France. Others include T. Furuskak, Japanese Ambassador in Paris who before taking up a diplonatic career headed the radio and tv sets up in Japan, and Judith Anderson from Britain.

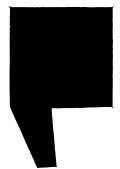
WIN Gene Autry and Kenyon casy for viewers to forget through television, but the programs certainly are not necessary. And the people are not often intere-ted, they're just asleep''.

Carlo in January, following arrangements made by the organizers to sorget through television, but the programs certainly are not necessary. And the people are not often intere-ted, they're just asleep''.

Ciarlo in January, following arrangements made by the organizers to screen taped programs. Until ball club. Radio coverage will be prown have just acquired owners in or necessary. And the people are not often intere-ted, they're just asleep''.

Ciarlo bjections to the proposed system can be seen even from the network executives themselves, on the grounds that the net ork executives alone should be allowed to decide on program tatios. Cityline by law constitute a deprivation of freedom and that the net ork executives alone should be allowed to decide on program tatios. Cityline by law constitute a deprivation of freedom and that the net ork executives alone should be allowed to decide on program tatios. Cityline by law constitute a deprivation of freedom and that the net ork executives alone should be allowed to decide on program tatios. Cityline by law constitute a deprivation of freedom and the tien to read they in the product of the programs all the unknow constitute a deprivation of freedom and t





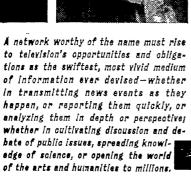


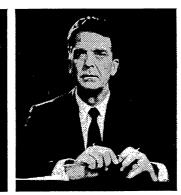












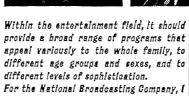












pledge to you there will be no turning aside from the course we have always followed:

the course of trading the medium up_r and enlarging its scope and stature as a full service to the total audience.



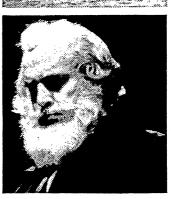






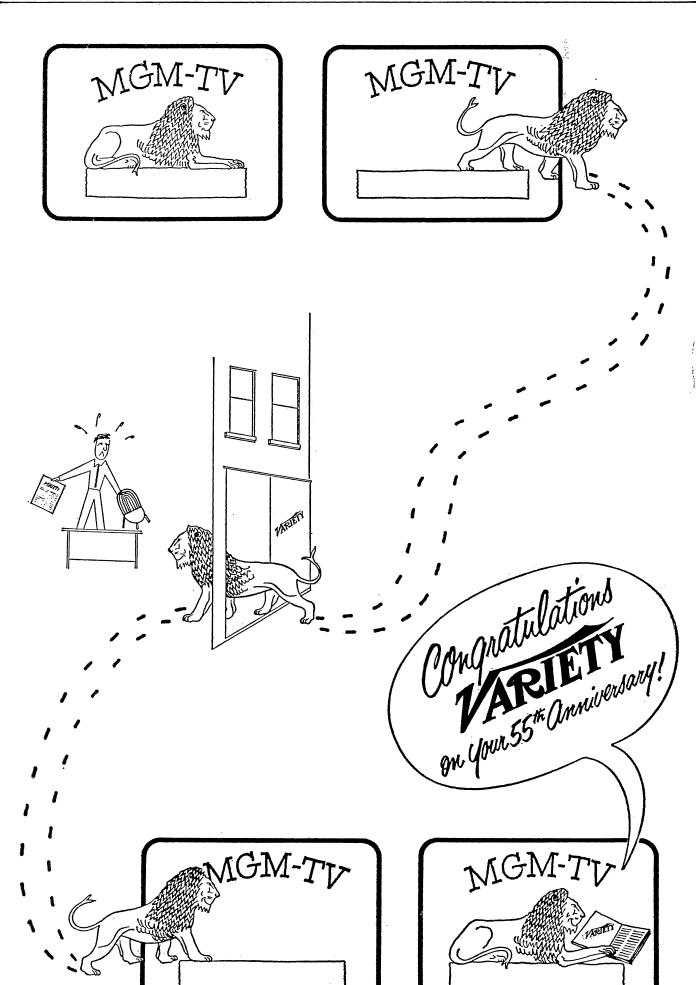












Estimated Weekly Network TV Program Costs

January 4, 1961

Nighttime and Daytime Overall Costs Include: Production Expenses, Actors, Musicians, Writers, Freelance Directors, Set Construction, Royalties, Agency Directors

COSTS DO NOT INCLUDE TIME CHARGES OR COMMERCIALS

Figures Are Net-Including Agency Commission

Agencies listed by initials: Batten, Barton, Durstine & Osborne; Bozell & Jacobs; Benton & Bowles; Campbell Ewald; Campbell Mithun; Carson-Roberts; Cunningham & Walsh; Doherty Clifford, Steers & Shenfield; Doyle, Dane, Bernbach; Dancer, Fitzgerald & Sample; Erwin, Wassy, Ruthrauff & Ryan; Foote, Cone & Belding; Fuller, Smith & Ross; Guild, Bascom & Bonfigli; Knox-Reeves; J. Walter Thompson; Kenyon & Eckhardt; Keyes, Madden & Jones; Lambert & Feseley; Lennen & Newell; McCann-Erickson; Meldrum & Fewsmith; MacManus, John & Adams; Norman, Craig & Kummel; Needham, Louis & Brorby; Ogilvy, Benson & Mather; Reach, McClinton; Sullivan,

PROGRAM About Faces	WORK	2,500	SPONSOR, Participating	AGENCY	PRODUCER . Joe Landis
Adventures of Ozzie and Harriet	O. O.	Per Segment 54.000	Eastman Kodak	JWT	.Ozzie Nelson
			Coca-Cola	. McC-E	
Adventures in Paradise	. ABC	92.000	Cluett, Peabody E. I. DuPont		.William Self
			Liggett & Myers	McC-E	
			Noxzema	Ted Bates	
			J. B. Williams	Parkson JWT	
Alcoa Presents		48.000	Alcoa	. F&S&R	.Collier Young
Alfred Hitchcock Presents All-Star Golf		60.000 22.000	Ford,		
American Bandstand	ABC	2.000	Beechnut-Lifesavers	.Y&R	
	(1	Per Segment	Coty	BBDO DES	
			General Mills	North	
			Hazel Bishop	Stanley	
			Kurlash Lever Noxzema Stri-Dex	FC&B SSC&B	
			Stri-Dex Welch Warner Lambert	.Ted Bates	
			Warner Lambert	.L&F	
			Vick Bristol Myers	.OB&M	
American Factball Longue	ARG	9.000.000	Alberto-Culver		Tools Tarball 0
American Football League	ABC	2,000,000 (Season)	General Cigar Sinclair Refining	. Gever	neimelt nilealem
			Pabst Brewing	.K&E	
			Schick	Compton Advertising	
			Northern & Southern California Renault Dealers	Lang. Fisher &	
			Carling Brewing		
Andy Griffith Show		58.000	General Foods	В&В	.Aaron Reuben
Angel	CBS	55.000	General Foods S. C. Johnson	B&B	.Jess Oppenheimer
Ann Sothern Show	. CBS.	53.000	General Foods	.B&B	.Arthur Hoffe
Aquanauts	CBS	00.000	S. C. Johnson	.B&B .SSC&B	Tuan Tara
requarates	. СБЗ	90.009	Carter Products General Foods P. Lorillard Kellogg Co. Vick Chemical	.B&B	.Ivan 1019
ږ			P. Lorillard Kellogg Co	L&N ,Leo Burnett	
Armstrong Circle Theater	CDC	45 000	Vick Chemical	.Morse Int.	Debent E. C. dell.
Art Linkletter's House Party	CRS	45.000 2,800	Lever Bros	.BBDO	
	(F	er Segment)	Pillsbury Co. Kellogg Co.	.C-M	
		•	Hoover Co	.Leo Burnett	
			Chicken of the Sea, Inc Scott Paper Co.	.EWR&R .JWT	
			Scott Paper Co. Kendall Co. Bauer & Black Division	.Leo Burnett	
			Carnation Co		
	V		Armstrong Cork Co. J. B. Williams Co. Drackett Co.	.Parkson	
As the World Turns	CRS	2 500	Drackett Co.	.Y&R	Allen Pottar
	(F	er Segment)	Procter & Gamble	.Weiss	·
			Pillsbury Co	.C-M .EWR&R	
			Quaker Oats Co Sterling Drug	JWT	
			National Biscuit Co	McC-E	
			Corn Products Best Foods Division	.McC-E	
Bachelor Father	NRC	53,000	R. T. French Co American Tobacco	.JWT .Gumbinner	F Freeman
			Whitehall	.Ted Bates	
Barbara Stanwyck Theatre	NBC	47.000	Alberto-Culver American Gas Assn	.Wade	.Wm. H. Wright
Bat Masterson	NBC	49.000	Hills Bros	.Ayer	.A. White &
Beat the Clock	ABC	2,500	Sealtest Participating		F. Pittman Jean Kopelman &
	. (F	er Segment)	-	•	Bud Collyer
Bonanza	NBC	95.000	American Tobacco		.David Dortort
The Brighter Day		2.500	Corn Products	.MeC-E	.Leonard Blair
	11	er Segment)	Drackett Co. Helene Curtis	. Y&R . Weiss	
			Armstrong Cork Lever Bros.		
Bringing Up Buddy	. CBS	52.000	Scott Paper Co.	JWT	Joe Connelly &
Bugs Bunny	. ABC	47.000	General Foods	R&R	Bob Mostier
			Colgate	.Ted Bates	Chuch Jores
Candid Camera	CBS	48.000	Bristol-Myers Co	Y&R	.Allen Funt & Julie D. Benedette
Captain Kangaroo	CBS	10.000	Various		
Celebrity Golf	NBC	(Per Unit) 17,000	Kemper	Clinton Frank	Norman Plackhurn
Checkmate		95.000	Brown & Williamson	.Ted Bates	
			Lever Bros. Kimberly-Clark	.K&E	Maxwell Shane
Chet Huntley Reporting	NBC	18.000	Kemper Insurance	Clinton Frank	.Reuven Frank
Chevy Show	. NBC	160,000	American Photocopy Equipment Chevrolet		Rob Henry
,,		200,000	(Continued on page 113)	.c-s	.non menty

Good News Show? Just The Facts, No Pontificating

By WM. R. McANDREW
(V.P., NBC News)

The secret ingredient of a good coadcast news operation is newsmen.

There is nothing magical or new There is nothing magical or new about this formula. It was as evident years ago as it is now. But it has come to be more commonly accepted at the present time to the point that in developing a staff we select men and women who are newsmen first and then performers.

formers.

Spit, polish and gadgets have their place only when they embellish sound newsgathering practices. The slick voice and the hardsome profile add to the final impression, but unless they are backed by professional competence they have no place in modern day broadcast journalism.

broadcast journalism.

Because of this point of view broadcast news has finally achieved respectability. It is accepted aniersally as responsible and relable It is taken scriously by an audience far greater than any drawn by competing media. Although the broadcast newsman does not ignore the need to be interesting as well as informative, he never torgets that fact, not ponification, is the true source of drama.

The more broadcast news organizations apply this approach the

The more broadcast news organizations apply this approach the sharper the blow to the oracle and the omniscient vacce of authority. The sharper the blow also to the superfical, irrelevant newscreet that dominated the early days of talactical many. This divises

reel that dominated the early days of both, if not already gone, are numbered NBC News put the finishing touches to this operating method, started many years ago, at last summer's rational political conventions and again in covering the big fall sessions of the UN General Assembly and on Election Night. Although its casts on those occasions were filled with men and women of wile reputrion, these individuals had a quired their indowned as newsmen, quiedy practicing the art of presenting the news accurately, concisely meaningfully and in distinctive side. Facts came first; grace, facility with language and the introduction of wit followed.

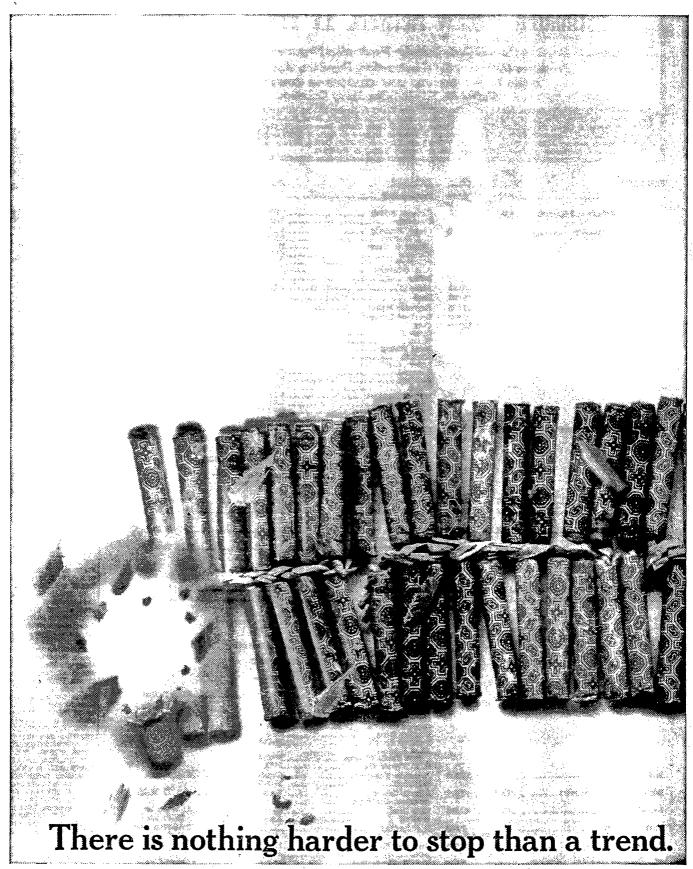
To get the facts fast and right, the performing newsmen have been backed by hundreds of unions with the performing newsmen have been backed by hundreds of unional half on newstathering assignments. Reporters were attracted to accurations, more that 400 comprised the NBC News staff, almost half on newstathering assignments. Reporters were attracted to every country, and other places, as camps of frontrumners and executives in the decision-making short of a central news desk and then fed to air performers and executives in the decision-making short of an internal teletype system resembling a wire service.

With this concentration on newsgathering and the application of id-fashioned legwork, the breataking urreany that once dominated broadcast news has just about disappeared. A soft, relaxed, authoritative competence has taken its place and impressed audiences by straightforward presentation of fact, occasionally clothed in wit or wry comment. That it has wen respect and confidence may judged from the growing following news draws on television and radio, and from the sackloads of mail telling how listeners rely on broadcasters' fair, perceptive coverage.

broadcasters' fair, perceptive coverage.

Stressing the newsman does not mean the abandonment or ignoring of useful mechanical aids. Where they improve the quality or extend the horizons of coverage they are indeed welcome. We are using more video tape, better sound gear and more cable film. We are constantly striving to develop better circuits for transmission. We are always strengthening our ties with foreign television news organizations to obtain more opportunities for getting at the news.

But these are subsidiary efforts. The prime job is to raise the level of the fundamental newsgathering effort. For the keynote arch in a sound broadcast news structure, for television and radio, is the well-trained, well-qualified, well-seasoned newsman.



Particularly, a trend like the one we have in mind: ABC's move to the top in network television viewing.

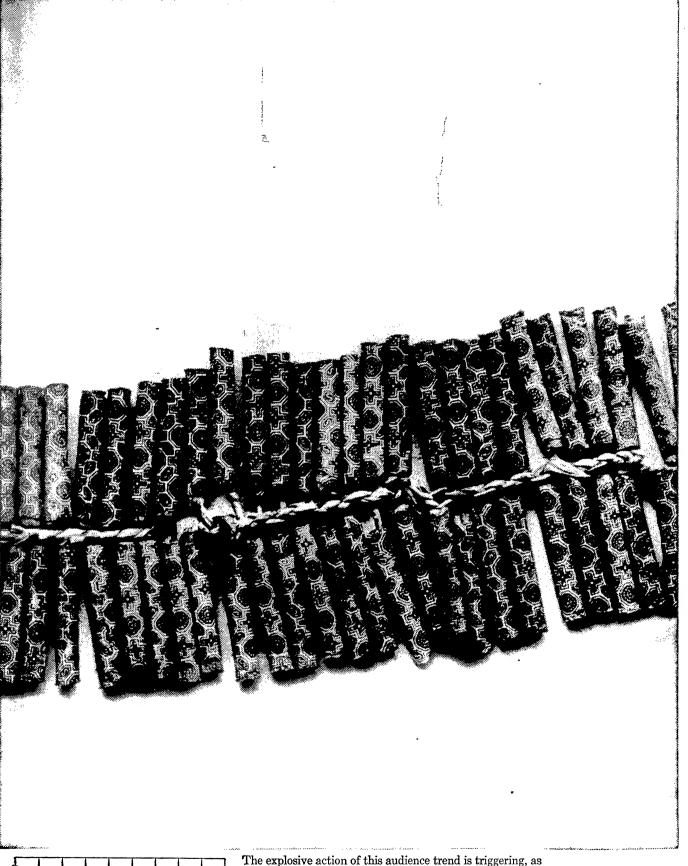
For, this trend, as the chart-minded will note on the right, started trending back in 1953, gained momentum each successive year and, significantly, scored its sharpest advance in 1960.

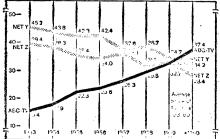
Note also that this activity has been charted, Nielsen-wise, in the country's largest competitive television arenas. In precisely those key market places where all 3 networks put their best show business foot forward for the choice of the Viewers. And where the Viewers (also known as Dial Twist-

ers) by their choice separate the best from the rest.

Note, most importantly, that this trend is here to stay. It is the inevitable result of an irresistible programming force. Namely, trend-making—not trend-following. Namely, a consistent record of coming up with the newest twist for the Dial Twisters.

As in westerns: Maverick. As in private eyes: 77 Sunset Strip. As in law and disorder: The Untouchables. As in comedies, this new season: The Flintstones. As in public service programs, with the most ambitious visual history project ever: Winston Churchill: The Valiant Years.





it must, an equally dynamic sponsor reaction. ABC-TV billings zoomed another 30% in 1960—far outstripping the industry's growth rate.

In view, then, of the trend's known direction and velocity, wouldn't 1961 be the year to go with it ... and make ABC your first choice?

Watch ABC-TV in '61...

wore and more people will

but TV report week ending December 4, 1969, vs. multi-network area reports for smallar periods previous years. 6:30-11 PM Sun.,7:30-11 PM Mon.-Sat.

Award-winning TV series now available!

26 hour-long programs

"Great Music from Chicago"

The television series that won the Peabody Award for musical entertainment in 1959.



Great Music from Chicago brings your market a great variety of music. Symphonies, Pop Concerts, Broadway Show Tunes, Opera and Jazz. Week after week Great Music presents the finest names in music... Fritz Reiner, Andre Kostelanetz, Sir Thomas Beecham, Howard Barlow, Arthur Fiedler; the renowned Chicago Symphony Orchestra; guest soloists: Dorothy Kirsten, Byron Janis, Sarah Vaughan and

many others. Critics and Audiences agree GREAT MUSIC FROM CHICAGO is "Television's Finest Hour".



This prestige series is featured on fifteen of America's most distinguished stations:

0	
KPRC-TV	Houston
WFAA-TV	Dallas
KING-TV	Seattl e
WSM- TV	Nashville
KGW- TV	Portland
WISH-TV	$\dots Indiana polis$
KTTV	Los Angeles
WNTA-TV	New York
KTVU	San Francisco
KTVK	
WAVY-TV	
KPLR- TV	St. Loui s
WFMY	Greensboro
WHCT- TV	Hartford
WRRZ	Raton Royae

This QUALITY programming is available to you now: please call Brad Eidmann, MIchigan 2-7600, Chicago, Illinois

Estimated Weekly Network TV Profram Costs

•			Continued from page 109		JOSUS
ROGRAM heyenne	WORK	COST 92,000	SPONSOR A.C. Spark Plug	AGENCY	PRODUCER
		02,000	Brillo Bristol Myers	JWT	
			Coleman Co	Potts-Woodbury	
			DuPont Peter Paul	.Ayer	
			Procter & Camble	R&R	
			Raiston Purina R. J. Reynolds Union Carbide	.Gardne r .Esty	
lear Horizon	CRS	2,500	Union Carbide	Esty L&N	Charles Polaches
cai Holdon	(P	er Segment	Eastman Kodak Remington Rand	JWT	. Charles & Glacile
			Scott Paper	JWT	
ollege Football Kickoff	ABC	16,000	Scott Paper Vick Chemical Union Carbide	Morse Int. Esty	.Barnev Nagler
			Willard Storage Battery	M&F	
ollege Football Scoreboard		12,000	Bristol Myers General Mills	K-R	Jini Coingan
oncentration	NBC	2,800 er Segment)	Culver Frigidaire	DFS	Jack Farren
		_	Gen. Mills Heinz	DFS	
			Lever Mennen	BBDO	
			Miles	.Wade	
			Nabisco Proc. Silex	McC-E Weiss & Geller	
			Simonize Thos. Leeming	DFS	
			Whitehall	Ted Bates	· ·
nny Thomas Show		62,000 90,000	General Foods Beechnut	Y&R	. Sheldon Leonard . Wm. Sackheim
•			Brown & Williamson Dow Chem.	KM&J McManus, J & A	
			Mogen-David Wine Mentholatum	weiss	
			Prestone	J. M. Mathes	
			Simonize Studebaker	To' A ross	
nte	NBC	51,000	Alberto-Culver Singer Participating	Compton	.Mike Meshekoff
y In Court		2,300	Participating	*************	.Selig J. Seligma
cember Bride	CB S	er Segment) 2,500	Eastman Kodak	JWT	
nnis the Menace	· m	er Segment) 50,000	Vick Chemical	Morse Int.	
			Corn Products	G,B&B	
e Deputy		51,000	General Cigar	DDB	•
ck Powell's Zane Grey Theatr	eCBS	53,000	S. C. Johnson	B&B L&N	.Aaron Spelling
bie Gillis	CBS	51,000	Philip Morris Pillsbury	Leo Burnett	.Rod Amateau
nna Reed Show	ABC	48,000	Campbell Soup	BBDO	.Tony Owen
ugh Re Mi	NBC	2,700	Beechnut	Y&R Y&R	.Fred Stettner
		er Segment)	Block	Grev	
	•		Gen. Mills Gold Seal	Campbell-Mithun	
			Nabisco Proc. Silex	McC-E Weiss & Geller	
			Sterling Thos. Leeming	DFS	
uglas Edward With the News	CBS	4,000	American Home Products	Ted Bates	.Don Hewitt .
	, (Pe	er Segment)	Carter Products Schlitz Brewing	JWT	
			Philip Morris	B&B	
e Edge of Night	CBS	2,500	Procter & Gamble	В&В	.Charles Fisher
	u-e	er segment)	R. T. French Co	JWT	
			Pet Milk Pillsbury		
			American Home Products	Ted Bates	
			National Biscuit Co	K&E	
	. ,		Quaker Oats Drackett Co.	Y&R	
Sullivan Show	CBS	100,000	Colgate-Palmolive	TUT	Dobort Drocks
ile Kovacs' Take a Good Lool		24,000	Dutch Master Cigar	EWR&R	Milt Hoffman
edition witness to History	·····CBS	36,000 35,000	Ralston Purina	C-E	Leslie Midgley
e the Nation	CBS	15,000	Knowmark, Inc.	Mogul	.Michael Marlow
her Knows Best	CBS	40,000	Bristol-Myers	Y&R	.Eugene B. Rodn
			Scott Paper Kellogg	Leo Burnett	
ht of the Week		60,000	Gillette		Hugh Beach
Flintstones	ABC	55,000	Miles	Wade	
Ford Show (Tennessee Ernie)NBC	60.000	Ford	JWT	Bill Hanna Bob Finkel
m These Roots		2,500 r Segment)	Beechnut Gen. Mills	r&R DFS	Paul Lammers
			Gold Seal	C-M	
			Lever	BBDO	
			Plough I Proctor-Silex	Weiss & Geller	
			Purex Simonize	Weiss	
l Circle	/D	2.500	Various		.Norman Morgan
the state of the s	NBC	r Segment) 14,000	Miles Liggett & Myers	Wade	Irving Cumming
у		55,000	Plymouth	Aver	
y		120,000	Chrysler Corp. (Plymouth Division)	Ayer	Joe Hamilton
Garlund	CBS		S. C. Johnson	NLKB	
ry Moore Show			Polaroid	DDB	
Garlundry Moore Show	CBS	20,000	General Electric	Moxon	John Cleary Stanley Rubin
Garlund Try Moore Show E. College Bowl neral Electric Theater	CBS	20,000 55,000	General Electric	Maxon	Stanley Rubin
Garlund Ty Moore Show E. College Bowl Teral Electric Theater Show	CBS CBS NBC	20,000 55,000 56,000 51,000	General Electric	Maxon & & & BBDO & & & & & & & & & & & & & & & & & & &	Stanley Rubin John Guedel
Carlund Car	CBS CBS NBC ABC	20,000 55,000 56,000 51,000	General Electric	Maxon BBDO L&N North GB&B	Stanley Rubin John Guedel Cy Howard
ry Moore Show E. College Bowl neral Electric Theater sucho Show estward Ho!	CBS CBS NBC ABC CBS	20,000 55,000 56,000 51,000 2,500 r Segment)	General Electric	Mayon BBDO (&N North GB&B IWT Tompton	Stanley Rubin John Guedel Cy Howard Lucy Ferri

I Was There

A Talent Agent Reflects On Early TV Days —By LESTER LEWIS

Jack Lemmon, Anne Bancroft, Grace Kelly—\$50 talent fee each! I have the canceled checks to prove it! That is what they received when they appeared back in 1949 and 1950 on "Hollywood Screen Test."

Screen Test."

Back in the Neanderthal days of television, circa 1948, a half-hour show called "Hollywood Screen Test" opened the ABC network (at that time two stations, Philadelphia and Washington—to be joined five months later by New York). The program ran for more than five years with the list of stations growing to 87, and we tested over 500 aspiring young actors and actresses during its run who had neither motion picture nor television experience.

Neil Hamilton hosted, and each

Neil Hamilton hosted, and each Neil Hamilton hosted, and each week a guest star such as Robert Preston, Faye Emerson, Sidney Blackmer, Edward Everett Horton assisted these young thespians in dramatic parts tailored to their abilities. In the five years of testing, over 90 of them eventually reached Hollywood—some attained stardom, come longterm contracts and some contracted for a picture or two.

and some contracted for a picture or two.

Jack Lemmon had recently come out of Harvard and the "Hasty Pudding" club when he was sent to us and I think his appearance on HST was his debut on television.

on HST was his debut on television.

Grace Kelly had been seen in Philadelphia by David Levy, who was then with Young & Rubkiam. He suggested that we book her for the show when she came to New York, which we did. Four days before she was to appear, Fred Coe, producing "The Philco Playhouse," asked us to release her so she could play Ann Rutledge in their program the following Sunday. As the rehearsals conflicted with our contract, and Philco paid more than \$50, I agreed to let her go. After all, the kid did need the money! However, two weeks later she played Joan of Arc for us and three years later, following "Fourteen Hours" and "High Noon," she returned in a starring capacity to assist two unknown players.

When Kim Stanley, was a starving, young actress playing at the

When Kim Stanley was a starving, young actress playing at the Cherry Lane Theatre, one of my staff saw her perform and the following week Kim made her television debut. Television's Bat Masterson (Gene Barry) was a "muscle man" with Mae West when we saw him and put him on the air playing D'Artagnan to Eva Gabor's "Milady DeWinter." Shortly thereafter, he headed for Hollywood.

The program was designed to

arr playing D'Artagnan to Eva Gabor's "Milady DeWinter." Shortly thereafter, he headed for Hollywood.

The program was designed to give the aspirants star spotlighting and bring them to the attention of motion picture talent heads as well as directors and producers. Such notable directors and producers. Such notable directors and producers as George Sidney, George Stevens, Joe Pasternack and Merian C. Cooper appeared on the program from time to time.

While we never claimed that anybody was plucked off the program and immediately whicked off to Hollywood, over 15% of those tested eventually made insignate.

Alex Segal got his start as a director on HST, and after directing Grace Kelly predicted she'd never make it in Hollywood. Sidney Lumet, who was still an actor, played a gangster role.

The format consisted of two nine-minute dramatic scenes, separated by a four-minute musical spot written by Mort Lewis and Alton Alexander. During liter years, this was changed to a haf-hour original dramatization, u-ing both aspirants in the same drama, The package was a very expensive one. The above-the-line cast at the heliful of the shows postal arity was \$4200. From this, the star received \$500 and the tale the AFTRA scale, plus 10% If an recent was involved.

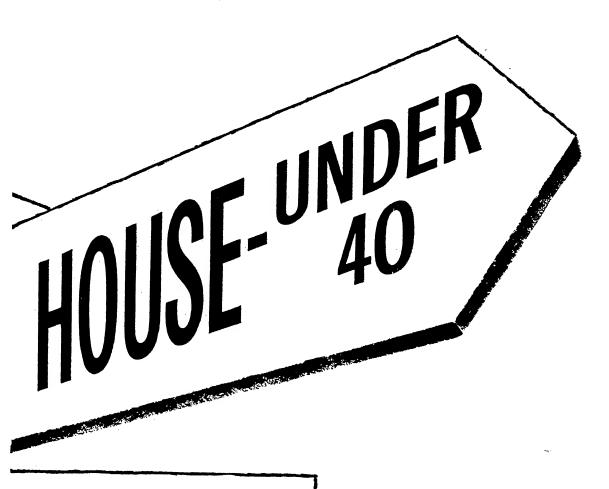
And now—seven years later, I have interested a network and an advertising agency in reviving the show on a much larger scale, well one of the most glamorous at a of the Hollywood industry as the hostess, and a name star playing opposite two newcomets cactive k. The proposed program would be done on tane and will budget at around \$45,000 per show.



FAMILY INCOME-

CHILDREN-6 TO

WOMEN-18 TO 29



UPPER 19

FIRST: GET CLEAR DIRECTIONS...

At McCann-Erickson, 64 TV pros keep abreast of changing entertainment tastes. They're busy searching out and interviewing the top talent, producers, and writers everywhere who are constantly devising new ways to please the multiplicity of American tastes. All this to give clients new and better directions that lead straight to the consumers they want to reach.

Finding and fashioning the right show to meet the client's objectives and the audience he wants to reach—that's the job we call "selective programming." And it works! The 210 million visits* to American homes our clients made in a recent week should tell how well.

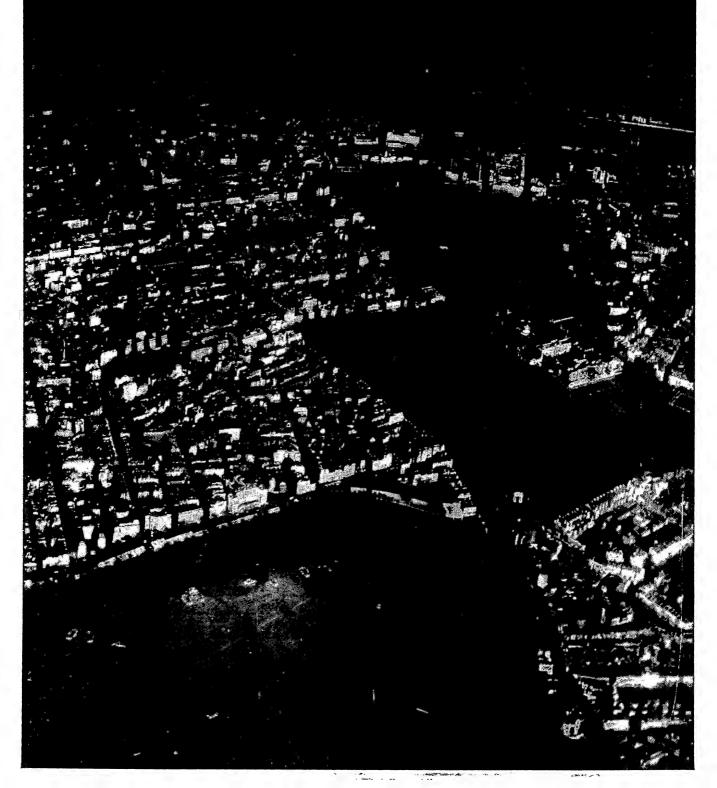
McCANN-ERICKSON, INCORPORATED

*Total audiences viewing McCann-Ericksonnetwork TV shows in one week. Source: Nielsen National TV Ratings, latest report available when this publication went to press.

London's Television Monday through Friday to over 8,000,000 viewers



** ASSOCIATED-REDIFFUSION



Estimated Weekly Network TV Program Costs

NET-			'a orugu	
PROGRAM WORK Harrigan & SonABC	COST 48,000	SPONSOR Reynolds Metals	AGENCY US-N	PRODUCER Cv. Howard
Have Gun-Will TravelCBS	50,000	Lever Bros	JWT	
Hawiian EyeABC	92,000	American Home Products . Whitehall	Ted Bates	
HEWHER DYS	92,000	Carter Products	Ted Bates	William 1. Oli
		American Chicle	Ted Bates	
		Beecham Products	K&E	
HenneseyCBS	53,000	Colgate P. Lorillard General Foods		Don McGuire &
Here's HollywoodNBC	2,700	General Foods Beechnut	Y&R Y&R Ted Bates	Jackie Cooper William Kayden
			Ted Bates	·
		General Mills	.,DFS	
		Heinz	Maxon Weiss	
		Proc. Silex	Weiss & Geller	
		Toni Whitehall		
Hong KongABC	91,000	Whitehall Kaiser Industries Beecham Products	Y&R	William Self
		Armour Derby Foods	FC&B	
		Brillo	JWT	
I Love Lucy CBS	22,000	Eastman Kodak	DCS&S	(filmed re-runs) former producer
		Corn Products United States Steel	BBDO	was Desi Arnaz
		Lever Bros.	K&E	
The IslandersABC	95.000	Warner-Lambert		Jaime Del Valle
		Brillo	JWT	
		DuPont L & M Ludens	McC-E Mathes	
		United Motors		
It Could Be You	2.800 er Segment	Culver	Compton DFS	Stefan Hatas
		Gen. Mills	Mexon	
		Montholatum Miles	JWT Wade	
		Nasi-co P & G	McE-E DFS	
		Thos. Leeming Whitehall	Eety_	
I've Got a Secret CBS	38,000	R. J. Reynolds	Ted Bates E⊲tv	Gil Fates
		Bristol-Myers	Y&R	
Jack Benny Program CBS	68.000	Lever Bros. State Farm Mutual Automob	SSC&B	Frederick De Cordo
Jack Paar NBC	E0 000	Insurance Co	NL&B	Davil Own
Jackpot Bowling NBC	50.000 35.000	Various Sponsors	Wermen & Schorr	
Jan Murray Show NBC	2 600	Brunswick-Balke	McC-E	*
(Pe	er Segment	Block Drug	DFS	Eu Field
		Mogen David Wine Nabisco		
		Proctor-Silex		
June Allyson Show CBS	51,000	Whitehall	BBDO	Peter Kortner
KlondikeNBC	52.000	Reynolds		
Lamp Unto My FeetCBS	17.500	CBS News Presentation		
LaramieNBC	95,000	Beechnut Life Savers Brown & Williamson	Y&R	Robert Perosh
		Colgate	Ted Bates	
		Dow (Saran Wrap) Pan Am. Coffee Pitt. Plate Glass	BBDO	
		Pitt. Plate Glass		
Lassie CBS	40.000	Simonize	DFS	ni
The Law and Mr. JonesABC	40,000 49,000	Procter & Gamble		
LawmanABC	46.000	R. J. Reynolds	Esty	
Lawrence Welk Show ABC	30,000	Whitehall		Edward Sobol
	.00,000	J. B. Williams	Parkson	Dawara Dobor
Leave It to BeaverABC	47,000	Ralston Purina	GB&B	Joe Connelly &
•		General Electric	Gardner Grev	Bob Mosher
Life and Legend of Wyatt EarpABC	48.000	General Mills	DFS	Robert Sisk &
Lone Ranger NBC	18,000	Procter & Gamble	Compton	Louis Edelman Jack Wrather
The Lone RangerABC	18.000	Gilbert	Banning Repplier	
		American Home Foods Crackerjack	Y&R Leo Burnett	
Look Up and Live CBS	14,000	General Mills	DFS	Dishard Clamananal
Loretta Young Theatre NBC	2,500	CBS News Presentation Beechnut	Y&R	John London
· (Pe	r Segment)	Chemstrand	DDB	
		Gen. Mills	DFS	
		Gold Seal	C-M	
		Heinz	Maxon	
		Knox Gelatin	B&B	
		Simonize		
Loretta YoungNBC	52.000	Gillette (Toni)	North	J . London
Love of LifeCBS	2.500	American Home Products	Ted Bates	
(Pe		Lever Bros	BBDO	
		R. T. French Co.	JWT	
		Quaker Oats National Biscuit Co	JWT	
(Da	2,500	Participating	······································	Paul Henning
Lunch With Soupy SalesABC	r Segment)	General Foods	Y&R	Soupy Sales
Magic Land of Allakazam CBS	17.500	Kellogg	Leo Burnett	Mark Wilson
Make Room For DaddyNBC	3,000 r Segment)	Culver Frigidaire	Compton	Sheldon Leonard
/16		Frigidaire	DFS	
		Heinz P & G	Maxon Gardner	
		Thos. Leeming	Esty	
		Proc. Silex		
	(Continued on page 121)		

He Who, Who He, Haw! Haw!

-By PETER GRIM HAYES

Hollywood.

Am writing this under an assumed name to protect the guilty. I am a television entertainer and I'm about to break the unwritten law and expose a trade secret. The phrase "technically augmented" is gobbledegook for "laugh record," and a real good laugh record is a hot little item in television today. My wife, who shall be nameless my wife, who shall be nameless)
—well anyway, this girl and I have
moved to Hollywood to do a unique
situation comedy—I say unique because we do serious jokes.

cause we do serious jokes.

Shortly after our arrival in Hollywood, we were pleased to be invited to a famous comedian's home for dinner. Mary and I like music with our meals, but this clown played laugh records. He had two new albums that night. One was called "Hysteries in Hi-Fi" and the other was called "Music to Joke By." After dinner, he played one that had been smuggled out of Cuba called the "Haw Haw Haw, Cha Cha Cha." He said the Cuban record was his favorite, but that he couldn't use it because the laughter definitely had a foreign accent. accent.

accent.

For a comedian, he's quite an ingenious guy. He has a remote control un't in his den and on cold, wintry nights he sits by the fire, tells himself jokes, pushes a button and gets the biggest laugh you ever heard.

and gets the biggest laugh you

The laur is technician is fast becoming one of the most important
men in the industry. He's the fellow who feets the laughter to the
joke and must be a man of integrity,
because a lot of comics try to pay
him off for bigger laughs. He's
easy to shot around the studio.
He's usually short and paunchy,
subject to giddy spells, and often
giggles out loud for no apparent
reason. One of these gentlemen
was caught taking payola from a
panicky humorist, and is now in
the b'ack market selling dirty
laugh records to retired burlesque
comedians.

In defense of the laugh records,

comedians.

In defense of the laugh records, I must say I sansed a need for it years are when I was in the Air Force. I was watching a USO show on the i-land of Saipan. The comic told a joke the soldier on my right didn't laugh, but the soldier on his right did. He looked curiously at the laughing soldier for a moment, then at the "ware—suddenly a big grin and then a guffau. Mr. Hammerstein wrote." You have to be taught how to hate." Now Americans have to be told when to laugh. I tall you, that big brother influence is getting pretty thick.

The sinister thing about laugh

influence is getting pretty thick. The sinister thing about laugh records is that they pose a terrifying question. What were those people really laughing about? Was it perhaps an early Ed Wynn radioshow? Or maybe the laughter his been preserved through the years and handed down by the late Fred Allen. Are the laughing people, themselves, still alive?

In closing may I advise the

themselves, still alive?

In closing, may I advise the comedin not to become too smug about the tremendous response he receives on a filmed television show. I saw one famous clown strutting around Farmer's Market the other day boasting that the audience screams every time he moves his little finger. Just with until he gets in front of a live audience again and finds out he's dead.

It's Now WJJD-FM

Chicago
Plough Inc.'s purchase of FMstation WSEL here, held up for
months by the complexity of previous ownership, has been finalized
with the call letters changed to
WJJD-FM counterpart of Plough's
AM property in Chi, WJJD.
Station has some off the air wet!

Am property in CRI, WJJD.

Station has gone off the air until
the first of the year, and when it
returns it will probably use some
form of automated programming.
Jim Bra-sfield, of the WJJD-AM
sales sta"f, will manage the FM-er,
which will locate now in the Plough
offices here on South Michigan
Ave



Wagon Train—NBC, Wednesday Ford Division, Ford Motor Company



The Shirley Temple Show (Color)—NBC Sunday—Radio Corporation of America



CBS, Sunday—Lever Brothers Company



The Tom Ewell Show—CBS, Tuesday
The Quaker Oats Company



Father Knows Best CBS, Tuesday—Scott Paper Company



Douglas Edwards with the News—CBS, Weekdays Jos. Schlitz Brewing Company



The Ed Sullivan Show—CBS, Sunday— Eastman Kodak Company



Sports Spectaculars—CBS, Sunday Specials—Jos. Schlitz Brewing Company



Bonanza (Color)—NBC, Saturday Radio Corporation of America

Television programs that work for their sponsors in three ways

THESE PROGRAMS—for clients of J. Walter Thompson Company—rank among the nation's top television attractions.

But, along with our clients, we believe that size of the viewing audience is only one consideration in creative television programming. *Equally important*, as it enters America's living rooms, are the high character and appropriateness of the program for sponsor and product.



Guestward Ho!
ABC, Thursday—The 7-Up Company



The Ford Show (Color) Starring Tennessee Ernie Ford—NBC, Thursday



The Adventures of Ozzie & Harriet ABC, Wed.—Eastman Kodak Company



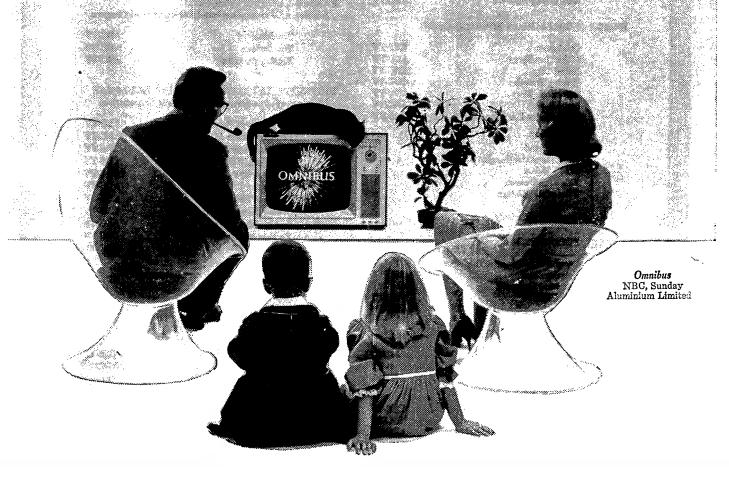
Bringing Up Buddy CBS, Monday-Scott Paper Company



Have Gun, Will Travel—CBS, Saturday—Lever Brothers Company



Perry Como's Kraft Music Hall (Color)—NBC, Wednesday



TED BATES & COMPANY INC.

665 FIFTH AVENUE, NEW YORK

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TORONTO; 790 BAY STREET

ABC-TV



NETWORK TELEVISION

AMERICAN CHICLE COMPANY

Adventures In Paradise	ABC-TV
Hawaiian Eye	ABC-TV
Naked City	ABC-TV
Operation Daybreak	ABC-TV
Roaring Twenties	ABC-TV
Rocky and His Friends	ABC-TV
77 Sunset Strip	ABC-TV
Untouchables	ABC-TV
Walt Disney Presents	ABC-TV
•	

BROWN & WILLIAMSON TOBACCO CORP:

Checkmate	CBS-TV
Make That Spare	ABC-TV
Naked City	ABC-TV
Roaring Twenties	ABC-TV
Stagecoach West	ABC-TV
Surfside Six	ABC-TV
Wanted: Dead or Alive	CBS.TV

Syndication Border Patrol The Case of the Dangerous Robin Rough Riders This Man Dawson

Tales of the Vikings Target Tembstone Territory

CARTER PRODUCTS, INC.

Douglas Edwards with The News	CBS-TV
Hawaiian Eye	ABC-TV
Operation Daybreak	ABC-TV
Jack Paar	NBC-TV
Sunday News Special	CBS-TV

COLGATE-PALMOLIVE COMPANY

Bugs Bunny Perry Mason Ed Sullivan Show	ABC-TV CBS-TV CBS-TV
Daytime	
Captain Kangaroo	CBS-TV
Here's Hollywood	NBC-TV
Mighty Mouse	CBS-TV
Play Your Hunch	NBC-TV

CONTINENTAL BAKING COMPANY, INC.

Captain Kangaroo	CBS-TV
The Dave Garroway Show	NBC-TV
Operation Daybreak	ABC-TV

LEHN & FINK PRODUCTS CORPORATION

American Bandstand

MINUTE MAID	CORPORATION	

Marineland Circus NBC-TV 1961 Tournament of Roses NBC-TV

WARNER-LAMBERT PRODUCTS Division of Warner-Lambert Pharmaceutical Company

The Islanders	ABC-TV
The Islanders	VDC-1 A

The Islanders	ABC-TV
The Outlaws	NBC-TV
Roaring Twenties	ABC-TV

WHITEHALL LABORATORIES and BOYLE-MIDWAY Divisions of American Home Products Corporation

Adventures in Paradise	ABC-TV
Bachelor Father	NBC-TV
Douglas Edwards With the News	CBS-TV
Have Gun, Will Travel	CBS-TV
Hawaiian Eye	ABC-TV
Lawman	ABC-TV
77 Sunset Strip	ABC-TV
Sunday News Special	CBS-TV
Surfside Six	ABC-TV
To Tell The Truth	CBS-TV
Untouchables	ABC-TV

Chtouchables	ABC-1 V
Daytime	
Concentration	NBC-TV
Day In Court	ABC-TV
Edge of Night	CBS-TV
Here's Hollywood	NBC-TV
It Could Be You	NBC-TV
The Jan Murray Show	NBC-TV
Love of Life	CBS-TV
Play Your Hunch	NBC-TV
Price Is Right	NBC-TV
Secret Storm	CBS-TV
Truth or Consequences	NBC-TV
The Verdict Is Yours	CBS-TV
Video Village	CBS-TV
Who Do You Trust	ABC-TV

HOBSON, BATES & PARTNERS LIMITED SPITZER, MILLS & BATES LIMITED

Estimated Weekly Network TV Program Costs

Loumateu	Y1	-	INCUMUIN IV	1	Togram (
-	NET- ORK ABC	• •	SPONSOR Kaiser Industries R. J. Reynolds	•••	AGENCY Y&R	PRODUCER William T. Orr
			Noxzema Armour Derby Foods Union Carbide		.SSC&B .FC&B .McC-E	
Michael Shayne	вс	92,000	Brillo Beechnut Life Savers Dupont Oldsmobile		.JWT .Y&R	
Mighty Mouse Playhouse	פפי	10,000 2,800 Per Segment	Pitt. Plate Glass Colgate-Palmolive Vick Chemical National Biscuit Co. Colgate		.McC-E	Paul Terry Don Fedderson
			Gerber Products Drackett Co. Quaker Oats		.D'Arey .Y&R .JWT	G.W. 7. G.W
My Sister Eileen	BC (2,500 (Per Segment) 49,000	Colgate		L&N	
My Three Sons	BC BC	55,000 100,000	Pillsbury Chevrolet Brown & Williamson Bristol-Myers AC Spark Plug Shwayder Bros.		.Ted Bates	Don Fedderson Herbert B. Leonar
			Sunbeam Derby Foods Dow Chemical		FC&B McC-E MacM J&A	
National Velvet		44.000 2,200.000	Rexall Gillette	· · ·	BBDO Maxon	.Rudy Abel .Roone Arledge
,		(Season)	L & M	• • •	DDR	Lawia Cashana
Original Amateur Hour	BS BC	21,000 91.000	J. B. Williams Beechnut Brown & Williamson Colgate	 	D'Arey	Robt. Bassler
			E. I. Dupont Ford Gold Seal Mogen David Pan. Am. Coffee Simonize Studebaker		JWT C-M Weiss D'Arcy	
		4 4 - 00	THE SECOND SECOND		TORE	Don Annal
Paul Winchell Show A People Are Funny N Perry Como N Perry Mason C	BC	21,500 16,000 140,000 100,000	Warner-Lambert Hartz Mountain Products E. R. Squibb Kraft Colgate Drackett Co. H. C. Moores Co. Philip Morris		Jonahue & Coe JWT Ted Bates Y&R	John Guedel Nick Vanoff Gail Patrick Jacks
Person to Person	BS	25,000	Polaroid Scrioto Burlington Industries Lanolin Plus National Carbon		Donahue & Coe La Roche	.Perry Lafferty
Pete and GladysC	BS	49.000	Lanvin Perfume	·	North EWR&R Y&R	
Peter Gunn	BC	49.000	Bristol-Myers R. J. Reynolds	,	DCS&S	.Gordon Oliver
Peter Loves Mary	BC	51,000 2,500 Per Segment)	Colgate	 	Bates DFS	.Wm. Friedberg
			Heinz Mentholatum Simonize Sterling		. Maxon . JWT	
Price Is Right N		2 990 Per Segment)	Chemstrand	• • • •	.Y&R	.Bob Stewart
			Culver Frigidaire Gen. Mills Heinz Lever		.DFS .DFS .Maxon .BBDO	
			Lever Mentholatum Miles Sterling	• • • •	. Wade	
			Thos. Leeming Toni Whitehall Lever		.North	
The Price Is Right		39,000 2,000,000 (For Season)	Whitehall Lever Speidel American Oil P. Ballantire			,M. Leiser
			National Brewing of Michigan Philip Morris	• • • •	DFS C-M W B Donor	
			Sneedway Petroleum Corp. Studebaker-Packard Standard Oil of Indiana		JWT W. B. Doner D'Arcy D'Arcy	
Pro Football Kickoff	ns	12 013	Sun Oil Union Oil of California Carter Products Reistol-Avers Participating		Y&R	
Queen For a Day At	BC.	2,500	racticipating			William N. Burch
Rawhide C	35	31.3.211.3	Dracket Co	 	Mr.C-E Y& R Y& B	Charles Marquis Warren
The Real McCoys AT	BC BC	55,000 51,000	Colaste Proctor & Georbie L & M Proctor & Gemble		L&V Compton DFS V&R	Andrew J Fenady
Red Skelton Show CI	BS	63,600	Union Carbide Pot Milk S. C. Johnson	:	Total Gardener	Cecil Barker
The Rifleman	зс	50,000	Proctor & Comble (Continued on page 123)	••	B&B	Arthur Gardner, Jules Levy & Arnold Laven

What This Country Needs Is a Good 5-Sec. Commercial

By NORMAN ANTHONY

Even the ty sponsors are getting into the act; the advertising agencies have become stagestruck, which isn't at all surprising, now that they have been exposed to the theatrical world, but they are outhamming the hams, and the mind is staggered at the thought of what we're apt to see if they keep on. Commercials are already "productions," and the next step will undoubtedly be "Spectacular Commercials," or "Playhouse 30s."

In the not too distant future—help us—we may turn a knob some night and witness "The Ten Commandments" in compatible color, live from Madisor Ave., directed by Cecil B. DeMille and with famous stars of stage and screen playing the prophylacl.c prophets. The opening scene will show Moses coming down from the Mount like those skilers in the beer ads, followed by a flight of Zsa Zsa Gaborish angels in a V-for-Victory formation, and blazing across a star-studded sky the slogan, "Thou Shalt have none other goods!" The angels then spread their unmoltable wines upon which are the brand names of "The Ten Commodities," ard burst into a celestial chorus of "Thou shalt not accept any substitutes."

For a change of pace, the scene In the not too distant future-

For a change of pace, the scene fades into a pastoral setting, and we see a Thinking Man's Shepherd exhorting his sheep to think for themseives, ignoring a black one whose "Ba-a-al" is drowned out by 100 — count 'em — shepherdesses singing, "You Can't Pull the Wool Over Our Eyes."

As Ye Plug, So Shall Ye Reap

As Ye Plug, So Shall Ye Reap
Meanwhile, back at the Mount, the angels have returned, wearing; sanforized aprons, and Moses thunders, "Thou shalt not do any work, nor thy manservants, nor thy maidservants, for this is a push-button world so that thy days may be prolonged, thy hours spent in beauty parlors where you may become as beautiful as Bathsheba!" A celestial shower of soap flakes fall, spelling out, "Can Anything Be Better Than This" but when the angels sing, "Glory, Glory, Helena Rubenstein," Moses holds up his hands, and as fire and lightning fill the sky, he again thunders, "Thou shalt not commandulterated goods to thy split-level houses, nor shalt thou steal the neighbor's products. Go thou to the conveniently located heaven, supermarket and buy thy own."

Moses then turns a fearsone of Steal of the part of the convenient of the convenient of the construction of the convenient of the conve

neighbor's products. Go thou to the conveniently located heaven, supermarket and buy thy own!"

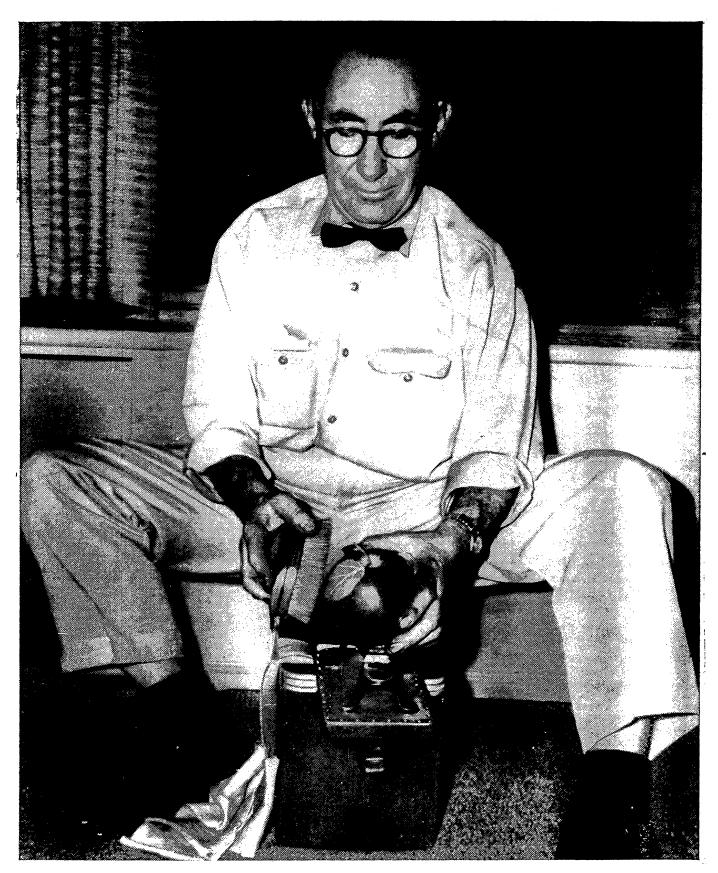
Moses then turns a fearson e CBS eye on his audience of 50,000,000 damned souls, "Do YOU, like Job, suffer from boils, tir.4 blood, split-t-ing headaches, and blood, split-t-ing headaches, and blood, split-t-ing headaches, and blood, split-t-ing headaches, and rasiy nasal congestion? Do YOU suffer from Dragon's Breat; Tooth-for-a-Tooth Decay, Hongrendous Hemorrhoids, Olympia Pimples, Unsightly Sores, Failune of the Edo, Norman Vincent Pealing of the Skin, Powerless Positi'e Thinking? Do YOU suffer from Armpil Aroma, Armchairtis, Armazeddon odor, Armful Bacceri? This is the not very still voice and the wilderness, my words gravia on tablets that dissolve IX-TANTLY in water, the now wonder drug — CUREV — prinounced "Cure-ev" — that cures every disease known to mank madade even the ones our scientists are about to discover! Remember, friends, CUREV is the best free, if you carcas ever had."

The finale will be super-pack and even the ones our scientists are about to discover! Remember, friends, CUREV is the best free, if you carcas ever had."

The finale will be super-pack and even the ones our scientists are about to discover! Remember, friends, CUREV is the best free, if you carcas ever had."

The finale will be super-pack and a superindhway and the out of Jaracha, and as they come tamber of Jaracha, and as they come

There will, of course, be no closing commercial.



Polishing the client's apple is no way to improve his advertising. Polishing a good idea is. And polishing. And polishing. And polishing. Until good becomes better. And better becomes best.

YOUNG & RUBICAM, Advertising

Estimated Weekly Network TV Program Costs

January 4, 1961

Estinated	TUNIY	Continued from page 121	110gram v	0000
PROGRAM WORK	cost	SPONSOR	AGENCY	PRODUCER
Rin Tin TinABC	16,500	General Mills	DFS	. Herbert B. Leonar
		Gilbert	Banning Repplier	
Road To RealityABC		Crackerjack American Home Foods	Y&R	
	2,500 (Per Segment)	Participating	* *	
the Roaring 20'sABC	90,000	American Chicle	· · · Ted Bates	. William T. Orr
	•	Brillo Colgate-Palmolive	· · · · Ted Bates	
	i	Derby Foods	McC-E	
Robert Taylor in The Detectives ABC	55,000	Beecham Products Procter & Gamble	K&E	Jules Levy
	00,000	Trocker & dampie Trocker	Bab	Arthur Gardner Arnold Laven
Route 66CBS	120,000	Chevrolet	Ç-E	Bob Basseler
		Philip Morris	DFS	
Saturday PromNBC Search For TomorrowCBS	13.000 2,500	Beechnut Procter & Gamble Co	Leo Burnett	Frank Dodge
Secret Storm CBS	2.5.00 (Per Segment)	American Home Products Quaker Oats	JWT	Roy Winsor
	i l	Scott Paner	INT	
Shari Lewis ShowNBC Shirley TempleNBC	17.500 110,000	R. T. French Co. Nat'l Biscuit Beechnut Life Savers	K&E	Robt. Scheerer
Sky King		RCA (JWT	
Stagecoach West ABC	18.500 90,000	Brown & Williamson	Ted Bates	Vincent Fennelly
		General Foods United Motors	С-Е	
		Miles	Gardner	
Sunday News Special CBS	15.000	Carter Products	Ted Bates	Ted Marvel
Surf Side 6ABC	90,000	Brown & Williamson	Ted Bates	William T. Orr
		Johnson & Johnson	Y&R	
N Surent State		Whitehall Labs Beecham Products	Ted Bates	
7 Sunset Strip ABC	90,000	R. J. Reynolds	Estv	. Howie Horwitz
		American Chicle	Ted Bates	
Fab Hunter Show NBC	50,000	P. Lorillard	BBD&O	. Norman Tokar
Tales of Wells FargoNBC Tall Man NBC	51,000 46,000	American Tobacco	SSC&B	H. Halt
The Texan ABC	2,500	R. J. Reynolds	Esty	
	(Per Segment) 40.000	Black Drug		Orsatti
Thriller	95,000	Allstate	Leo Burnett ,,	. Fletcher Markle
		Am. Tobacco	Y&R	
		Dupont Glenbrook	DFS	
Today On The Farm	13.500 50.000	Massey-Ferguson, Inc. Various Sponsors Helene Curtis	NL&B	. Ed Pierce . Robt. Northshield
To Tell the Truth	28.000	Helene Curtis	McC-E	Gil Fates
om Ewell ShowCBS	52,000	Quaker Oats	JWT	Hy Averback
True StoryNBC	12.500	Procter & Gamble		
Truth or ConsequencesNBC	2.500	Beechnut	Y&R	Jerry Layton Ed Bailey
	(rer segment)	Frigidaire	DFS	
		Gen. Mills Hartz	George H. Hartman	
		Heinz Miles	Wade	
		Nabisco	Compton	
Twentieth Century CBS	40.000	Whitehall Prudential Insurance	R-McC	Burton Benjamin
Twilight Zone CBS	48 000	General Foods Colgate	Y&R ,	. Buck Houghton
The United States Steel Hour	000.00 000,02	United States Steel Corp	BRDO	. Geerge Kendolf
entoniants i, i.i.	30,000	Beecham Products	K&E	Jerry incree
		I. & M Sunbeam	FC&B	
n		Union Carbide	Ted Bates	
The Verdiet is Yours CBS	(Per Sigment)	Vick Chemical	JWT	Bertram Eerman
		Lever Bros	OB&M	
		American Home Picducts Sterling Drug	Ted Bates	
Video Village CBS	25.000	Armstrong Cork	BBDO	34 111. 3344
The Paris I was a second of the second of th	20.000	J. B. Williams Co. Remington Rand	Y&R	Menill Heatter
		Lever Bros. Vick Chemical Co. Eastman Kodak Co.	Morse Int.	
Vagon Train NBC		American Home Products Ford	Ted Bates	
vagon TrainNBC	100.000	National Biscuit	JWT	H. Christie
Valt Disney Presents ABC	85,000	National Biscuit R. J. Reynolds Brillo Bristoi Myers	Fstv	Walt Disney
		Bristol Myers	DCS&S	
		Derby Foods	M(C-E	
		Canada Dry Derby Foods Dow Chemical General Mills	DFS	
Pantod. Dood on Aller	** **	Ludens	Yer Mathes 2	
Vanted: Dead or Alive CBS	49.000	Jehnson & Johnson Ludens Brown & Williamson Kimberley-Clark Berechnut	Tcd Bates	. Ed Adamson
Vesterner NBC	49,000	Receinut Mogen David	Y&R	S. Peckingah
:		Simonize	Drs	
Vhat's My Line? CBS	38.000	Warner Lambert	For in-Paus	Gil Fates
Who Do You Trust?ABC	2.500	Kellogg Participating	Leo Burnett	. Art Stark
Vinston ChurchillABC	(Per Segment) 35,000	Bell & Howell		Robert D. Graff
	•	(Continued on page 125)	. =	

Hong Kong Preps **Broadcast TV As** Interest Mounts

By ERNIE PEREIRA Hong Kong.

Hong Kong's present wired television service, which was started in 1957, will be supplemented within two years by broadcast television, though selection of a broadcast site has not yet been made and is still too premature to talk about.

But the trend for broadcast tv is unmistakable, according to Rediffusion TV which has been spending annually more than \$180,000 in buying mainly Ancerican tv films, predominately MCA and NBC product.

and NBC product.

The Colony made history in 1957 by becoming the hist area in the Commonwealth to have tw—wired tw at that.

The decision to start a wired ty service has been the subject of considerable controversy but time apparently has borne out the decision as the only wise and practical one that could have been taken at the time for various reasons:

(1) The existence of an already laid out complex wire system being used for Rediffusion's audio service.

ing used for Rediffusion's audio service.

(2) The Colony's limity terrain and the mushrooming of industries using power and giving lise to all kinds of electrical interferences.

(3) Costs would not have justified the inauguration of a breadcast tv network in 1957.

Right now, all the urban areas are covered by wired tv, but with the rapid growth in population in some of the pocket areas, new satellite towns have interally sprung up there, making it feasible now to have these places reached by broadcast tv. Instead of laying a whole new circuit of complex wiring.

The magic of tv in the Colony has not quite caught on since out of a population of over 3.000.000, not more than 7.000 tv sets are out. But the population factor is not really a yardstick since, several hundred thousands of people in the low-income group could not afford buying a tv set, available on hire-purchase, and pay a monthly fee of \$4.30 for use of the program and maintenance.

Where a truer yardstick might be used to assess just what the ty

gram and maintenance.

Where a truer yardstick taight be used to assess just what the tv subscription should be as in the number of car-owners of whom there are about 40 000. TV sets sold here are made in Birtain and in Japan whose Toshilia sets are in demand. Hong Kong, despute its manufacturing ability stall lacks the know-how to produce tv sets, and until the day when the Colony will be able to make its eun tv sets, the use of tv will always be considered a luxury item.

Programming has been a main

sets, the use of twell always be considered a luxury item.

Programming has been a main and tough problem for Receifacion to tackle all along larety necessary in this bilingual British Celony where over \$50' of the propie are Chinese and of Chinese chein. Cantonese, of the Chinese chein. Cantonese, of the Chinese and of Chinese chein, Cantonese, of the Chinese and the been to have two chineses, is the main one. The adolf scaling, is the main one. The adolf scaling for the Chinese for the Enabled scale, and the Enable the adolf scaling is the adolf scaling in the adolf scaling is the adolf scaling in the adolf scaling is the adolf scaling is the adolf scaling in the adolf scaling is the adolf scaling in the adolf scaling is the scaling in the adolf scaling is the adolf scaling in the adolf scaling in the adolf scaling is the adolf scaling in the adolf scaling in the adolf scaling is the adolf scaling in the adolf scaling

viewers.

viewers.

Newcomers are the Print Como Show" as well and the Associated Televis of the Saturday Spectaria in the first in recently flex and the first income where he was a reduct.

Miller's title—controller of the program.

THANK YOU for all your help in keeping millions of television sets tuned to the commercials on our clients' shows.

ANDY GRIFFITH General Foods: S.O.S. Soap Pads

ANGEL Johnson's Wax: Klear, Raid

ANN SOTHERN Johnson's Wax: Klear, Off!

AMERICAN HERITAGE Equitable Life Assurance Society

*BROTHERS BRANNAGAN Rheingold Beer

*BEST OF THE POST Associates Investment, Inc.

CHECKMATE Kleenex Tissues, Imperial Margarine, Airwick

*CORONADO 9 Dial Soap

CANDID CAMERA Imperial Margarine, Airwick

DANNY THOMAS General Foods: S.O.S. Soap Pads

*FIESTA EN PUERTO RICO Rheingold Beer

GARRY MOORE Johnson's Wax: Klear, Holiday, Off!

GROUCHO SHOW Paper Mate Pens

HAVE GUN, WILL TRAVEL Pepsodent

HONG KONG Dial Soap, Dash Dog Food

HALLMARK HALL OF FAME Hallmark Cards

I'VE GOT A SECRET Miss Clairol

*JOHNNY MIDNIGHT Dial Soap

LORETTA YOUNG Paper Mate Pens

MAVERICK Dial Soap, Dash Dog Food

NAKED CITY Sunbeam Shavemaster

PERRY COMO'S KRAFT MUSIC HALL Kraft Confections

*PHIL SILVERS Dial Soap

PRICE IS RIGHT Imperial Margarine, Airwick

PUBLIC SFRVICE SPECIALS-NBC Purex

RED SKELTON Johnson's Wax: Klear, Raid, Holiday

*SEA HUNT Miss Clairol

*SGT. BILKO Rheingold Beer

SHIRLEY TEMPLE General Foods: Kool-Aid, Kool-Pops

TWILIGHT ZONE General Foods: S.O.S. Soap Pads

*THIRD MAN Rheingold Beer

*TOMBSTONE TERRITORY Rheingold Beer

UNTOUCHABLES Dial Soap, Dash Dog Food, Sunbeam Shavemaster

WANTED DEAD OR ALIVE Kleenex Napkins, Kleenex Towels, Delsey Tissue

W'HAT'S MY LINE? Sunbeam Shavemaster

ZANE GREY THEATRE Johnson's Wax: Klear, J-Wax, Raid

*RES DNAL

FOOTE, CONE & BELDING

NEW YORK • CHICAGO • LOS ANGELES • HOLLYWOOD • SAN FRANCISCO HOUSTON • TORONTO • LONDON • FRANKFURT • MEXICO CITY

Estimated Weekly Network TV Program Costs

PROGRAM	NET- WORK	COST	SPONSOR	AGENCY	PRODUCER
Witness	CBS	55,000	Helene Curtis Knomark, Inc. R. J. Reynolds Schick	Mogul Esty	Murray Susskind
Young Dr. Malone		2.500 r Segment)		DDBCompton DFSMaxonGreyWadeLake-Spiro-ShurmanDFSDFSDFSDFS	Carol Irwin

SPECS, SPECIALS, ETC.

	31 1	AS, SPECIALS, ETC.			Syndication changes are re-
An Hour With Danny Kaye CBS	500.000	General Motors	C-E	Sylvia Fine	flected in the flow and ebb-mestly
Astaire Time NBC	300.000	Chrysler	Leo Burnett	Gil Rodin	the latter-of erstwhile important
Belafonte, New York 19 CBS Bell & Howell Close-Up! ABC	250,000	Revion Bell & Howell	Grey	Norman Jewison	distribution companies; in the amount of new film product avail-
Bell Telephone Hour	40,000 165,000	AT&T	Aver	Rarry Wood	able to the market; and, of course,
Bing Crosby Golf	50,000	A T & T Oldsmobile Oldsmobile	D. P. Brother	Bill Bennington	the extent and nature of teature
Bing Crosby Specials ABC	300.000	Oldsmobile	D. P. Brother	William O. Harbach	films available to the market.
Blue Bonnet Bowl Game CBS	125.000	Liggett & Myers	DFS		I have heard many, many expres-
Bob Hope Buick Show	300,000 50:000	Buick Carter Products	MCC-E	заск поре	sions of surprise and dismay in
CBS Reports	100.000	Marlboro	Leo Burnett	Jack Beck	recent months because the siles of newly-released-for-ty of post-48
A Date With DebbieABC	275,000	Revlon	Grey	Bill Colleran	feature films haven't reached flood-
Dave Garroway Special	F 5 000	Elgin Watch	JWT	Robert Northshield	gate proportions. Seems like only
"Dave's Place" NBC	75,000	Electric Auto-lite American Luggage Works	John C. Dowd		yesterday that the trade press and
		Berkshire Knitting Mills	OBM -		others in the industry were fere- casting not only whopping sales for
	20.000	Retail Clerks Internat'l Assn	Leonard Shane		these pictures as soon as they be-
Dean Martin NEC DuPont Show of Month CBS	250.000	Speidel	XC&K	Jack Donohue	came available, but an accompany-
Eleanor Roosevelt's Diamond Jubilee	165.000	DuPont	BBDO	David Succeind	ing decline in the sale of their 1re-
Plus One! NBC	200.000	Cancer Foundation		David Susskind	decessors. Of course, this has not happened. The post-48 sales
Family Classics	250,000	Procter & Gamble Liggett & Mycrs	R-McC	Robert Costello	have been good, our own J. Aithur
Cator Rowl Came CDC	-F 000	Procter & Gamble	BAB		Rank availabilities among them,
Gator Bowl Game	75,000 175.000	General Electric	DES EPPO	David Susskind	but shipments out of the Holly-
Hallmark Hall of Fame NBC	150.000	Hallmark	FC&B	George Schaefer	wood vaults to the stations' f.Im
Jackie Gleason SpecialCBS	250.000	Spiedel	NC&K	Jack Philbin	libraries have certainly not re: ched the anticipated total, at least not
Leonard Bernstein and The	100.000	T3	·	Daham Candala	yet.
New York Philharmonic CBS Miss America Pageant	100,000 175,000	Ford General Motors	D P Brother	noveri Saudek Paul Levitan (Evec)	Why?
America angumeCBS	110,000	Philco	BBDO	Vern Diamond	I think there are many reasons,
****		Toni	North	·ProDir.)	at least one of which is obvious, and others which require a little
National Automobile Show CBS	75.000	Reynolds Metals	Clinton Frank	Paul Levitan	digging to locate. That obvious
NBC White PaperNBC OmnibusNBC	37.000 130.000	Timex	W. B. Doner	IIVIN GIIIIN Robert Sandek Assoc	reason is cost, and by cost I'm re-
Our American Heritage NBC	165.000	Aluminum Ltd Equitable	FC&B	Mildred Freed Alberg	ferring not only to the cost of the
Peter PanNBC	450,000	Equitable Revlon	Grey	Richard Holliday &	post-48's themselves, but the cost of pictures previously bought. Sta-
Phil Cilvers Special CDC	50E 000	and the second s		Edwin Lester	tions must think carefully before
Phil Silvers SpecialCBS	225.000	Carling Brewing	Lang. Fisher &	Nick Vanoff	spending heavily for the more re-
Red Skelton Timex SpecialCBS	275.000	United States Time Corp	W B Doner	Cecil Barker	cent film releases, not only on
Project 20NBC	100.000	U. S. Steel	RRD&-O	Donald B. Hvait	the basis of dollar outlay, but be- cause of the com, lexitles of amor-
Purex SpecialsNBC	100.000	Purex Travelers Insurance Pontiac	Weiss	Various Producers	tization. Throughout the coun-
The Right Man	200,000 200,000	Ponting	Y&R	Fred Freed	try there are a large number
Step on the Gas: the Story of	200,000	Tomat	MacM J&A	reny cross	of stations well-stocked "th pre-
the American Motorist	150.000	U. S. Steel	BBDO	Max Liebman	(48's, In turn a large number of
Story of FamilyNBC	140.000	Ocean Spray Campbells Timex American Machine & Foundry	BEDO	Joseph Krumgold	these pictures have not been amort- fized and have not hid elegach ex-
Thanksgiving Day Jubilee ParadeCBS Timex All Star CircusNBC	25.00 0 75 00 0	Timer	NL&B Donor	Paul Leviian	posure to pay off all their costs or
TomorrowCBS	175.000	American Machine & Foundry	C. B. Doner	m cares	, have not had enough exposure to
				Inomas II. Wolf	, have not had enough expensive to
Tournament of Roses Parade ABC	15.000	Quaker Gais	Lynn Baker	David Savage	return a worthwhile profit.
Tournament of Roses Parade ABC Tournament of Roses Parade NBC	25,000	Quaker Gais	Lynn Baker	David Savage	return a worthwhile profit. This, naturally, poses a consider-
Tournament of Roses ParadeABC Tournament of Roses ParadeNBC Victor Borge SpecialABC	25,000 275,000	Minute Maid Pontiae	DFS	David Savage Bill Bennington Tony Ford	return a worthwhile profit. This, naturally, poses a considerable problem to the stations. If
Tournament of Roses ParadeABC Tournament of Roses ParadeNBC Victor Borge SpecialABC Wonderland On IceNBC	25,000	Quaker Cats Minute Maid Pontiae Top Value Enterprises	DFS MeM J&A	David Savare Bill Bennington Tony Ford Jack Philbin Leon Newman	return a worthwhile profit. This, naturally, poses a considerable problem to the states. If they commit themselves to any a large number of post-48's there is
Tournament of Roses ParadeABC Tournament of Roses ParadeNBC Victor Borge SpecialABC	25.000 275.000 100.000	Quaker Gais Minute Maid Pontiac Top Value Enterprises Union Carbide	Lynn Baker DFS MeM J&A C-E	David Savare Bill Bennington Tony Ford Jack Philbin Leon Nowman	return a worthwhile profit. This, naturally, poses a considerable problem to the stations. If they commit themselves to any a large number of post-48% there is a limit to the time they can persuit.
Tournament of Roses Parade ABC Tournament of Roses Parade NBC Victor Borge Special ABC Wonderland On Ice NBC World Series Special ABC	25.000 275.000 100.000 65.000	Quaker Cats Minute Maid Pontiae Top Value Enterprises	Lynn Baker DFS MeM J&A C-E	David Savare Bill Bennington Tony Ford Jack Philbin Leon Nowman	return a worthwhile profit. This, naturally, poses a considerable problem to the stations. If they commit themselves to try a large number of past-40% there is a limit to the time they can peculit, these pictures to set on the shelf
Tournament of Roses Parade ABC Tournament of Roses Parade NBC Victor Borge Special ABC Wonderland On Ice NBC World Series Special ABC	25.000 275.000 100.000 65.000	Quaker Oats Minute Maid Pontiac Top Value Enterprises L'nion Carbide Benrus Whitman, Stephen F. & Son	Lyon Baker DFS McM J&A C-E Esty Grey film)	David Savare Bill Bennington Tony Ford Jack Philbin Leon Newman Ayer	return a worthwhile profit. This, naturally, poses a considerable problem to the stations. If they commit themselves to vity a large number of pot-40% there is a limit to the time they can possife where pictures to sat on the shelf where they rom in a productive.
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This, naturally, poses a considerable problem to the stations. If they commit themselves to duy a large number of peet-40% there is a limit to the time they can peculit, these pictures to sat on the shelf where they remain a productive in terms of revenue but a the present in terms of revenue but a the present part of the distributors will cilipatory. The availability of there feature playing time, which and for 1961 with the change in epition time regulations, undoubtedly all case this situation, not only to, difficult feature exposure but for syndicated half hours as well. We may, it seems to me, anticipate an upswing in both feature and sindicated sales in the text models. But there are, as I said, holden factors which have had a delaying influence on post-48 sales, Our of them—and this may complete the sex. S-E-X. But the simple fact is that many of the hourses row available very definitely fall into the adult category. I don't mean the "For Adults Only" or terrory or out and out sex exploration files, but I do mean films which its their more sophisticated nature conceivably could be limited as to when a ty station could play them. During the day, for example, or for late afternoon-damer time feature playing time, when there is a large percentage of knos wideling, such offerstandably, stations are heistant. Two other inhibiting factors have been wide-screen production and color. Reduction of vide-screen features for typrofiction has not always proved satisfactory, and transfer of wany features 110-duced in color has not always proved satisfactory, and transfer of wany features 110-duced in color has not always proved satisfactory, and transfer of wany features 110-duced in color has not always proved satisfactory, and transfer of wany features 110-duced in color has not always proved satisfactory, and transfer of wany features 110-duced in color has not always proved satisfactory.
Tournament of Roses Parade Tournament of Roses Parade NBC Victor Borge Special Wonderland On Ice Wonderland On Ice World Series Special Morld Series Special	25,000 275,000 100,000 65,000 300,000 if video had other time as it has the ley have a those time we would parental in gers' dates; cted to will remain a man and the man and	Minute Maid Pontiac Top Value Enterprises L'nion Carbide Benrus Whitman, Stephen F. & Son Ing into a new Age Of R Nietzschean 'transva' values' virus may have course and sanity may ascendancy again." Let u is so. Been around so in human is era — we unique cons. Instead of now know it erference in if Sophocles rite for ty, dd have to changes. The pricked up, but that the that my contract was up before by an odd coincit that it never had been to contract ever is—and told me it would be, and it there was at television at there was at television at the enter with a solved in the its time, a olved in the its time, a	PY Couldn't had been two weeks dence. and two weeks dence. and two beyond the following the middling in the convenient channels, at an including the middling in the convenient channels, at an including the convenient channels, at a caperience with the convenient channels, at an including the could parts, and including the convenient channels, at a caperience with the conv	David Savase Bill Bennington Tory Ford Jack Philbin Leon Newman Ayer to \$100 a year for tele. I'm the only person of the set, plus \$30 for sary antenna, and I'm of needed rabbit ears, sisten to or watch, tele, his or isn't it a racket? 1 uncontrollable opti- cive in happy endings, picture me sitting in ead television set, turn- nobs, trying hopelessly rial for my tv column, resented me with a set 1 rabbit ears, with a knob for changing dafter an unfortunate with a local repair man, nothing about anything, elevision, and a recom- inthing about anything, elevision, and a recom- nothing about anything, elevision, and a free act, I found a small and radio shop right corner—and one of the aired se's, ed on schedule, went t a portable set, so I a special program—and I the rabbit ears and the rabbit ears and the rabbit ears and the rabbit ears and the rabbit sor S8 my set is sirly smoothly. Some ont come in too well, onally there's a great tzy, due, I'm fold, to ric equipment in the oss the street, but usus tal nan daytime pro-	return a worthwhile profit. This, naturally, poses a considerable problem to the stations. If they commit themselves to day a large number of peet-48's there is a limit to the time they can profit these pictures to sat on the shelf where they remain a upraductive in terms of revenue but to the profit of the interms of revenue but to the payments to the distributors still chilicatory. The availability of the feature playing time, entirepared for 1961 with the change in epition time regulations, undoubtedly all case this situation, not only to, diditional feature exposure 14th for syndicated half hours as well. We may, it seems to me, antequate an upswing in bein feature and vandicated sales in the next groups. But there are, as I said, hidden factors which have had a delaying influence on post-48 s.les. Out of them—and this may surprise potential that many of the hadnes row available very definitely fall into the adult category I don't mean the "For Adults Only" enterery or out and out sex exploitation files, but I do mean files which by their more sophisticated nature conceivably could be limited as to when a ty station could play them. During the day, for example, or for late afternoon—dumer—time—feature playing time, when there is a large percentage of kno vitching, sub films would be out. Playing from effectively as late shorts clearly limits their gross potential. Finderstandably, stations are hesitant. Two other inhibiting factors have been wide-screen production of vide-screen features for ty profection has not always proved satisfactory, and transfer of meny features 110-duced in color has not only preceding dursalisfactory.

S-E-X As A Hidden Factor In Delaying Post-'48 Pix Buys

By MICHAEL M. SILLERMAN (Exec V.P., Programs fo Television, Inc.)

The map of the world has changed radically within recent years and seems as though this is going to continue. Admittedly, comparing the map of the world of television syndication with the map of the world of television syndication with the map of the world of television syndication with the map of the world itself may seem a little far-fetched, but if there were such a breed as tv syndication cartographer—or more properly, historians—they'd be just about as busy as the boys at Rand McNally.

Syndication changes are re-

Coming: Debut Of A 'New' TV Personality -- Will Rogers

By DONALD B. HYATT

There is not one of us in the programming end of the television business who isn't continually searching for that dream entertainer with a totally irresistible waiting to be tapped for the two personality, who is able to host a screen.

Goldwyn star, Will as a Hal Roach comedian, Will as a concert lecturer, Will as a journalist, philanthropist, and waiting to be tapped for the two screen.

vised, which vividly recalls his presence and personality, almost

on almost any conceivable subject, viscal, which, vicidly recalls his many of his topics are as right for presence and personality, almost as if he had never left us. His method may be fined to fit remains as fined and the many of its trong and the usely American. A 12 higher than and the many many the many turn a as frequently as we

Radio—Heyday

Ra scripts, for instance, have

ni meant as for us as it

le, 83 to 40 records on car, properly strained who as a comparate criminal of the control of the

personality, who is able to host a screen.

As a performer, Will was fiexible and endlessly talented. Think of and the could do and now will do to television. There is film of him doing tope tricks that will amaze and women to read and write is geared to reach all time. Well we have found him—Will Rates of course Will has been dealther by performer of all time.

Well we have found him—Will Rates of course Will has been dealther by performer while heading tope tricks that will amaze doing to performer. What we fill do and now will do not evision cowboys, and warm and intimate scenes of him doing tope tricks that will amaze doing to performer. What will was flexible and endlessly talented. Think of the call in considering the course of the card illiterate men and women to read and write is geared to reach all write is geared to reach an audition of warm and intimate scenes of him doing tope tricks that will amaze doing tope tricks that will amaze there are doing to an intimate scenes of him doing tope tricks that will amaze there are mand women to read and write is geared to reach all write is geared to reach an audition of warm and intimate scenes of him doing tope tricks that will amaze there are mand women to read and write is geared to reach an audition of warm and intimate scenes of him doing tope tricks that will amaze there are mand women to read and write is geared to reach an audition of warm and intimate scenes of him doing tope tricks that will amaze there are mand women to read and write is geared to reach an audition of warm and intimate scenes of him doing tope tricks that will amaze the read women to read and write is geared to rea

'Operation Alphabet' As Major WFIL-TV Project To Combat Illiteracy

Philadelphia.

"Operation Alphabet," a fullscale assault on illiteracy in the Philadelphia area will be launched Jan. 30 by WFIL-TV. Alex Shevlin, a city school teacher will conduct 20 weeks of classes five mornings a week between 6:30 and 7 a.m.

or write only their names.

Broadcasts have the backing of the Board of Education, the Junior Chamber of Commerce, the Philadelphia Foundation and other civic agencies. Robert H. Coates, director of the Philadelphia division of school extension, estimated there were 800,000 illiterates in Pennsylvania and New Jersey and the program is expected to reach about 25% of them.

Radio-Heyday To Renaissance

cials the public demands into one

Wall-To-Wall Commercials
These disk jockeys, too, are to be congratulated on their resource-fulness. Even when their station hasn't sold enough time to run a transcribed commercial every two minutes and 10 seconds, the D. J.s. come up with commercials of their own. They write books, run dances, have favorite charities, jazz concerts and other gimmick, that they keep selling to their listeners. In this way they are able to compete them to the same consumer follow it at the pall commercials. ay they are able to compute to rot the same consumer that the publicommencials in are out to struct y noment that television to smite are the impact of the first television to the first television to smite any television of the smite way to the compute which is computed with its compute which is computed with its computed with its computed with its

The kind that will mean it ratione is in sight mass as tenders. You don't want to hear ting rid of all the junk that's mention to the increase of the first about a rainy day. So bothing it down to a mere eight you tone in the station that or 10 minutes of comparerial time promises you a bright, sunshing per hour, and embraces the radio down tho worsts to listen to a stateon that tells him it's time to get a continuous commercials.

This must happen for the truth first of a dial, he can listen to a has been made abundantly clear the mean time the mean again that the airways belong to the neople and no matter what the

up with the right time-and-weather

mix will win easy.

By tying-in with industries that have the largest number of employees, radio stations can virtually

nave the largest number of employees, radio stations can virtually command, as a listening audience, everyone on the payroll of the companies that they contract to cooperate with in getting people up and to work on time.

Every social invitation you receive will tell you when to arrive and supply vou with the call letters of the radio station to listen to in order to get there on time.

And as for weather, well, if you want to get out of going to a party you just phone and say that on the station you're listening to thore's a raping blizzard and your cur's stuck in a drift. If the party or the other end tells you the radio station they share on says the radio station that the list was the same and summer. Well the station can show up if they choose

moter in.

So it's clear that the destine is that its hexay and its destine is raisence is in sight unless television starts cleaning house, get wislon starts cleaning house, get all the junk that more eight

ors, the entertainer of the div. Who wests to listen to a sta-ince". The e is even a picture, then that tells him it's time to get Will's Grandara Schrimsher to apard 50 '10 work when, with the wine wasn't kidding when he flip of a dial, he can listen to a he wasn't kidding when he flip of a dial, he can listen to a the wasnet Indian. "My folks to sleep a couple of hours more, they were there to meet the they were there to meet the twhen it came in.") Will with and time can be in attracting an demand and ultimately get exactly Ziegteld Follies, Will as a audience? The station that comes what they want.

1960: 'Moment of Truth'

bers, Wiswell, Shattuck, Clifford & McMillan.

September — Compton prexy Barton A. Cummings was the month's spokesman for answering the critics. He took the podium at the National Business Publications conference in New York to say it was time the folks in advertising started thinking about activities the industry. He said that several of the hings said about advertising were not only unfair but untrue. The political critics, he said, seem intent on turning the n a me Madison Ave not only into a term of abuse but also an epithet.

George Abrams joined J. B. Williams Co. as a vecpee David C. Stewart became prexy and chief exec officer of Kenyon & Eckhardt. Sylvan Taplinger, tv topper at Doner agency, left in a huff over planning on the Timex account. Timex announced it was account and the

Sylvania and New Jersey and the program is expected to reach about 25% of them.

METRO TV EYEING

O'SEAS MARKET ANEW

Metro, whose foreign division met with success in marketing a feature version of "Northwest Passage," is prepping similar features for the overseas theatrical market.

First "Northwest Passage" was composed of three half-haur episodes of the series, with bridges added for the feature run. There's a second "Passage" project now ready for the foreign market, with a third planned.

TO Renaissance

To Renaiss

FTC Goes Under Water

November—FTC one more time—filing its fourth complaint against a shave cream's advertising. Complaint charged that Mennen's Soft Stroke shave cream blurbs featuring an underwater shaving demonstration were rigged via use of toothpaste in the shaving soap. It was the first FTC complaint of the crackdown to not name the agency involved (Grey).

Month's speaker on the complaint in the shaving soap it was the first FTC complaint of the crackdown to not name the agency involved (Grey).

Month's speaker on the complaint is not a least three specific instances in the course of his more or less professional career. The mass auditance was a constant to the mass auditance will move to A. They won't have will move

blurbs featuring an underwater shaving demonstration were risged via use of toothpast in the shaving soap. It was the first FTC complaint of the crackdown to not name the agency involved Grey).

Month's speaker on truth was Charles II. Kellstadt, board chairman of Sears. Roebuck & Co, who to'd annual gathering of the Chicago Better Business Bureau that it was up to media to bar questionable advertising. The denial of the use of media nay be a severe penalty," he said, and yet it is the only one available if we are convinced that the lacks solution is self-policing. Buth spokesman Betty Furness and Westinghouse split after 11½ years. Pet Mik split with the Red Selfon tele series. Marchant discison of Smith-Corona split with Fire, Cone & Bebling in favor of Cunningham & Walsh.

Osilvy, Benson & Mather topoger David Ogrity stole the show at the annual Hot Springs, Va. ameerition of the Association of Matonal Advertisers. He amfounced that the newly-acquired Sunday Shell Oil big would be handled on a straight tee basis restead of the 15% media completed that the newly-acquired Sundayle of developing in favor of Cunningham & Walsh.

Osilvy, Benson & Mather topoger David Ogrity stole the show at the annual Hot Springs, Va. ameerition of the Association of Matonal Advertisers. He amfounced that the newly-acquired Sundayle of the production and the production of the show at the annual Hot Springs, Va. ameerition of the Association of Matonal Advertisers. He amfounced that the newly-acquired Sundayle of developing the production and the production of the annual flot springs, Va. ameerition of the Association of Matonal Advertisers. He amfounced that the newly-acquired Sundayle of developing the production as the production of the force of the first production and the production of the first production and the in a mutual exchange agreer renouncement that the entire Shell budget would go to newspapers. It was a blow to marazines and broadcastind, and leir Madison Ave's public nose counters wondering how the market would be tapped by a single medit in California, for instance, only 45° of the drivers are newspaper readers, as an agency exec pointed our. Ogilvy later announced that there would be some use of outdoor also.

In a mutual exchange agreer femilies Accarraga's Telests Wexicano and New York's Cha melication on New York's Charles with swap videotaped must be a simple method of the desired of the programs of the control of the desired of the programs which show Latin programs which shows Latin programs which shows Latin programs which shows the market would be tapped by a single medical program of the programs which shows beginning in January. be some use of outdoor also.

December — Hendrick Booream
Jr., was keynoter on "the problem"
felevision Executives Society of
agency men's growing concern over
the violence and mediocrity of ty
programming, and suggested an industry group made up of all facagency men's growing concern over the violence and mediocrity of two programmins, and suggested an industry group made up of all factions as a means of doing something about it. Individual groups, music appearing in the segment, such as the agencies or the net- English narration by Nonu Arsu.

area. And work at the top of the area can move it up.

The real problem—that of giving the majority shows it will watch and that will be at the same time on a high qualitative level never faced by the boys with banners. It's much more fun, of course, to take on just the easy ones. But to take on just the easy ones. But the problem can be faced; and it can be licked. So long as a show has a broad mass audience base, so long as it has wide identification and interest, it can—and should—be built in quality to the highest level that the abilities of its builders can achieve. The one attribute does not preclude the other.

More than that the mean and

does not preclude the other.

More than that, the mass audience will actively respond to quality, so long as it is hooked by the basic concept. If show A and show B are both based on mass-audience concepts, but if A is better than B by whatever rigid cultural concepts.

Emilio Azcarraga's Telesistema Mexicano and New York's Channel 5 will swap videotaped musical

Idea is to show American influences in Mexican music and Latin influences in the U.S.

While Channel's has completed programs which show Latin Aspects in American musical programs, Telesistema will initiate production of a series, First half-hour show has already gone into production under supervision of producer Arturo Vega.



A GROUP OF AGENTS DEDICATED TO
SERVING CLIENTS CREATIVELY IN ALL
AREAS OF THE ENTERTAINMENT INDUSTRY

FRANK COOPER ASSOCIATES

HOLLYWOOD

NEW YORK

LONDON

PARIS

ROME





X FRANK COOPER, Our Noble Founder

FRANK COOPER ASSOCIATES

When They Sold the Wrong Show

George McClelland, who was executive vice president of NBC in the early days, once sold the wrong show. George was one of the greatest salesman I ever saw—including Deke Aylesworth—and as you know, together they really got NBC rolling in those early days of radio at 711 Fifth. Ave.

What happened was George asked the program board to tailor-make a show that he would sell to Rex Cole, who was the eastern distributor for General Electric Products. The show was pretty much what you'd expect — a soprano, a tenor a quartet which sounded like the Revellers, and an orchestra which sounded like Frank Black. This was the kind of show designed to sell goods with dignity in those days, a la the Palmolive Hour and the Cities Service Hour to mention two. The show was to be piped into the board room at 11 a.m. sharp, and George wanted no one present but Rex Cole and himself—not even a man to see if the volume level was okay, etc. level was okay, etc.

level was okay, etc.

Now it so happened that at 11 a.m., the program board was auditioning for itself, in another room, ambitious young talent seeking to get on the network. This audition was started at 11 sharp. The rest you can guess — the obvious thing happened. George turned on the wrong switch and got the wrong program. What he heard was an audition of the Fields & Hall Mountaineers playing hillbilly music and this is what he sold to Rex Cole. They went on the air shortly thereafter for five 15-minute programs per week in the early evening as the Rex Cole Mountaineers. I guess they sold a lot of G. E. products too, because the show lasted quite a while.

Tom McAvity

TV's 'Excellent '60s' Displacing 'Materialistic '50s': Progress Report

market soon found themselves with three or four competitors.

Very early in the game, we saw the swift transition from largely agency-supplied programs to largely network-supplied programs. We saw the rapid transition in our programs from mostly live programming to mostly filmed programming.

Television networking grew to glant size in just one decade, the 1950's, a decade which happened to represent the most energetic and determined binge of materialism that the world has ever seen.

As we move further into a new decade, certain key questions about the future of our business suggest themselves. In the limited space available here, I would like to tackle two of them:

(1) What changes will we see?
(2) How can we best meet the challenge of the next 10 years?
During the '50's, all of us learned that we were in quite a different kind of business every two or three years. Stations that went on the air as the only channel in their market soon found themselves with three or four competitors.

Very early in the game, we saw the swift transition from largely agency-supplied programs to largely network-supplied programs to largely network-supplied programs we saw the rapid transition in our programs from mostly live programming to mostly filmed two programming to mostly filmed and the program

We saw the rapid to mostly filmed programming to mostly filmed programming to mostly filmed programming.

We saw the transition in sponsoring patterns from identifiable complete sponsorship to a system where an advertiscr has a free choice among complete sponsorship, or dispersed participation in a variety of program vehicles.

And we saw the change from a two-network economy, with three-network sponsored hours now exceeding 170 hours per week for the first time in history.

Side by side with this enormous growth of network television was attended by side with this enormous growth of network television and antional spot television growing at an even faster rate.

Now, to answer the first of the two questions raised, what frends lie ahead?

During the 60's.

Television—network k, spot and local—will continue to increase atts share of total advertising will continue to increa

'RCMP' Far East Sales

Television stations in Rhodesia, Nigeria, Hong Kong and Iran were the latest to buy "Royal Canadian Mounted Police." Sales at the moment put the half-hour telefilm series in nine countries, with further deals pending for France, Belgium, Luxembourg and Switzerland.

land.
Distributed abroad by Fremantle, "RCMP" was recently sold in Germany and for several weeks has been showing in Spanish in Puerto Rico. Besides the U.S. (where California National distributes the Rico. Bestues and distributes the skein) and in Canada (where it was made by a combo of Crawley-McConnel, the CBS and BBC), the this time apparently has but this time apparently has half-hour show is also been in

TV 'Lysistrata': German Scandal

West Germany's holtest televi-West Germany's hottest television battle in a decade is being fought over a 2.300-year-old play. And whether the modern day gladiators will be able to bring the ancient drama of "Lysistrata" to the 4,500,000 West German television. vision sets is the crux of all the

vision sets is the crux of all the trouble.

Northwest German television, at Hamburg, spent about \$100.000 last summer in preparing a two-hour telefilm version of the famed Aristelefilm version of the famed Aristophanes drama, starring German actress Barbara Rutting, and widely heralded as a "comeback" for German ingenue Romy Schneider, who was a hit several years ago with her "Sissy" films but has had few movie roles since.

German director Fritz Kortner prepared the controversial film, which concerns, of course, the wives of ancient Athens who decide to withdraw marital privileges from their husbands unless the men give up their wars.

from their husbands unless the men give up their wars.

"When Aristophanes wrote his comedy 2.300 years ago, he could not have known that these clever Athens women would not only cause sleepless nights for their husbands, but also for the directors of the West German television stations." laughed an editorial in the Shuttgarter Zeitung newspaper. paper.

"But that is just what he has

one."

The heads of the German television stations have been having a series of "emergèncy meetings" that forced one postponement of the performance of the drama. which was originally scheduled for Jan. 5.

Some of the television station chiefs variously claim that the drama is "immoral." "too sexy," "erotic." and "the anti-war tendencies make too stark an impression."

The play has now been scheduled

croite." and "the anti-war tendencies make too stark an impression."
The play has now been scheduled
for Jan. 17 at a special late hour
television—10 p.m.—so that the
television officials figure the kids
and impressionable teenagers will
be in bed.
At this stage, it looks as if only
about half of the West Germans
will be able to view the drama.
The directors of four television
stations—those of Munich. Stuttgart, Baden-Baden and Colone—
have definitely nixed the play and
have said that their screens will
remain dark during the showing.
The other television outlets—
in Frankfurt, Bremen and Berlin,
and of course Hamburg—will carry
the program and let their viewers
decide whether they should watch
this wicked, wicked old drama.

STOLZ OPERETTA MULLED FOR TV tack.

Berlin.

Paul Gordon, American tv producer Lving in Berlin, went to Dortmund. W-Germany, where Robert Stolz's operetta, "Wiener Cafe," recently had its German prem. He is interested in telecasting this operetta. Also, he near gotiated with Dortmund theatre about his piece. "Tom Sawyer's Adventures," which saw its premise director.

In Berlin last December. Third, he in negotiated with "Holiday On Ice" to filmization.

Within the years, Gordon has produced more than 500 pix for television. He founded the Contients biggest tv producing company, European Television Gesellschaft of ETG), which he, however, left some time ago

Who Was The Writer? or, Some Fun In A Syndication Factory

element in the production of a syndicated television series. The fact is so self-evident as to make any restatement of the fact ridiculous.

Ask the actor playing the leading role. Of course, I do recall that during the first series I wrote, the star declared categorically that all that's needed to make a television film is an actor and a camera. But obviously he was being facetious. some actors can't ad lib a response get.

had not heard of "basic minimum" out of the fact that I was now on the fees. Nor had we been properly linside. I listened while the production of the feet that decolleting inside the facts of "under the line costs" to the writer until heart statistion called the seven-year leaned back to listen. contract. This is a fiendish device with all the options running one ways, and the escalator clauses showing a startling disinclination to way, and the seven of the ground the product of the way. The fees of the ground the feet of the ground the gro to ever get the fees off the ground.

The producer who sent for me

showing a startling disinclination Yes?"
to ever get the fees off the ground.

The producer who sent for me had a magnificent office in Beverliques. One of them was the first dollar he ever made.

The receptionists looked more like movie queens than most of the real articles who slouched up and down halls, barging into and out of offices without being announced. A man got the feeling announced. A man got the feeling announced and the feeling announced and could be downright cozy to be in one of those offices during barging hours. Especially if all I had heard whispered about the intricacies of casting had any basis in truth.

The receptionist on my produ
Treat rank Kane." I told him.

"I'm Frank Kane." I told him.

"I'm Frank Kane." I told him.

"I'm Frank Kane." I told him.

"The failed to show any signs of enthusiasm. "Who's Frank Kane." I told him.

The failed to show any signs of enthusiasm. "Who's Frank Kane." I told him.

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The failed to show any signs of enthusiasm. "Who's Frank Kane." I told him.

The failed with priceless antiques in the failed have been an open-ing for that old Abbout & Costello Produine, but I merely told iin.

The receptionist looked more

New York."

"A writer?" He licked at his lips mouth. "Okay, if you're a writer, og owrite."

Although the second an open-ing for that old Abbout & Costello Produine, but I merely told iin.

The receptionist looked more

The failed with priceless antiques of the feeling whith the failed Abbout Action in the failed Abbout About Abo

"What'd you say your name "What'd you say your name ast"?"

The receptionist on my producer's floor eyed me with disinterest as I crossed the acreage to her desk. I told her who I was and she managed to restrain her enthusiasm. Obviously the type who retused to be impressed by anything less than Gable himself. I dropped the name of the man who had sent for me. She took it well, pointed to a closed door off to the left. I knocked at the door, waited. From inside I could hear the sound of voices being lifted—and it wasn't in song. Some of the words I hadn't heard since I first read them on back fences. I hesitated about barging in, but she motioned imperiously.

"What'd you say your name "What'd you say your name with the sea"?"

"Frank Kane."

He pulled a notchook for to to device director with the edge of his desk, leafed through the pages. Finelly he bought four stories from?" Without waiting for me to both my head, You the hall and my girl will bring you some paper and anything else indentification was explaining why he didn't want along process in the film.

"Unless we can spend the whole along way on the process stage, it don't pay. You know?" imperiously.

Imperiously.

Inside there were three men.
One, seated behind a desk that could have doubled as a dance floor, was waving a pencil at a second man who stood with his head sunken between his shoulders. On the side, a third man stood waiting, script in hand, for the man with the pencil to run down so he could take up the attack.

Story Conference?

The writer shook his head doublfully. "But it's necessary to the plot. You see—"
The durector snecred, "So who worries about the plot? So instead of the process, sell ance a backstage scene with plenty of babes and—"
The writer looked antappy. "But there's no backstage scene in the story."

Story Conference?

Strangers in Hollywood might writer, no? He looked to the pronot recognize this tableau. But to old studio-hands it would be immediately recognizable as a story conference. The man with the pencil was obviously the producer, the man with the hangdog look the writer, and the man on the side-lines clutching the script was the director.

Perhams of the looked up, saw me still straiging there. "Now what?"

"One other thing, I have a very larger than the story."

So you write one. You're a writer, no? He looked to the producer helpessly. "We don't have looked to the producer in the story."

So you write one. You're a writer, no? "He looked to the producer helpessly." We don't have looked to the producer helpessly. "We don't have looked to the producer helpessly." The producer lebied his blook take in the story."

The writer is the most important (sets, multiplies it by the number of speaking parts, figures the added cost of exteriors, and then tears his hair out. His primary function is to cut the number of sets at least in half, reduce the speaking parts to a point where the finished product looks like a mutes' convention.

The director is really a carpenter. He has a lot of location film, backgrounds and plates from the last time he was able to wangle a It's a well established fact that trip to New York out of the budsome actors can't ad lib a response get. His primary purpose is to to "How are you?" without an idiot board.

And take the delicate way the producer handles the writer. What could be better proof of the high esteem in which he's held?

I made my first trip to Hollywood at the urgent invitation of a major syndication factory. I was duly impressed, knowing as I did that there were hundreds of writers out there, but they saw fit to send 3,000 miles for me to write their series.

Of course, it is true that at that time most of us eastern writers had not heard of "basic minimum" fees. Nor had we been properly inside. I listened while the production of the fact that I was now on the first that I was now on the first they deally the falls, to me work these clips into the script so he will have that much less film to shoot. If possible, ie even avoids lip synch and has the writer avoids li His primary purpose is to

"Unless we can spend the whole day on the process stage, it den't pay. You know?"

Murder, Morals & Medea

RADIO-TELEVISION

By LEWIS FREEDMAN (Producer, 'Play of The Week')

Last year, in addition to the clerical members can be honestly 47.90) letters we received urging us to stay on the air, we heard from one dissatisfied Long Island bousewife who wrote, in part, "Dear 'The Play of the Week,' My family saw 'Medea' and thought that it marked the beginning of an exciting new ty series. Not hand's girlfriend, she killed both her children for revenge. looked forward to the show every

been producing an A-1 television show and suddenly we discovered we were short on gunplay. Looking back new on last year's score, we let four men two women, and there children is the a total of lett four mes thee childr 85 two-hou the women country dl. a total of ce one of art, whose as a vio-he chillent so, se, and on dien sid of e natural t add up network . The catts of ca alter to to now did we

emarked that and of the theatre, the tee, the left is filled with vio-lence clake radiatorium music sub-stitution for love in the movies. And I remember the trepidation with which we approached each new property last year. At our first meeting even before "Medea" we talked about "The Iceman Cometh;" too adult?

Each week was going to be the last; the audience wouldn't take it. What would they say when they say "Burning Bright" which was not only about adultery, but said so? That was our third week; they watched it and liked it.

How would we dare to produce How voild we dare to produce "The Waltz of the Toreadors," a play about a slightly lecherous general, even if he was a French general? Critical raves and enthusiastic audience response.

Call Her a 'Slut'

Even that nineteenth century Swedish heroine, Miss Julie, might be too advanced. Was the twentieth to hear the line, "A whore's a whore'". After all, this was still the year when "Tis a Pity She's a Whore" was the limit of residential marquee frontiers. (I must admit was not while when you were abad on marquee frontiers. If must admit we quit while we were ahead on that one and substituted "A slut's a slut" for out-of-town consumption. Still no revolution, no picket lines of protesting mothers outsite 10 Columbus Circle.

What we were trying to do was present adult theatre to an adult present adult theatre to an adult audience. The properties weren't picked because they were "sensational." They were picked because they represented the best available products of contemporary and past playwrights. They were serious therete because they glowed with ideas and people and reeling from the real world, not from the sterifiered would inherited from Holiywood. And a real audience looked and recommed itself. And a real spous or showed up. spensor showed up.

Sensitive to Clerics

Sensitive to Clerics

But a great theatre doesn't only concern itself with the heart. Its plays are tilled with the heart. Its plays are tilled with concern for the rend and the spure, the play of the can Show and such various of telegous experience as Soloen Aleachem relates. There were isolated protests are transfers to the Carlo for Carlo for the form a Theorem and sense in The Poster and the Carlo for Carlo for the Carlo for the Sense and the sense of the sense and public to me that responsible the and public would allow it to happen without rising up unaumously in worth. The honesty of such plays has helped to create a climate where religion can be understood as pair of daily life and where every church and its

to accuse these plays of anti-Catholicism as it would be to charge "The Dybbuk" and "The Catholicism as it would be to charge "The Dybbuk" and "The Ordrod of Sholem Aleichem" of anti-Semitism. When the world of the spirit can find more than three minutes of air time later the charge of the spirit can find more than three minutes of air time later the charge of the spirit can be at the charge of the can be at t minutes of air time later than signon and earlier than sign-off, there an exciting new tv series. Not will be less room and less need for only dr! the mother send a polynomial less need for vacuum-packed violence. It can some of robe and crown to her husplays were among our most popular presentations.

The sum of the year's experience week, hoping for more like that, the discovered week, hoping for more like that, the hopened?"

This note caused a great deal of consternation in the "The Play of the Week" office; we thought we'd been producing an A-1 television when we'd skiper and suddenly we discovered we were skiper or quipilar. Looking the large of the celluloid paradox that passes the been producing an A-1 television. All took him, rotten apples as "The been producing and and suddenly we discovered we were skiper or quipilar. Looking the large of is to invite a re-examination of the

"The Iceman Cometh" doesn't come easily. There are those who protest. But it will be tragic for American television if the sound of the ugly words can prevent the beauty of Eugene O'Neill's truth from being heard. As T. S. Eliot would say, "Jug jug to dirty ears."

from being heard. As T. S. Eliot would say, "Jug jug to dirty ears." As for violence, we're trying to do better this year. Henry IV killed off Hotspur and his army, Orpheus and Euryd.ce both died in the end; the Dybbuk was exorcised, a fate

BBG

= Continued from page 105 =

that for less than 2d. a day per household the United Kingdom is provided with three national radio networks and a national television network, and the Corporation does not share the responsibility for the spending of its income (which last year was a bit over £30 million) with anyone. Many people consider that under 2d. a day is small price to pay for broadcasting without commercials.

This independence applies not only to our domestic services but also to our External Services al-though the latter are financed by a Government Grant-in-Aid and not out of the license revenue. All that out of the license revenue. All that the Government lays down in the case of the External Services is the languages in which we shall broadcast and the amount of broadcasting time which shall be given to each of those languages. The contact is sufficient to the contact in the contact in the languages. each of those languages. The content is entirely a matter for the BBC. The immense authority throughout the world of our External Services is based on their being a part of the independent BBC and not a Government denormant partment.

Apart from all the broadcasting on political subjects which the BBC itself initiates, there are some broadcasts arranged in conjunction with the Government and with the

planatory talks given by Ministers at the request of the Government. These broadcasts are intended to be non-controversial, although the Opposition has the right to claim a reply if a Minister crosses the border into controversy. If the Government agrees with this claim, the right of reply is automatically granted by the BBC. If the Government disagrees it is for the BBC a reply if a Minister crosses the border into controversy. If the Government agrees with this claim, the right of reply is automatically granted by the BBC. If the Government disagrees it is for the BBC store and the state of the cocasion when the right of reply was claimed by the Opposition and not agreed by the Opposition and not agreed by the Opposition and the mount of Sucz when the Prime Minister, Sir Anthony Eden, made a television broadcast justifying his Government's policy. The Government were opposed to allowing Mr. Gaitskell, the Leader of the Opposition, to speak at a control of the Opposition, to speak at a lowing Mr. Gaitskell, the Leader of the Opposition, to speak at a fairly well known Communist comments at lowing Mr. Gaitskell, the Leader of the Opposition, to speak at a fairly well known Communist comments at fairly well known Communist comments and the opposition, to speak at a fairly well known Communist comments. The Governors of the BBC, however, took a different view and Mr. Gaitskell was granted the right to reply. These ministerial broadever, took a dillerent view and Mr. Gaitskell was granted the right to reply. These ministerial broadcasts as such seem to be dying out. They have really been replaced by programs initiated by the BBC in which Ministers are interviewed or which Ministers are interviewed or searchingly questioned. Leading members of the opposition parties also of course appear in programs of this sort, and in this way Government policy is constantly being expounded and critically examined.

Then there are party political broadcasts. Each of the three main parties (Conservative, Labor and Liberal) is allotted by agreement with the BBC; a number of separate breedeasts in television and on the Dybbuk was exorcised, a fate with the BBC; a number of separate worse than death; Hickey is a real broadcasts in television and on honest-to-Pete killer and two cops radio every year. The parties decide come and get him; and don't worry, for themselves what their pro-in "Rachomon." a man gets murger and selected. Four times.

| The party will choose a talk by one of its leaders. In others elaborate programs with several speakers, film inserts, recorded interviews, the party will be used to the party wil programs with several speakers, film inserts, recorded interviews, music and effects will be used to present the party's case. These party political broadcasts go on as a regular feature between elections. During the three weeks of campaigning before a General Election more time is allotted to them by the BBC: before the General Election of 1959 there were. in the three weeks before Polling Day, 180 minutes of party election broadcasts on radio and 215 minutes on television. The parties of course pay nothing for the time.

The BBC television series of party political broadcasts is re-

The BBC television series of party political broadcasts is relayed by commercial television in this country commercial television is known as "Independent Television." This is one of those obscure British jokes which even the British no longer one of those obscure British jokes which even the British no longer understand—if they ever didl. Since the national audience to television is divided about 50/50 between the BBC and commercial broadcast goes out on both channels, it is not a rare thing for a leading politician to be among the "top ten."

The BBC is very proud of its independence from political and commercial pressures. Independence and objectivity do not lead us into the trap of becoming timorous, and reluctant to cause criticism by dealing with subjects unpopular with politicians or other powerful interests. We believe that public service television and radio have

itself initiates, there are some broadcasts arranged in conjunction with the Government and with the political parties.

First of all there are ministerial broadcasts which are straight ex-

NAB's 'Touchstones of Future'

Washington.

"Broadcasting emerged from its year of trial in 1960 to reach the threshiold of greater freedom and influence."

This is the New Year's word from National Assa. of Broadcasters which attributed the brighter outlook to the "mature and mutual choits by stations and networks to demonstrate anew their unit to dentributions to the public good."

NAB Policy Committee Chairman Clair McCollough, in a year-end sea many, took the occasion to lay down these resolutions or "loud somes of the future" for the industry:

""A do "maked organized effort to bolster the economy through ethical advertising..."

— a consecution, within our capacities, to the cause of better education.

"A comprehension of the public interest in order that we may need it in a character decision freely made...

"A comprehen organized effort to portray our industry to the public for what it is and aspires to become."

McCollor, Fis report cited the continuing growth of the industry. As of Dec. 1, there were 3.538 AM, 801 FM and 541 television stations operating. These figures represent increases of 82 AM, 123 FM and 16 tv stations since last Jan. 1.

During the same period, NAB membership climbed to the highest on record—2.623 radio and tv stations—an increase of 260 members since the first of the year. Membership also jumped in NAB's Radio and Television Codes to 1,093 for radio and 384 for tv as of Dec. 1.

Cold War of the Airwaves

play around the Powers incident and some of his earlier family life. When the USAF major that dropped the bomb on Hiroshima hit the headlines by escaping from a sanatorium, there was an hour's television play with top actors and actresses about the case of the man with a conscience, etc. a conscience, etc.

Let me cite a few of the special reports that have come out of the East German Communist public affairs shop. Whenever possible, daily special reports during a foreign ministers' meeting, may it be in Geneva, Paris. or any other place in Western Europe. The Soviet Union is naturally pictured as the leader in the fight for peace. The World Youth Festival in Vienna; special reporting and several in-depth hourly shows about the Soviet rocket hitting the moon; a great amount of special coverage during the visit of Nikita Khrushchev to the United States (at that time President Eisenhower had an Let me cite a few of the special time President Eisenhower had an time President Eisennower had an unusually good press even in the Soviet Zone of Germany. At one time, in November of 1959, the East Germans even went so far as to have a special show to project the spirit of Camp David because, the the time it was the noted line. the spirit of Camp David because, at that time, it was the party line, but as soon as Khrushchev ex-ploded the Summit, no vitupera-tion was too great for Bonn and the United States. The Ulbricht Inter-views with Westinghouse Broadcasting as well as with NBC were both given great prominence in East German Television. These re-ports are not only telecast at prime evening time, but also repeated for all those viewers that have to go to bed early and must see their television during the morning

Red-Trimmed Panelists

Red-Trimmed Panelists
Three of the weekly standard programs in East Germany are "Treffpunkt Berlin" 'Meeting in Berlin', 'The Black Channel.' and 'Telestudio West.' "Treffpunkt Berlin' is a panel show run by von Schnitzler with prominent Communist leaders as guests. Often von Schnitzler will have Gerhard Eisler, deputy chief of the radio and television committee of the Communist Party in East Germany, as one of his panel partners. Eisler, if you remember, is the man who made his famous escape from the U.S. on the Polish liner "Batory." For Western viewers it is at times amusing to watch such a panel For Western viewers it is at times amusing to watch such a panel show, especially when Walter Ulbricht, the Communist leader of East Germany, is taking part. All questions and answers are checked and put on paper beforehand, and at times it is almost unbelievable to see people reading both the questions and answers as well as discussions from a piece of paper. Apparently this doesn't influence the Communist programmers at all, although they have been ridiculed for it. Such practices are constantly for it. Such practices are constantly repeated. This show runs 45 minutes and is pure propaganda. It is amusing to listen to Eisler who tries to play the role of a man who could break up any show and who doesn't watch his language. On a doesn't watch his language. On a recent live telecast attacking the U.S. State Department's station in West Berlin. RIAS, he used the sentence, "We are not going to publish what these dirty RIAS pigs publish what these orry KIAS pigs are transmitting; after all, we are not that stupid." In the German wording his language was much rougher than the way I used it here, But Eisler has used such and even worse expressions more than The "Black Channel" runs about

15 to 20 minutes, and in this show von Schnitzler attacks with out of context cuts from kinescopes or Communist aim videotapes of shows such as Ade beam at West nauer on "Meet the Press" in the Irather than the U.S., Willy Brandt in a political man population.

Channel."

The "Telestudio West" is a show tailored especially for viewers in West Germany and runs on Saturdays usually at a time when the West German television goes off the air. This is sometime between 10 and 11 p.m. This show is meant to document and criticize and compare the upset force the upset force year. to document and criticize and compare the unsatisfactory conditions in West Germany with the supposedly improved and better life in East Germany. The show plaved at a time when unemployment rose in the Ruhr and the mounting unsold coal was rising. The telecast showed poor little Ruhr mine workers' children playing next to these coal mountains with cutaways to the plus Rhine-Ruhr clubs of the so-called billionaires of the steel and coal industry. Their clubs and fashionable motor boats on the Rhine were, with a quick switch, contrasted against rustic vacation places for poor West German children that were provided in Communist East Germany.

The East Germans work over-

munist East Germany.

The East Germans work overtime trying to give the impression that Bonn is a hotbed of resurgent program. Anytime an old Nazi is discovered in West Germany, it is given top play by the Communist television news people. No mention is made naturally enough of the old Nazis active in the Communist East German Government.

Big Play for Howard East

Big Play for Howard Fast

Big Play for Howard Fast
In the entertainment field, there
are plays (many by Howard Fast)
usually with a "social" message
and live vaudeville shows. Many
times, your m.c. uses, at his discretion, both with definite orders from
the top, a propaganda spot or two.
In the early days this was done
so heavy-handedly that many people turned off their sets. Such
coarse methods have disappeared,
but for an intelligent viewer, it is
obvious in what direction the little
joke is pointed.

Even the movies are being used

joke is pointed.

Even the movies are being used for propaganda. Many of the motion pictures come from the satellite countries, Hungary, Czechoslovakia, Russia, Poland, and others. Most of them, with very few exceptions, carry a message. A comedy will play in a progressive factory in Warsaw, Budapest, or Prague, and the lovers are usually a brigade leader in the peoples owned steel factory who surpassed his norm and, by doing so, impressed his girlfriend working in the peoples owned textile mill so much that she couldn't but fall in love with him. As usual, there was a sabotage at-

couldn't but fall in love with him. As usual, there was a sabotage attempt by a U.S.-paid agent, but he was found out and sent to his deserved prison term.

At times East German television will even show Western films such as "The Last Bridge" and "We wonder Children." These were excellent films, but very critical of the state of affairs in West Germany.

Sporting events are also used for

many.

Sporting events are also used for Communist propaganda.

On Jan. 1, 1961, the East German television programmers are planning a second channel program. They are not bothered like the West Germans by innerpolitical problems as to who will produce what They are ready and going ahead in spite of the fact that very few viewers in East Germany will be able to see this second program which is being telecast on a UHF channel. According to the statistics and information available, none of the almost one million Fast German television set owners is available to receive a UHF program. Only one of the three television factories is planning a UHF receiver and adapter. ning a UHF receiver and adapter, and it is hoped that by the end of 1961 16,000 sets will have been put

on sale.

There is no question that the Communist aim at present is to beam at West German viewers rather than their own East Ger-

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NBC-TV

Management
JACK BERTELL

Agency MCA If radio is dead, a lot of people are attending the funeral!

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Jaime del Valle



DAVE GEISEL

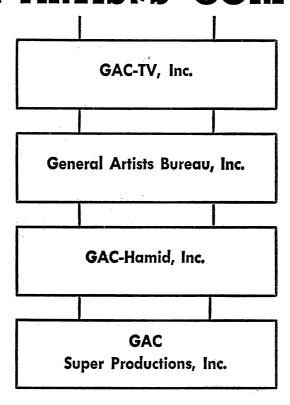
DIRECTOR

THE GARRY MOORE SHOW

CBS-TV



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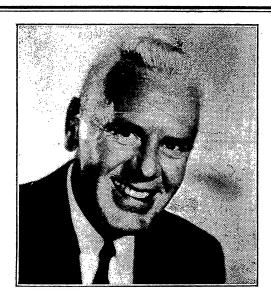
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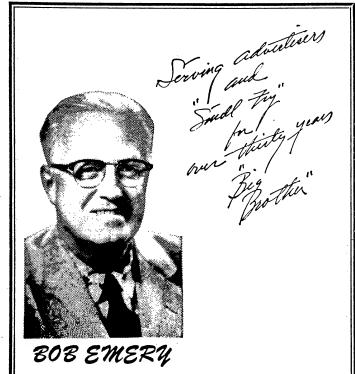
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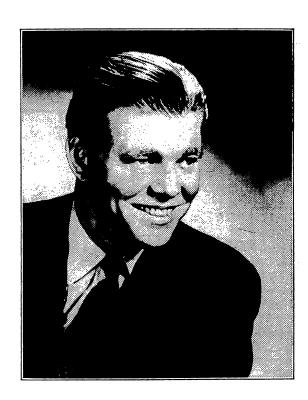
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JACK LESCOULIE



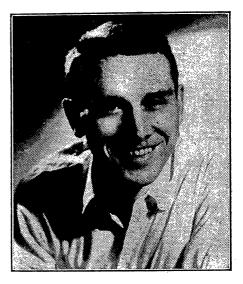
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TELESISTEMA MEXICANO, S. A.

EDIFICIO TELEVICENTRO — AVENIDA CHAPULTEPEC No. 18

MEXICO 1, D. F.

A Candid Report of the Achievements of Mexican Television

Late last year Mexican Television celebrated its tenth anniversary. Radio and TV in our good neighbor country to the South are privately owned and commercially operated.

Following in the footsteps of radio broadcasting, Mexican television has been, from its birth, strictly a Mexican job. The equipment — transmitters, cameras, videotape units — are imported, chiefly from the United States, but the brains, the brawn and the sweat, are all native.

It was no easy task to establish TV in a country with a very large percentage of "Indian" living conditions, which means lack of earning power, small income and low consumption; a weak national market spread over a large, sparsely populated and rugged territory. However, in 1951 Mexico City had three stations, operating on Channels 2, 4 and 5 and a few years later these three merged into a corporation called Telesistema Mexicano, S.A.

The building known as Televicentro became the home of these three channels. Today Televicentro is a landmark in beautiful Mexico City. It is a five-story building, housing eighteen TV studios, large and small, plus executive, sales, production and accounting offices. In another building close by are the film offices and the scenic effects department.

In the past five years Telesistema Mexicano has expanded its operation to various sections of the country. Today Mexico has fourteen TV stations; two of them, XEW-TV—Channel 2 and XHTV—Channel 4 service Mexico City (five million inhabitants) and through repeaters they reach some twelve States. The potential audi-

ence of the areas covered by the repeaters (Chanels 3, 6, 7 and 9) is estimated at four million. In Mexico City there is the additional service of Channel 5 which has no repeater. The other local stations are situated in key cities. It is calculated that all of them together reach a potential audience of ten and a half million people, or about one third of the total population of the nation.

The estimated number of receiving sets is 550,000 and half of them are located in Mexico City. Four of the local stations operating near the Mexico-USA border (two in Tijuana, one in Mexicali and one in Nuevo Laredo) have a potential viewing audience in the U.S. territory, with an estimated 40,000 sets.

Channels 2, 4 and 5 in Mexico City are on the air daily from early afternoon to midnight. Each channel broadcasts a daily average of seventeen programs. The three channels give Mexico City viewers a choice of some fifty programs every day. Seventy per cent of all programs originating in Mexico City are live.

To feed the local stations Mexican TV uses film and videotape. Eleven Ampex videotape units are in operation, three in Mexico City and eight in other towns.

Local talent is plentiful and foreign talent flows constantly into Mexico City. There is also an abundance of famous musicians, singers and composers.

Remote controls are a permanent feature of Mexican TV. Sporting events such as baseball, football, soccer, bullfights and boxing are broadcast regularly. Daily newscasts keep the people well informed on important events.

Up to this date Mexico TV has not paid a single cent in dividends. Sales are satisfactory but all the earnings have been reinvested. Rates for time and facilities are so low in Mexico that they seem laughable if compared to ours in the U.S. A live dramatic or musical half-hour can be produced for one thousand dollars, all costs included.

But Mexicans are very happy with TV, including those who work at it. TV executives in Mexico claim that people are enjoying the entertainment offered by TV although now and then certain groups complain about the excess of TViolence in American programs dubbed into Spanish.

All in all, the broadcasting industry has grown and prospered in Mexico. The large radio stations connected with Telesistema Mexicano, such as XEW and XEQ, are still carrying a very strong percentage of live music and drama, using important theater and movie talent.

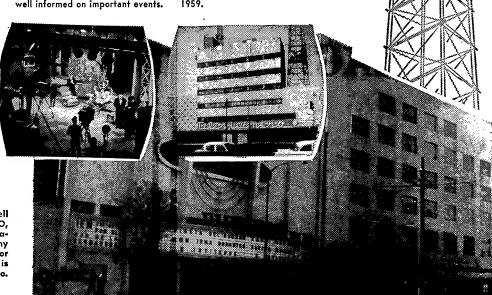
Within three years not less than 248,000 radio sets have been sold by radio stations directly to the public. Five-tube sets which sell at from eighteen to twenty dollars have been acquired by the people in Mexico at the unheard of price of \$12.50 USCy. These sets have been purchased mainly by low-income families. Thus radio has recovered some of the audience lost to TV.

There are two facts worth mentioning. The first is that when TV began operating, Mexico City had only three legitimate theaters; to-day there are about twenty. The second is that although TV is showing at least one feature film every day, the motion picture box office returns have increased by 10% in 1959.



P.S.-

Readers of VARIETY may as well know that TELESISTEMA MEXICANO, S. A., has no commercial representatives in the United States or in any other foreign country. Program or spot advertising of imported goods is sold to distributors located in Mexico.

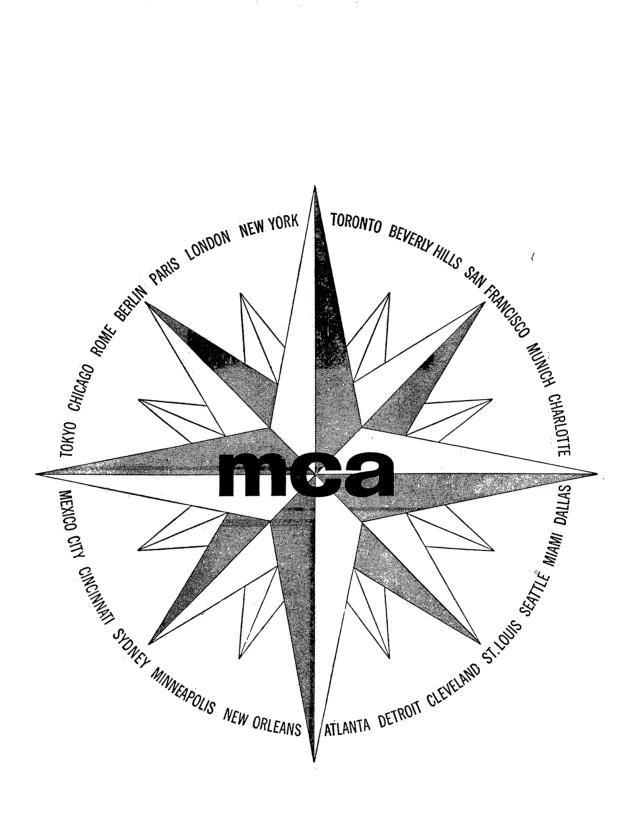


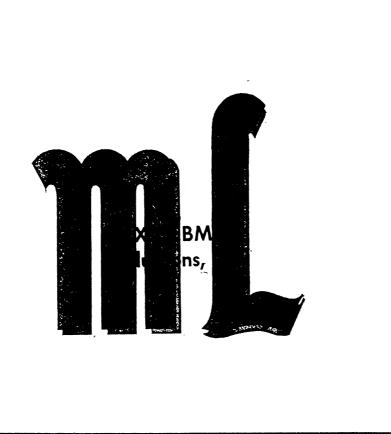
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VARIETY Said It

And We're Grateful For The Credit!

1st Pulse on N.Y.'s Expanding Latino AM Audience—WHOM Way Ahead

First Pulse report ever taken on the mushrooming Spanish-language radio nadience in New York, figured at near 1,000,000, finds Fortune Pope's WHOM far ahead of its three substantial competitors in terms of its share of the predominantly Puerto Rican listeners.

Results aren't surprising, in view Pulse bids for the report. With the of the fact that the indie is one of the oldest foreign-language specialists in Gotham, has been broadcasting Spanish-language substantially since 1947 in switchover from Italian and presently is the only fulltime Spanish-language on the scene, with a 5 a.m. to noon period, where which the outlet leads its competition.

What is surprising is the margin by which the outlet leads its competition. In the 5 a.m. to noon period, where WHOM and WADO the Bartell station, ex-WOV) competed the bear of the prevention of the seene, with a 5 a.m. to noon period, where WHOM and WADO the Bartell station, whole of the seene with a 5 a.m. to noon period, where WHOM and Spanish fulltime. The box-score is WHOM, 59°6, WBXX, 8°6 and broadcasts at 3), 8°6. At 6 p.m. to mid-

Voicing

my

Good Wishes!

JUNE FORAY

- VOICES -



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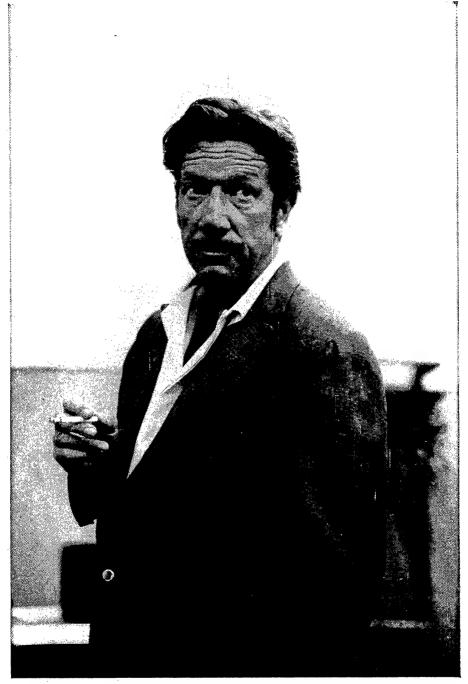
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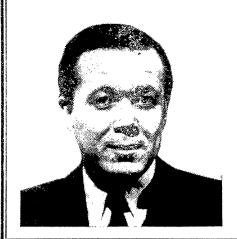
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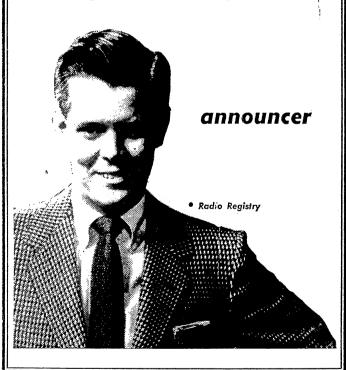
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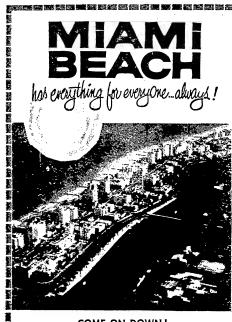
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LIGHT TIME







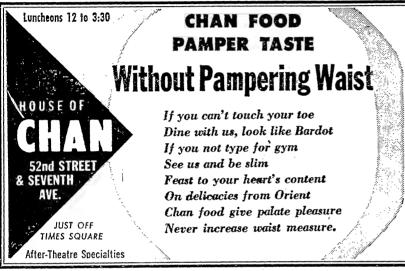
Let's all have lunch someday-I'll see if I can get a table. Say Sackson



have a happy!

Carol Reed

ZIV-UNITED ARTISTS INC. /



Season's Greetings!

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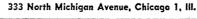
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EN and BROOKS "Comedy With A Modern Twist"

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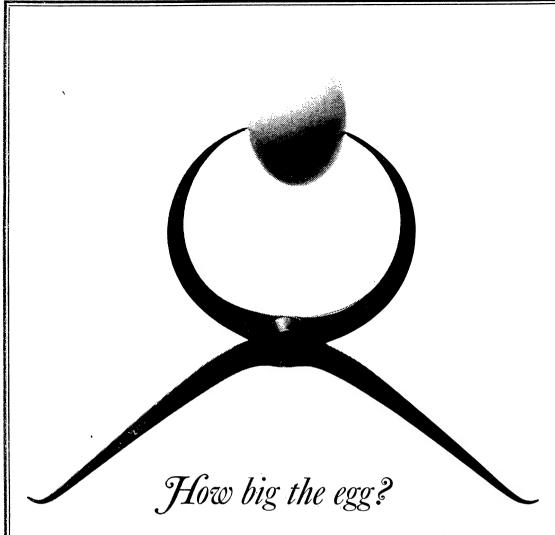
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Kraft Music Hall

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Toots Shor



Behind the big talent names and audience ratings is many a painful flop. What happened to sales? And even more important, to profits? The answer, all too often, is the commercials. It takes both inspira-

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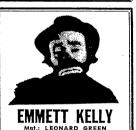
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WCFL

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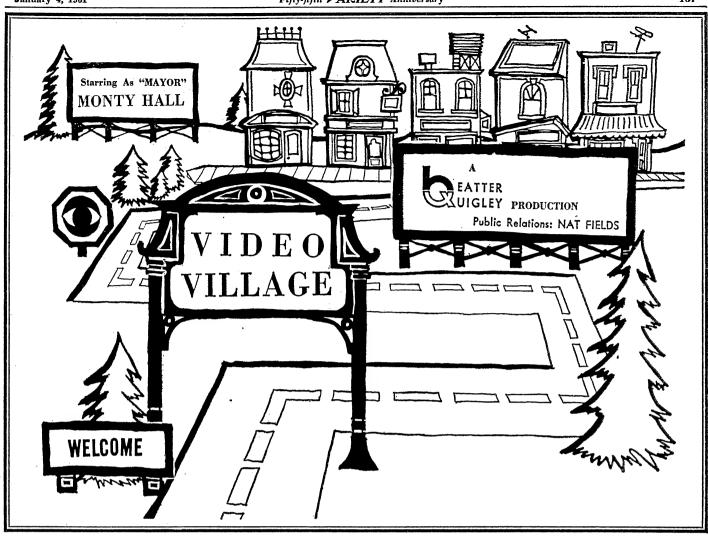




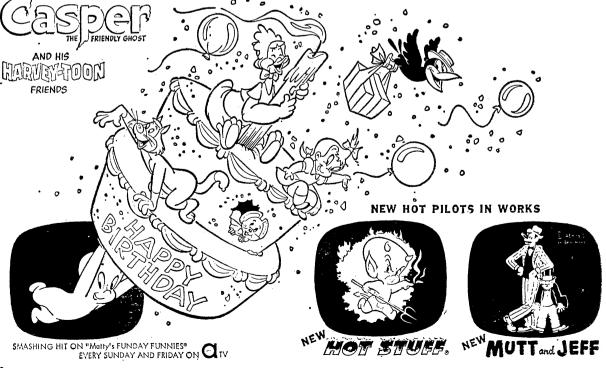


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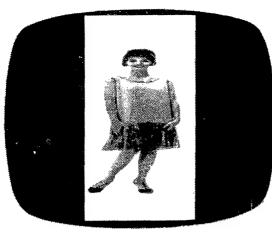
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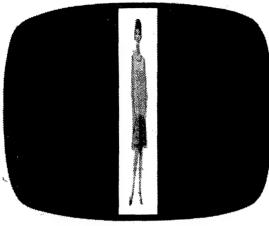
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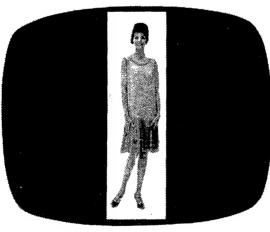
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Music Director, Central Division National Broadcasting Company

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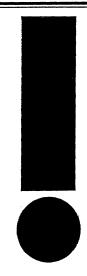
Now, 2nd year RACING FROM HIALEAH, coast-to-coast TV Now, TV Feature every Saturday starting January 7th, 1961 Completed, Racing From Monmouth Park, 2nd year Coast-to-Coast NBC-TV Completed, Race of the Day, 3rd year, 8 station radio network from Garden State Park, Monmouth Park, Atlantic City Race Course



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Keystone has 86% coverage of all farm markets in the country.



Keystone offers plus merchandising tailored to your campaign needs at no cost to you.



Keystone covers Hometown and Rural America at the lowest cost. 🗯 🚃 🗰

Write for our complete station list and our farm market survey. They're yours for the asking.



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PUBLIC RELATIONS

ALLAN H. KALMUS

527 Madison Ave., New York 22, N. Y. PL 3-1370

'Amateur Hour'

better vocalist-like Connie Francis. She wasn't too eager to drop her accordion and just sing. Later on, her voice alone got enough "Amateur Hour" votes to help start her off on a great career

her off on a great career.

And there was that young Italian soprano. Rita Lauria, who couldn't speak English. It took a lot of encouragement and interpreting to put her at ease. You may remember how her first "Amateur Hour" appearance brought an engagement at Radio City Music Hall.

Hall.

It doesn't seem so long ago that those four teenagers from Hoboken auditioned for the radio "hour." Their big number was "Shine." We were hearing better croon combos at every audition, but the leader, from Hoboken, wouldn't settle for anything less than a chance on the program. He still doesn't settle for anything less than top spots in show business. He's still Frank Sinatra.

Everv time I see Dave Barry,

still doesn't settle for anything less than top spots in show business. He's still Frank Sinatra.
Every time I see Dave Barry, Stubby Kaye, Pat Boone, Regina Resnick of the Metropolitan Opera, Robert Merrill, and so many other "Amateur Hour" graduates, I remember how they auditioned for a first chance on the program. They all waited in line.

Let me repeat something else again. To compare the program with big money variety shows is unfair. It isn't competing with Ed Sullivan. Our aim is to give beginners a first, dignified chance to work before a nationwide to audience and that's why I object to synics who belittle "Amateur Hour" talent or the FCC's concern for local home talent broadcasting. Ironically enough, there are times when the Amateurs look better than the pros but every time we watch Jack Carter, Teresa Brewer, Frank Fontaine among others on television, we wish someone would remind the "opinion makers" that these favorites first gained public acceptance on the "Amateur Hour."

This is not to say that some of our beginners wouldn't have made it without the initial boost, but where else during the past 26 years could they have gone to win bigtime recognition? There's hard-inditioning the post to sufficient the U.S.A. our staffers weren't and the sufficient the U.S.A. our staffers weren't and tentities to the content of the sufficient staffers weren't and the sufficient of the sufficient staffers weren't and the sufficient staffers weren't sufficient sufficient sufficient sufficient sufficient staffers weren't sufficient s

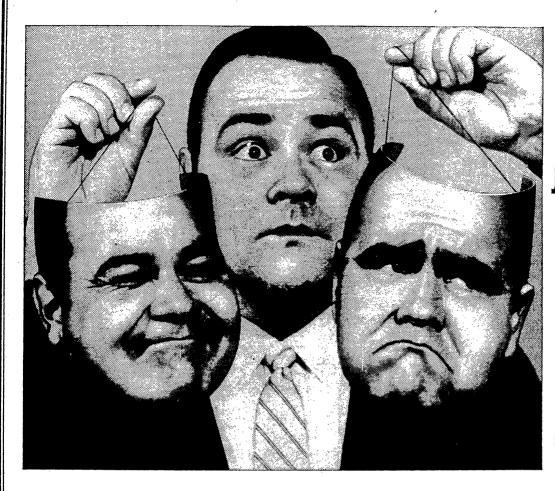
years could they have gone to wind bigtime recognition? There's hardly been a time when, somewhere in the U.S.A. our staffers weren't auditioning talent, cooperating with local ty and radio stations. It's in the FCC files. We've worked with schools, clubs, welfare groups, and at one time or another, we've originated home talent programs in almost every key city in the country. We've staged new-talent shows in Army camps and Naval facilities here and abroad. Some of our unusual "discoveries" came from military personnel shows and from amateur groups recruited in Latin America and Europe. We've auditioned beginners from South Africa. Israel, Ireland, Germany, the Philippines, Hawali, Austria.

CORT STEEN

Director

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NARRATOR

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ROBERT COE MANAGEMENT 144 West 57 Street, New York 19 JUdson 6-3094



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Jackie Susann

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'Amateur Hour'

Continued from page 92

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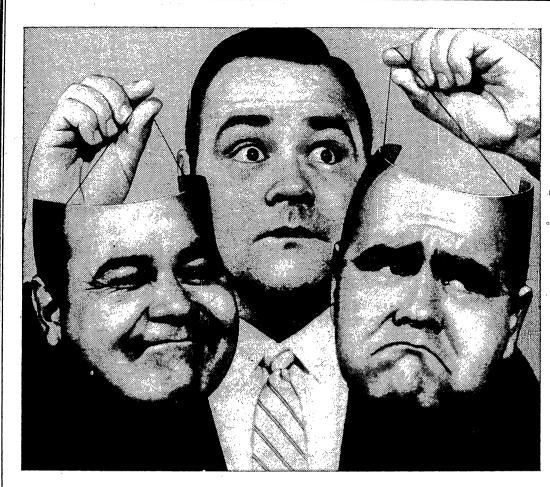
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Jackie Susann

TEX ANTOIN

and UNCLE WETHBEE

Together in Weather for 11 Years

11:10 PM

WNBC-TV

Monday thru Friday Brought to you by CON-EDISON



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SAL MINEO

for a fine performance

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"EXODUS"

CLAUDIA FRANCK

DRAMA COACH TO THE STARS

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Fun In a Factory

bored look on the receptionist's face, I figured maybe she didn't hear some of the words. Or maybe by now she was used to them.

be by now she was used to them.

The office was down the hall
where he said it was, and empty,
his girl did bring me the paper,
but I didn't quite get up the nerve
to take him at his word and tell
her what I wanted. And since no
movie stars barged in, I spent the
day writing. I couldn't help but
wonder how they knew what doors
to bayen it. to barge in.

Fair-Haired Scripter

The next morning I dropped by the producer's office before the daily story conference could get under way. I dropped a 24-page script on his desk.

"What's this?" he asked suspiciously.

He stared, picked it up, read through a couple of pages, looked up at me. "When did you do this?" "Yesterday."

He beamed. And a producer beaming can be a relatively fear-some thing. Muscles are brought into play that haven't been used in years in many cases. Almost anything can happen.

"You did this."

thing can happen. "You did this all in one day?" He leaned back, dry washed his hands. "You mean you could give us a script a day?" "Maybe not one a day, but certainly two a week, maybe three," I told him brashly.

He got to his feet, walked around the desk, put his arm paternally around my shoulder. "My boy, you've got a future with us. A real future." He pursed his lips, considered. "How soon could you sell your home back east and come out for good?"

I hesitated. Pulling up stakes is a big step.

I hesitated. Pulling up stakes is a big step.

He sensed my hesitation. "Don't worry about security. We'll give you all the security you want. A seven-year contract." He watched my face. "Even better, Today instead of you running out and putting the dime in the meter, we'll have one of the boys in the traffic department handle it." But he wasn't done. "And this calls for a key to the executives' washroom."

wasn't done. "And this calls for a key to the executives' wash-room."

There it was! Only in Hollywood two days and already a member of the select circle.

Of course, I wouldn't want it to sound like everything was just peaches-and-cream. The following: week, when it took me four whole days to do a script, they took back the key to the washroom and assigned me to a bush in the parking. lot. And there were three parking tickets on my car the next day.

But it felt good getting the recognition they were giving me. Here, I was in one of the executive offices, while the other writers had cells at the studio. Of course that changed, too. Once I signed the seven-year contract it turned out it was okay for me to mix with the other writers. What they could tell me now cauldn't do much harm.

But there was still compersation to come. Like when the series finally was unveiled on the home secreens. I suffered through my first one, waited patiently while they sold laxatives and stomach acid weakener after the final curtain. And then the craw! Although, I never did figure out why they called it a crawl. Just about the time my name was due to appear, it took off like a stallion in a pasture full of marcs.

But it was there. My contract said.

off like a stallion in a pasture full of mares.

But it was there. My contract said it had to be. Among other things my contract said.

I turned to the others in the television lounge at the Montecilo, pasted a self-satisfied grin on my face. How'd you like it?

A guy sprawled on the couch pulled his nose out of a script for Peter Gunn, shrugged. "Another quickle for syndication." He made it sound like a dirty word, "Who was the writer?"

"Affred Tennyson," I cut him down to size.

He considered, shook his head. "He won't do good in this town, he passed judgment. Then he went back to his script.

Who was the writer!

I thought of a couple of really cutting things to hit back at him, but I decided against it on the frounds that he might have a better were tere then we

Dut I decided against it on the grounds that he might have a better writer than me.

What he should have said instead of "Who was the writer?" was "The writer? Who he?"



LANNY ROSS

To VARIETY

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4 Israeli Femmes Who Made It

Tel Aviv.

Israelis at home resent the publicity given to Israeli actresses in Hollywood when it is based on their army service, know-how of handling guns and preparedness to defend their country. These things make good advertising copy, true, but the general feeling is that they shouldn't be used for such purposes.

Still, if their army training seems to be the greatest asset of the Israeli hopefuls in movieland, so be it. As a Hollywood producer put it, "They have learned disipline, they are always on time, and they will not whimper, if the day's work is too hard. That's the most you can expect of any actress. Besides, they have good looks of the dark, big-eyed, Eastern type; they possess something of the nature's child quality, and they have had previous stage experience. Finally: their IQ is above the expected from a young, wide-eyed girl, arriving to Hollywood."

wood.
There was a Swedish period in Hollywood and later on there was the Italian epoch. The stars of the next era may be the Stars of David.

Haya Harareet (in Hebrew: Mountain Animal) is a young, good tempered woman very much sophisticated and driven by a quiet, strong determination. She comes from Haifa, the chief port of Israel, and accordingly, she has served in the Navy, Afterwards she joined the Kameri (Chamber) Theatre in Tel Aviv, gof many small parts, learned a lot about serious theatre, became assistant director to one or two plays, but never really succeeded as an actress. She got her break in an Israeli picture, "Hill 24 Doesn't Answer." She played the main part. It was a mediocre picture and hers was a mediocre performance, but it was a start.

What happened afterwards is a part of the William Wyler legend: At the Cannes Film Festival in 1957 somebody introduced Miss Harareet to the distinguished director. It was a casual introduction amid the humdrum of a big reception.

"Oh, you are from Israel? Wyler was polite. "I would like very much to visit your country."

Instead of nodding, smiling and being charming in general, she got

Instead of nodding, smiling and being charming in general, she got ngry: "Mr. Wyler, if you really want to visit Israel, why don't you? the could need at home some of your advice. But all this double-talk rout hoing of so interested."

We could need at home some of your advice. But all this double-talk about being oh, so interested...

She put down her cocktail and left Wyler dumbfounded.

A year later, searching for a girl to play Esther in "Ben-Hur," Wyler remembered the young Israeli actress who so astonished him at a reception in Cannes. She had the rient looks, and for this picture she couldn't come from a more appropriate place. He issued the "get her" order, without even knowing her name. In a detective-story fashion. Metro found out who she was and tracked her down in Paris.

"Success in Hollywood," she told us during her recent visit at home, "depends mostly on having the richt personality at the right time. Marilyn Monroe goes with Gina Lollobrigida, but neither fits into an Audrey Hepburn trend."

If the wheel takes a turn toward sophistication, the bell will toll for Haya Harareet.

Elena Eden who played the role in "The Story of Ruth" (20th) was recognized as top-talent at the Drama School of Habima, the Israeli National Theatre. But in her first important part—as Jessica in "The Merchant of Venice"—she failed. It was a bitter disappointment to a young girl who has had it the hard way. Her father is a gardener in a small town near Tel Aviv. She had to leave highschool because her parents couldn't affort it. Three years ago, at the age of 16, a 20th-Fox talent scout came here looking for a girl to play Anna Frank. He had picked Elena Eden, an apparently good choice. She looks very much like the late Anna Frank and being Jewish, she has a natural understanding of the heroine's tragic fate. When Elena Eden didn't get the part it was still another bitter disappointment.

But Miss Eden had the same kind of luck that helped Haya Hararect: when 20th was looking for an actress to play Ruth, somebody remembered the Israeli girl. She has now a seven-year contract with Fox and is ready to bloom, according to the hones of her gardener-father, who gave her the name Elena which, in Hebrew, means Tree.

Ziva Shapir-Rodan is the toughest, most flambovant and most am Ziva Shapir-Rodan is the toughest, most flamboyant and most ambitious of the three. Miss Rodan was kind of a glamour-giri in Israel, elected "Queen of Wine." and a mime in the company of Shai K. Ophir. When all of a sudden she decided to try her luck in Hollywood by all standards the hardest-to-get luck in the world, she enraged Israelis at home by positie in the nude for a magazine and overplaying the "I was a soldier" act. Anyhow, she managed to get a few small parts. like the one in the "Last Train from Gun Hill" "Paramount) and she believes that it isn't too late yet to get on the last train that leads to stardom in Hollywood.

Two Men Only
Only two Israeli actors have made good in Hellywood—Nehemiah
ersoft—whose baldness is competing with that of Yul Brynner—and

Only two Israeli actors have made good in Hollswood—Nehemiah Theodore Bikel.

Persoff—whose baldness is competing with that of Yul Brynner—and the processor of the processor in Jerusalem, but was taken to the U.S. by his father, a Hebrew teacher, at the are of 10, educated in America and there he became an actor. In 1931, when he was about 30, Persoff processor in 1931, when he was about 30, Persoff processor in 1931, when he was about 30, Persoff when the processor in the processor in 1932, and a filter a few years of trial and error. Persoff went back to the States. After his latest fibring in Germany on "The Big Show" he will visit his native land, where he Jewish settlements in Palestine, gave a performance of one-art plays in a kibbutz called Kfar Maccabec. The most enthusiastic member in the whole audience was a 20-vear-old farmer, Meir Bikel. He is better known to-day as Theodor Bikel.

He was so impressed by the Kameri performance that he left the kibbutz and followed the company to Tel Aviv. To start, he worked at the theatre as an apprentice, mostly carrying the scenery off and on the truck. Later he got small parls and even some bigger ones: in one of Goldomis comedics, in the Capek brothers. "The World We Live In." Bikel more than the heatre world so he went to London and there entered the Royal Academy.

Bikel, who was born in Vienna in 1924, and in other plays, but soon he realised that without real professional training he would never make it in the theatre world so he went to London and there entered the Royal Academy.

Bikel, who was born in Vienna in 1924 may find the processor and when he was to have the state of Israel was born. Still he is considered by many as an Israeli, mostly because of his recordings of Israeli folksongs, illis father lives in Tel Aviv.

On stage he registered in "A Streetcar Named Desire" and on the screen in "Little Kidnappers." It was following "kidnappers" that he general conditions of processors in a face and the processor in the processor in the following the pro

Israel A New Film Backdrop But It's **Chiefly For The Foreigners**

By JOSEPH LAPID

Tel Aviv. David Be Prime Minister Ben-Gurion a few months ago made a statement that raised many brows. confused religious people, and lead to hot arguments: His research has proved, he stated, that only 60 families left Egypt with Moses and not thousands as it was generally believed.

At the time this statement was made Hollywood producer George Stevens was visiting Israel to find out if he could use here some historical locations for his forthcoming picture about the life of Jesus. When he was told about Ben-Gurion's Biblical research, he removed. marked:

"What a pity Cecil B. DeMille didn't know it. He would have saved a few thousand extras."

saved a few thousand extras."

American showman Joe Levine and the Italian Titanus group soon start to shoot here "Sodom and Gomorrad" with Stewart Granger as Lot and Cyd Charisse as the salty Mrs. No doubt that Levine, an expert on public'ty, has figured out that it will add a lot to the pic's appeal if it was made in the land of Abraham.

Left Chandler has recently used

land of Abraham.

Jeff Chandler has recently used the hills of Jeruselem as natural background for "David the Outlaw," an English production in which Chandler stars as King David. As extras the producer used Eastern and Yemenite Jews, the only living people who, in all probability, look really like the Jews in David's time. They got about \$50 per day. \$5 per day.

When William Wyler was shooting "Ben-Hur" in Rome, he en-gaged Israeli actress Haya Hara-reet as Esther and Israeli's Prof. Moshe Goshen as technical expert.

Aloshe Goshen as technical expert.

The Professor—of Jerusalem's famed Hebrew University—is a living computor as far as Hebrew language and history are concerned. He was given the task of keeping historical blunders off the picture. When your correspondent visited Cinecitta at the time "Bender of the was made, there one of

picture. When your correspondent visited Cinecitta at the time "Ben-Hur" was made there, one of Wyler's assistants remarked acidly. "I wish I would have met this professor only on Judgment's Daythen I could use some of his expert advice. But here ...", the assistant was desperate, "for us he knows too much."

There was for instance, the case of the Scrolls, cavefully prepared written with the same letters used in Jewish praver-hooks, But Prof. Goshen insisted that the Scrolls should be rewritten, with the type of letters just recently discovered on the Dead Sea Scrolls, "Any other kind of letter would be anachronistic." Prof. Goshen declared and Wyler had to reletter the whole thing. They nicknamed the Professor "The Bible-Comissar" but when the picture was released, no criffes could point to any historical mistake.

For an Israeli Jerusalem is not only the Holy City, but also the place where his father-in-law lives. In the Jorden rive he occasionally takes a din and in Nazareth he goes to the Arab, restaurant that serves the best chonoos.

Like Washington

The children learn the Bible as

small stages, are at disposal. They to do two things.
can't make more than two pix at a time. American cameramen will the disposal of Mitchel cemera (35m.) in the law provides help only for country. A new one is on its way that the studios have excellent Geributh at the studios have excelle

by American standards the is-racli movie industry has no first-class technicians. A sound-director, for instance, will have to come from the States, but there are enough technicians on the assistant

level.
The Israeli sun is strong and the atmosphere is usually clear, much like California, and sans smog. From April to November no risk is involved: there will be not a single rainy day. But the June-August period is inconveniently hot so that the best time for shooting is spring and autumn.

A Natural 'Location'

A Natural 'Location'
The distances in tiny Israel are negligible and they cover a great variety of natural sites. From modern Tel Aviv on the sea it is a two-hour ride to the edge of the Negev, which is as much a desert as Newada. Jerusalem and the surrounding hills of Judea are less than 50 miles from Tel Aviv. Nazareth and the Sea of Galilee are 'far away' —it takes more than three hours to reach them by car. All this and relatively good highways make for casy changes of scenery.

Pic-making in Israel is cheaper:

casy changes of scenery.

Pic-making in Israel is cheaper than in the U.S. but more expensive than in Yugoslavia. Greece or Spain. An extra gcts about four burks a day and an actor will take \$70-\$100 a week for a small part. A'most any actor speaks enough English to say what he is sunced to, though his accent may not be exactly Shrkesnearean. Whereas in America "English wasn't spoken for years," every Israeli, on the professional level, does speak English.

The Israeli government, inter-

does speak English.

The Israeli government, intercsted in the growth of the local movie industry, has laws which ruarantee some help for the movie-makers. The Ministry of Commerce & Industry has a Department for Promotion of Films, headed by Asher Hirschberg. While the primary benefactors of the law are the Israeli studios—they get crants, loans and cuts in taxes—any foreign producer can benefit from it as well. The most important provision: the exchange rate for from it as well. The most important provision: the exchange rate for every dollar invested in film-making in Israel is 40% above the recular official rate. That means that the foreign producer is getting the full worth of his invested collar. In fact, the 2.52 Israeli nounds he gets for a dellar are worth even a little more than the chuck

Very Cooperative

The second important provision: any material brought to Israel in order to make the picture, is free of duty.

Last but not least: Hirschberg's

Last but not least: histomere's adenartment is ready to help the forcian producer in cutting any red tape. At Otto Premineer's request, the port of Haifa—the most important port in Israel—was practically closed down for half a day during the shooting of "Exodus." during the shooting of "Exodus."
To be sure, not always will Israeli authorities go to such lengths but Preminger's picture was, after all, nearly as important to Israel as to Preminger himself.

Reasonable help can be expected: the Israeli army is not for hire, as is the Spanish one, but if hire, as is the Spanish one, but if one makes a picture about Israeli ife and wants to take a few shots in an Army camp, he will obtain normission. On the other hand, when Yael Dayan, daughter of Ceneral Dayan, legendary Chief of Staff in the Sinai campaign, wanted to take a few shots in a camp for the film version of her hook. "New Face in the Mirror." the army flatly refused because the army flatly refused because it didn't like the way soldier-girls were presented in the book. The Furlish producers withdrew and clich't make the picture.

In order to get the best of ar-

In order to get the best of arlangements, a foreign producer has

The laboratories will develop black- to be sure not to help any venture and-white and Eastman Kodak which ndight hurt religious or nate equipment, for color arrived only thonal feelings, including any re-recently.

By American standards the Is-Only a dozen-odd pix have been

ligion of friendly nation.

Only a dozen-odd pix have been made up to now in Israel, foreign or local. Kirk Douglas made part of "The Juggler" here. "Hot Sands," which was backed with German money, caused quite an ideological furor. Jeff Chandler made in the vicinity of Jerusalem "David the Outlaw." "Ten Desperate Men," an Israeli-French coproduction and "The Last Days of Sodom and Gomograph" an Halian-US enters. Outlaw." "Ten Desperate Men," an Israeli-French coproduction and "The Last Days of Sodom and Gomorrah," an Italian-U.S. enter— A prise, are in the making, and of course "Exodus" was shot almost completely in Israel.

prise, are in the making, and of course "Exodus" was shot almost completely in Isracl.

Forcian plans for the near future include a series of pix about the trial of Nazi Adolf Eichman.

Two Iswaell-French and one Israeli-Spanish coproduction are also set; and there is a good chance that Stanley Kramer will make "My Glorious Brothers" here.

Among the Israeli pix that should be mentioned are "Hill 24 Doesn't Answer," in which Haya Harareet was discovered; "Hatikay," a bad pic with good Sho bana Damari; "They Were Ten." the story of the first Israeli settlers; "I Love Mike," a comedy soon to be released. And in the making is a full-length, colorouppet pix "Joseph and His Brothers," preduced experimentalist Yoram Gross.

There is no such thing as an Israeli "style" in film-making. There is no famous director in Israel such as the way the Swedes have Ineman Bergman and probably years will pass before a really good picture will be made by Israelis only. But forcien producers mey find here a not yet exhausted field for the'r work, ranging from the Biblical to the heroic. They will certainly find enthusiastic people, eager to cooperate.

Australia: Our **Problems Multiply**

By NORMAN B. RYDGE (Chairman, Greater Union, Ltd.)

Sydney.

Business journals and Government statistics leave no doubt whatever that Australia is a numon surging forward under the rail impetes of an expanding economy, rising population, industrial growth, full employment and tree stronding. From a national tree stronding. From a national tree

growth, full employment and tree spending. From a national point of view one may predict wonderful things for 1981 with confidence.

But this is where prediction must cease. There can be no expert appraisal as to where the motion picture business in Australia will stand 12 months from now. The closure of many fine theatres and the fear that many more may meet the same late, impels a strong feeling of caution in estimating when stabilization will be achieved.

As it has been in the States and

will be achieved.

As it has been in the States and Britain so it is now in Australia. We are caught up in critical circumstances. We are part of a new world pattern which is slowly emerging as a result of the influences which have created new habits among populations which previously looked chiefly to the cinema for relaxation. Yet whilst the general nicture.

Yet whilst the general picture is unclear, there is convincing evidence to show that there is no ceiling to earnings for the high-grace theatrical film.

Our future is no longer measured by volume of product—it is the individual attraction that spells profit or loss.

For want of a better term the industry is passing into the ere of "especialized attractions." There of "especialized attractions. Times is no longer any purpose in aiming to please the masses. The cinema to please the masses. The cinema now takes its place with the legit-imate theatre, serving a more imate theatre, serving a more selective and discriminating audience.

Success in this specialized field 'Continued on page 206)

Bis in South Airlen is concerned, at any rate—it of it takes more transpolities to host back progress. It piles crises, a Referendum aftering the desire of the rest trace in entertainment history here, managements to accept tales. There is almost 10% employment among full-time professionals in Johannesburg, with many semi-amateurs selso drying pay packets. Friday mights: "I wote to accept status as a republic next year has developed greater respect for works by influenced authors, and the proportion of home-penned scripts continues to rise.

Of the various managements, the standout is the Brian Brooks firm. In its own Brooke Theatre in Johannesburg, altendance has rouned, though only three plays we given—a situation hitherto undered of in South Africa, where not so long are a six-weeks "season" was considered a big success. With "trum La Douce" the Brookes chalked up a Johannesburg are not modified the season had the production not been committed to tour. "Irma" was followed by the Smull Traylor company," and then come the locally-written musical "Polored" which promises to top the 100-performance mark. Authored by Ralbh Traylor on many gars, and last province musical in as many years. I've in the infant mining form of abinomeshing circa 1891, and has received more press coverage than an effect South African production South Africa's own "sex-kitter," Frather Lloud-Jones, is nerburn the only real cash-attracting box-office name among local Thespians, witness "Irma."

Suingy Repertory

Considered the most cultural withers and John McCallum's five properties of the production from "Who seem in the last six months the seem of the State of the production from "Who are a 250-seat theatre specially devoted to late-right initiate revue. a Music Hall Theatre for the State of the former "Regis Theatre" to "The Alexander," in honor of the Johnne-burg Repertacy Plares. Miss Murial Alexander—and Corteaus "Initiate revue. a first seem in the last six months the group with revolutionary idea. The French of the former "Regis Theatre" to "The Alexander," in honor of the Johnne-burg Repertacy Plares. Miss Murial Relation." and the Miles Millson adoutation of Moller's "A Millson adoutation of Moller's "A Millson adoutation of Moller's "A Millson adoutation of the Johnne-burg Repetacy Plares. Miss Murial the miles of the production by the Moller of the Johnne-burg Repetacy Plares. Miss Murial Repetacy Plares. Miss Murial Repetacy Plares with the State of the Plackage of the State of the Plackage of the Pla

hut this Shelagh Delaney opus did not meet with the same success here as overseas.

Negro Performers

In his personal capacity as director, Gluckman staged for Union Artasts an all-African cast production of "The Emperor Jones," which did not receive the enthusias-tic public response that was accorded to his previous native cast presentation of "King Kong." prime reason being that African artists are not yet able to interpret roles outside their own field of experience. Before its long-awaited debut in the West End of London, incidentally, "King Kong" is being revived for a brief season in Johannesburg as a sort of long-distance out-of-town opening.

State-sponsored National Theatre continues to plod along a rocky path taking subsidized culture to the masses. Though rural communities respond to these tours, city theatregoers shy away from the

In South Africa

By EVELYN LEVISON

John alburg
When the "there beams to get, that the public grows rather too-episodic drama, about the courageous Israeli girl who is they be made from the courageous Israeli girl who is they be as the same publics to hort back progress. It pile cries, a Referendum africant the desiring of the matter to meet with the same afreed on the public grows in the same management of the courageous Israeli girl who is they, it seems—as hat as Show the respectively and the same management of the controversial "Taste of the coloroversial "Taste of the controversial "Taste of the coloroversial that progress.

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It pile cries, a Referendum africant the desired of the controversial the same management of the controversial "Taste of the controversial "Taste of the controversial "Taste of the controversial that progress.

It pile cries, a Referendum africant the desired of the controversial "Taste of the controversial the public and the same and the controversial "Taste of the controversial "Taste of

In the sphere of intimate revue, Adam Leslie and Joan Blake have been travelling the coastal towns of the Union with huge success in their two-person performances of Two's Company." which arrived in Johannesburg just in time to flavor the festive season with the sharp spice of satire. "Player's Progress," a similar type show but with a larger cast and a less barbed political slant, was written and propolitical slant, was written and produced by Bill Brewer first as a divertisement for the local Players Club, then extended into a full-length revue for the Playhouse Theatre, and last month was pre-sented in a new Christmas edition at the Alexander.

experience. Before its long-awaited debut in the West End of London, incidentally, "King Kong" is being revived for a brief season in Johannesburg as a sort of long-distance out-of-town opening.

State-sponsored National Theatre continues to plod along a rocky path taking subsidized culture to the masses. Though rural communities respond to these tours, city theatregoes shy away from the Festival Ballet recital tour their state of Anton Dolin, John Gilpin and whiff of what they fear is "educational". A great pity, for NT-O.'s reproductions of Eugene O'Neill's "A Moon for the Misbegotten" and Saroyan's "The Cave Dwellers" and Nadia Nerina, Beryl Grey, rate among the most satisfying yet staged here. A South African play der and Antoinette Sibley.

To Melbourne Sydney Is Also-Ran

By RAYMOND STANLEY

Melbourne.

With London the obvious exception, no other city in the British Commonwealth can have so much live" theatre fare as Melbourne pop. 1.831.000 of Victoria. Australia

considered the most cultural city Down Under, Melbourne has seen in the last six months the opening of a new 400-seat theatre, a 250-seat theatre specially devoted to late-night intimate revue, a Music Hall Theatre to present oldtime melodramas, and the formation of a new theatre group with revolutionary idea. In most English cities outside of London it is rare to find a play running for more than a fortnight. In Melbourne a play in a large theatre can be relied upon to run from six weeks to three months.

Groat rivalry in practically

going to New Zealand. In all "My Fair Lady" ran 91 weeks in Melbourne and was seen by just under 114 million people, breaking record after record.

ord after record.

Over the last two years Williamson's have given Melbourne Goggie Withers and John McCallum in "Roar Like a Dove." Muriel Pavlow and Derck Farr in "The Gazebo" and 'Odd Man In," "Two for the Seesaw." Ray Lawler's "The Piccadilly Bushman." Cyril Ritchard and Corneha Otis Skinner in "The Pleasure of His Company," Maurice Chevalier, Harry Belafonte, and five productions by a specially formed Shakespeare company (with John Laurie from England playing Lear'.

Music hall diversion is taken care immbers with equal rights. They elect among themselves once a year of at the Tivoli, one of a circuit throughout Australia, Here artists like Sabrina, Tommy Steele, Winiferd Atwell, Jimmy Wheeler, Nat Jackley and David Whitfield have headed international bills over recent months. Garnet Carroll took theatre for two months for the Sadlers Wells Opera version of "The Merry Widow."

The Union Theatre, attached to Theatre Theat

"The Fall," written by poet Anthony Delius and based on the life of Cecil John Rhodes was less suc-'Impossible Choices' Among Events

The steadily increasing number of foreign visitors, Americans heading the list, is but one of the many proofs, that the Vienna Festival Weeks are by now classified among the leading European seasonal art events. The 1961 convocation of talent will span May 28 to June 25.

28 to June 25.

Important changes in administration have been made since last summer, a trusteeship, headed by Intendant Dr. Egon Hilbert being formed. Vice-mayor of the capitol, Hans Mandl, chief of its cultural office, is on the board of directors, Experts from all sections of the Austrian amusement industry are planning to make the forthcoming festival an "allround art and amusement event."

The intention here is to activity the property of the control of the cont

The intention here is to antici-The intention here is to anticipate and service the convenience of visitors, spacing the events and above all making them available. The usual subscription sale of seats to the Vienna Philharmonic, which would naturally favor the native population, is to be dropped during the festival. In particular Mandl wishes to avoid the "impossible choice" where two virtuosi of comparable appeal are performing at the same moment in different halls.

The 1981 dramatic offering is

the same moment in different halls. The 1961 dramatic offering is being plotted under the canopy of the "The Idea of Freedom in Drama." It is hoped that Vienna will thereby acquire a unique significance. As of now these theatrical companies are committed to come here as participants in the here as participants in the festival:

Duesseldorfer Schauspielhaus: Paul Claudel's "Silk Slippers" in the Burg Theatre

undeclared and playhouse here unassigned.

Invitations have been extended
to both the Old Vic of London and
the new American Repertory Co.
of Lawrence Langner creation
starring Helen Hayes to join the
Iestival. A question of suitable
plays throws a doubt since the one
is Shakespearian and the other, as
presently set up, outside the assigned "Idea of Freedom In
Drama" theme.

The German Choices

Wienna's own dramatic houses

Heinz Wallberg, Karl Boehm, Herbear von Karajan, Eugen Ormandy,
Carl Schuricht.

Karl Boehm Will direct the openinconcent: Carl Schuricht the
"Missa Solemnis" in the St. Stephens Cathedral.

There will be a world premiere
of the late Arnold Schoenberg's
intropoulos. This was the last work
of the composer. For contrast his
first work. "The Gurre Lieder" will
also be produced.

The German Choices

Vienna's own dramatic houses will be especially pointing to the influx of tourists for the festival, was born 150 years ago.

|German language works will number the following:
Burg Theatre: "Thomas Becket"

by Christopher Frey

Academy Theatre: "Caligula" by Pierre Camus

Theatre in Josefstadt: "Hoel-lenangst" (Hellish Fear) by Johann Nestroy

Kammerspiele: "Eva's Lohn" by Georges O'Brien Volkstheatre: "Libussa" by

Franz Grillparzer

Raimund Theatre (operetta house): "Der Fremdenfuehrer" (The Guide) by C. M. Ziehrer Theatre

Openair stage in front of Church of Jesuits: "Der arme Heinrich" (Poor Heinrich) by Gerhard Hauptmann

Pawlatschen Theatre (openair tage on plain boards as travelling companies used 100 years ago): "Die falsche Primadonna" (The wrong Primadonna) by Baeuerle

An arresting experiment will be production of "The Rosenkavalier" without Richard Strauss' music. It will prove that the libretto by Hugo von Hoffmannsthal is a comedy quite of its own, one of the most perfect opera librettos ever written.

On the orchestral side, these are contrasted: Vienna Philharmonics, Vienna Symphonics. Lamoureux Orchestra, London Symphony, Or-chestra of Westdeutsche Rundfunk, Orchestra of Suedwest Funk Germany, RIAS Symphony of Berlin and probably the Moscow Philharmonic.

the Burg Theatre
Schauspielhaus Zurich: R. Widmann's "Maifaefer Komoedie" (Cockchafer Comedy) in Volks Theatre
Theatre de l'Atelier, Paris: Jean Anouilh's "Antigone" in Theatre Gorge Solti Leopold Stokowski, Indeclared and playhouse here un undeclared and playhouse here un lieinz Wallberg, Karl Boehm, Herbert von Karajan, Eugen Ormandy,

'Co-op' Repertory Grief

By JOSEPH LAPID

The cooperative theatre doesn't work as well as its idealistic inventors intended. The three big repertory theatres in Israel—Habima, Kameri and Ohel—all of them cooperatives, are in financial trouble, due mostly to the co-op system, with unsolvable problems in casting. The idea of the co-op company sounds good, instead of depending on producers and good luck, a group of actors and actresses found a company. They administer themselves, buy plays, hire directors and act. Income is divided. Some of it is put aside for harder times. Standard employment and a steady salary is the actors happy goal.

Habima worked that way for more than 40 years. It has about 35 members with equal rights. They elect among themselves once a year the administration of the theatre and then obey it's decision. Wages are not payed according to playing ability, but according to size of family.

mean a lot. Enough to juice a "permanent crisis."

A showman on his own chooses actors according to the needs of the play. The co-op looks for plays that fit the abilities of its membership. Repertory possibilities boil down to few. Habima decided, for instance, to perform the "Three Penny Opera" though the company wasn't right cast. Eitler they had to drop the idea or use talent available. Predictably, "Three Penny Opera" was a failure.

There is a third possibility if the co-op wants to perform a certain play and hasn't the performers needed, it can hire some. This is done. But the moment actors hire actors, the ideological basis of the co-op is gone. The people who have founded a company in order to avoid dependence on producers, become producers themselves, "exploiting" other actors.

other actors.

This would still be only a theoretical flaw. But it has a practical consequence as well, which is rather disastrous. While hired actors get extra pay, some of the co-op members may be idle, though on salary, because they belong to the co-op. This means a waste of money.

As there is no safeguard against failures, the small cash reserve is used up with the first flop. Then the next performance suffers from lack of capital. Yet as a repertory company the show must go on.

ench They Make th the Erudition Re L'Art de Striptease The French They Make With the Erudition Re

The French, who have found ways and means of finding profound implications in most aspects of show biz and communication, now turn to that old show biz staple, the striptease, and plumb its sociological, esthetic and esoteric depths. The strip has become a solid nitery, film, revue and even legit aspect here and now a book delves into its true meanings and implications outside that of the average male's, and even female's, desire to see undraped flesh as part of their entertainment.

part of their entertainment.
Jean-Jacques Pauvert, as part of his publishing cycle of the International Erotology Series, now has come out with a glossy well illustrated book called "Metaphysique Du Strip Tease" with text, if one can tear one's attention from the photos, by noted art critic Denys Chevalier. Main illustrations are from the strip mecca boite, the Crazy Horse Saloon, in action, interspersed with shots from pix and old classic statuary and paintings old classic statuary and paintings that displayed anything akin to the pcel. Aside from the candid photos, the text is strictly high-

brow.

Chevalier, among other tidbits, points out that the original removing of femme clothing came from Italy where it was called burla. Meaning a joke or mockery, and became burlescue in English. Its is fronic that an Italo-American. Fiorello H. La-Guardia, as mayor of New York, was the man who first forbade burlescue there.

Well. That Explains III.

Well, That Explains It!

Well, That Explains It!

If the averare public, both male and female, think they go to peel perfors for harmless titillation, Chevalier puts it on a higher, metaphysical, sociological and psychological plane. To wit, "For the spectator the striptease is an attempt to get to know better the limits of the prison which every-body carries within themselves and with which they pass on. It is not health or joy of living, or security and screnity, that the averace strip ogler looks for but, on the contrary, an elevation of his level of consciousness and the anguish, which is part of one, and also awakens the torments of intelligent lucidity."

After this mouthful Chevalier

After this mouthful Chevalier After this mouthful Chevalier looks into strip as social expression of modern eroticism, its physical and show aspects and meanings, the techniques, the sociological implications, the history of baring the femme bodies, and the origins, implications and evolution of the European brand which the Yanks took and turned into show biz and then gave back to the Europeans.

Also treated is the outlook of the girls involved themselves and the public, including the temale aspects. He maintains that over one-third of the strip audiences are made up of women, and it is only those with inferiority complexes who are against it.

be other forthcoming erotic study spots for this series.

MPA. British Tele Union in Quota Pact

Italy's Import Boom: Actors

By ROBERT F. HAWKINS

Censorship, Italian variety, became threatening toward the end of 1960. Otherwise the year was upbeat. If data is notoriously slow in compilation here there is enough evidence that the trend for enough evidence that the trend for 1961 should continue strong. Some 190 features were produced in 1960. Contrast that with 160 for 1959 and a considerable element of "boom" is visible.

Coproduction is not the explana-Coproduction is not the explana-tion since these are down from 70 to 60 features. Italy has an active newsreel and documentary ad-junct, but the just-ended year's volume is probably numerically down from the previous check of 344 assorted-length items.

344 assorted-length items.

Important, of course, is theatre attendance, which has shown tendencies to drop-off in various European markets. But Italy keeps rising, per this ticket-sale tally: 1953—730.000.000
1959—748.000.000
1959—748.000.000 (est.).

Exports are likewise in continued ascent, mostly due to the splurge en epics, and it's expected that the total of export licenses granted during 1960 will approach or top 3,000—as against 2,752 for 1959. Imports dropped some, with Yank items expected to make up most of the deficit. Last year, 357 pix were brought into Italy from all countries.

Remaining available statistics all

Remaining available statistics all hoid: Italy has 10,508 all-season pic houses (18,359 including parochial and outdoor setupes; 16 film studios; 58 sound stages (50 in Romer; 13 printing labs (10 in Romer; 15 dubbing studios (11 in Rome).

Reasons-Why

The reasons behind these boom-The reasons behind these boomish figures are: returned public confidence in the film medium. with special attention to Italian product epics, local comedies, but also potentially "difficult" prestige items have done big biz; tv fatigue aided by a particularly lack-lustre video season; higher standard of Italian living; the spotlight thrown on contain key nig by corporation. AGBIN INVIRE: the spotlight thrown on certain key pix by censorship hassles which have "backfired" on the censors via tremendously increased boxoffice returns for the attacked product.

attacked product.

Most of the above factors show in a key example, the always-cited Federico Fellini's "La Dolce Vita" (Cineriz), which in retrospect must certainly be considered Italy's film of the year—or of many a year. It started the first of the year's many "disputes." and the most violent one. It fought and won the toughest censorship fight. Though a "quality" pic, it pulverized all violent one. It fought and won the toughest censorship fight. Though a "quality" pic, it pulverized all existing boxoffice records. But most important of all, it created the sort of excitement and talk concerning films and filming which had long been absent in this republic.

who are against it.

Though this can be taken seriously or at face value, it is clever intellectualizing of an accepted show biz form and is in line with the French intelligentsia explaining simple show biz phenonema in their own way. In short, the strip is here to stay with appeal to those with brows of all sizes.

Other books in this series deal with films, "The Thousand and One Nights," and report, circus, and report circus, legit, music hall and television may be other forthcoming erotic study Locarno, "Rocco and his Brothers' won a close second prize at Venice, and both "Dolce Vita" and "General della Rovere" (which swept most awards at San Fran-ciscol shared the Acapulco Fes-tival of Festivals top kudo. And Italy has a hot "foreign" Oscar contender in "Kapo," starring Susan Strasberg.

topping \$375,000 for the keys.

Other early leaders, in order, are: "Psycho" (Par), "The Unforgiven" (UA-Dear), "The EAPATTMENT" (UAD-Bar), "Goden and her Colleagues" (Zebra-Italian), "From the Terrace" (20th). "Please Don't Eat the Daisies" (Metro), "Ben-Hur! "Metro-for six cities only—and "Il Vigile" (The Cop), a Royal production Among later starters. "Spartacus" (U-I) shows early strength.

Significantly, half of top 20 in

Significantly, half of top 20 in release at this writing are Italian-mades. There are only two spectacles in the same lot, and both are Yanks: Mctro's "Ben-Hur" and U's "Spartacus."

Italian strength is also shown in . Italian strength is are shown in indicative monthly ratings for November, which shows the Italian slice of national key-city b.o. has risen from 25% in 1959 to 43% in 1960. While the Yank cut has dropped from 60% in 1959 to 48% in 1960. Counting coproductions in 1960. Counting coproductions with France, Italy gets even more: 45.63% of the b.o. total, vs. 28.35% the same period in the previous

Actors By Plane-Load

Actors By Plane-Load
Company activity here is hectic.
Production plans are jumping, foreigh thesps being imported by the dozens (to insure foreign b.o. in addition to the local take), new companies are being formed in numbers. Italy is no longer a two or three-producer industry. Small and medium-sized outfits which have made a killing in the part have made a killing in the past year, especially with exportable "epics."

The following alphabetical list-ing will paint the canvas: Alex-andra Films has completed "The Argonauts" with Ziva Rodann, with others soon.

Atlantica Cinematografica is winding "The Slave of Rome" with Rossana Podesta and Guy Madison, ambitiously plans a "Scipio Africanus" and "Divine Comedy" during 1961.

Rossana Podesta and Guy Madison, ambitiously plans a "Scipio Africanus" and "Divine Comedy" during 1961.

Cineriz has several frons in the fire, some together with other outlits such as Rire, a subid, Federiz, another Fair, Zebra, etc., first of all two prestige items to follow up company's "Dolce Vita" (lean-sweep: "Che Gioia Vivirer" (lean-sweep: "Che Revenges" (lvan 'The Brigand, directed by Rene Clement, and "Il Brigante" (lastellani, Cineriz also plans to revive the "Don Camillo" series is involved in many production in the king's Treasure."

Cino Del Duca Films has its hands in several upcoming productions such as "Il Sicario" (The Killer), "Le Baccanti" (The Bacchantae), "The Long Winter," and others, and is currently cashing in the chips on a prestige item, "L'Avventura," which has turned into a surprising b.o. contender.

mto a surprising D.O. contender. Cirac, Rudy Solmsen's com-pany, has just completed "Warlord of Crete" for UA, and will launch into a still unannounced pic in early spring.

eariy spring.

Dear Films, which has the UA exclusive for Italy, is currently participating in "El Cid," Samuel Bronston's Spain-based pic, and has other important plans for the future.

future.

Dino DeLaurentiis, whose "Back Home" and "Under Ten Flags" are among the top boxoffice contenders of the moment, has two coming up for Columbia release: "Barabbas," which Richard Fleischer directs from a script by Cristopher Fry. Nigel Balchin, and himself, and "The Two Colonels" tentative title, which will star David Niven and Alberto Sordi. Many other items, Italian and, or coproduced, are on the busy DeLaurentiis agenda for 1961. agenda for 1961.

agenda for 1961.

Documento, which made "Sappho, Venus of Lesbos" for Columbia release in 1960. has now set "The Crusaders" and plans several others. Producer-director Duilio who made the successful "Under Ten Flags" for Dino DeLaurentiës, has formed his own company, Duilio Cinematografica, and will start "Black City" with Ernest Borgnine in January, plus two international productions later in the year, one in tandem with Japan.

Fair Film's Mario Cecchi Gori

by "Tutti a Casa" (Back Home), a with still another sequel co-starDino Delaurentiis item already topping \$375,000 for the keys.

Other early leaders, in order, are: "Psycho" (Par), "The Unforforgiven" (UA-Dear), "The Under Apartment" (UA-Dear), "The Under Longer and Survey and "The Viaccia," while the Longer and "T others in an ambitious program.

Globe Films, I ong known mainly for its successful attem, ts to put across a quality film distrib policy, has now also gone into production with "Ambitious Ghis" and the upcoming "Around World in 80 Nights," "Chev Gum and Spaghetti," and "Long Trail."

Jolly Films has wound "The Giant of the Valley of Kings" and is readying "Joseph Sold by His Brothers" is readyi Brothers.

Lux Films has various tandem production arrangements, such as the plan for "The Sign of the Cross" with Adeest Prods., and "The Wastrel" and "Orazio" with Tiberia, only a few of many similar projects for the vet Italo company

Maleno Malenotti is setting up "Madame Sans-Gene" for spring, with Sophia Loren, as well as "The King of Rome," both of international scope in this producers' tradition.

Max Productions' Ottavio Poggi is just back from the US with plans for two for Columbia: "Netertitis, Queen of the Nile," and "The Black Pirate."

Black Pirate."

Carlo Ponti is one of the busiest filmmakers after his return to the Italian scene with "Two Worken" in current release here, plans for "Madame Sans-Gene" with Malenotti, as well as several others both here and in France.

Royal has a hit with "The Cone" and in regarder where when the result in the cone of the regarder when the cone of the regarder when the cone of the property when the cone of the regarder when the cone of the regarder when the cone of the property when the cone of the co

Duillo Cinematogranca, and Will start "Black City" with Ernest Borgnine in January, plus two international productions later in the year, one in tandem with Japan.

Fair Film's Mario Cecchi Gorinas several irons in the fire, including the current Anita Ekberg starrer, "Behind Closed Doors," Filmar, via its production company, Cine-produzioni Associate, and Procusa (Madrid), are jointly projecting three epics. The Old Testament," "Hercules Challenges Olympus," and "Goliath and the King's Treasure."

Another spectacle is already under way under Joseph Fryd's aegis: "The Seven Revenges" Ham the Conquercy Land this producer." Vides Films likewise has ambi-

Brothers." Vides Films likewise has ambitious plans, singly and via deals with Lux, Titanus, or other conjunies here. It has just announced "The Titans," has long planned a "Marco Polo," and "I Pro.neasi Sposi," based on Manzoin's classic, among others

among others.

Moris Ergas' Zebra Films has three coming up for Columbia: Roberto Rossellini's "Vanina Vanini," Mauro Bologninis "Amore Milo." and a pic on the Spatch War directed by Gillo Pontect. to, whose "Kapo" Zebra-Vides is this year's Italian Oscar contender. Zebra also plans "A Woman a Day," to be directed this summer by Roberto Rossellini, and another by Antonio Pictrangeli, who made Zebra's recent hit, "Adua and her Friends."

Biblico-epic titles, in additional contenders the contenders and the second contenders are contenders.

Zebra's recent hit, "Adua and her Friends."

Biblico-epic titles, in addition to the above, continue to aid to the hure backlou accumulated in late 1960 in this genre alone. Among the many others to come, adeceding to local word, would be Carmine Galone's "Babylon," and "Nero" "The Siene of Troy," "Julius Caesar," "The Wonderful Adventure of Ulysses," "Thousand and One Nichts," "Pontus Flate," "Poppea," "Romulus and Remys," "The inneofate," as a few more "Horoules" "Maeste," and oth r stone-man itons,
Almost all of there "bic" costumers will have at least one American name to assure U.S. bes-

London.

The aureement between the Motion Picture Assn of America and the Assn of Chematograch and Television Technicians on the quota for American producers and directors to work in Britain, has been renewed for the next year without change.

The number of permits actually The number of permits actually taken up by the MPA had been below the permitted quota, though it shad been rising during the last three years to 11 out of 12 in the annual period.

London.

Susan Strasberg.

Lane Daydee and Michel Renault of the Paris Opera Ballet Chem on the Paris Opera Ballet Chem of the Paris tumers will have at least one American name to assure U.S. becamering, purely five incar-made product in the said year locationed have. Per University (Royanoff and Juliett and C. e. September, 2008; "Estient and the Kine" and Union's "Asternia of 1.36", I doubt Union's "Asternia of Cay Peneath the Decort," Columnis in Propho, Venus of U.S. 2. Lys "Warlord & Crete," etc. Syerial of est in Uis general are expected to roll in early social.

RE-BIRTH OF A NATION

[Argentina's Surge of Important B.O. Names]

By NID EMBER

Buenos Aires.

Buenos Aires.

1960 was a year of Sesquicentennial splendor for Argentine show business despite economic recession. Guest names written in neon lights along Avenida Corrientes, the local Broadway, were:
Margot Fonteyn and Michael Somes (Colon Opera)
Sarita Montiel (Teatro Avenida de Mayo)
Paul Anka (Gran Opera film-theatre)
Frankie Laine
Harry James
Jane Russell
Juanito Valderrama (Teatro Avenida)
Dolores del Rio (El Nacional Theatre)
Yvonne de Carlo Gran Opera
Xavier Cugat and Abbe Lane (El Nacional)
London Festival Ballet (Colon Opera)
Marques de Cuevas Ballet (Colon Opera)
Marques de Cuevas Ballet (Colon Opera)
Jose Limon American Ballet (Opera film-theatre)
Alicia Alonso and her Cuban Ballet (Colon Opera)
Liane Daydee and Michel Renault of the Paris Opera Ballet Colon

Liane Daydee and Michel Renault of the Paris Opera Ballet Colon

TV's Coming, But Meanwhile Screen, Yank Ways In Paree Acts, Cafes Okay In New Zealand

months. All are on the intimate cert. 750-800 seater pattern, contemporary-styled in natural wood, brick and stone, with lounges, coffeebars and luxurious furnishings.

This is our expression of faith in motion pictures." Robert J. Kerridge told Variety. "This should be the answer to tv, not just in New Zealand but throughout the world. We're building houses where people like to come, social centers where they can meet, talk, relax—and see a worthwhile movie. And it isn't just good citizenship on our part. It's good business. Our figures prove it."

Fewer American Films Now Reach New Zealand

If fewer U.S. films have been coming into the country of late (most recent figures give 255 against 322 for the previous year) there has been no shortage of good Features which product. Features which were blockbusters generally repeated here, with the public gladly paying upped prices for first-run looks at the likes of "Some Like It Hot" and "South Pacific."

Widescreen product continued to puil, 'South Seas Adventure' fol-lowing "Cinerama Holiday" after lowing "Cinerama Holiday" after the latter had notched up a tidy ' 28 weeks in Amalgamated's May-fair, in Auckland. For the 70m "Porgy and Bess," at K-O's Auck-land Embassy, went the year's most ig gittering prediere, with search lights and dancing in the streets. Edm opened big and settled in for

Except for Brigitte Bardot, foreign product did not notably attract on oncess. When a fan wrote to a deith, protesting against an Ameliamated decision against an Ameliamated decision against screening "Hiroshima Mon Amour." pabead ram Michael Moodabee Jr. replied that the poor showing of "La Stroca," "The Fiends" and "The Adventures of Arsene Lubin" in recent months forced the decision.

Soon:

Several attempts have been made here to set up art house policies in Auckland but none has pro-speciel. Prior showcasing, however, Jarques Tati's "Mon Oncle" achieved a solid run in K-O's chie and confortable Odeon. As alway, English conedies queued 'em round the block in 1960, both the glossitimounted "Docior At Sea" and the modess budget "Carry On Nurse." modest budget "Carry On Nurse.
In contrast to some countries film
distribs and exhibs here seem
satisfied with censorship policies
as acministered by Government
Film Censor Douglas MacIntosis. Film Censor Douglas MacIntosis, While controversy ament can or classification rages abroad, industry here, lives viantification rages abroad, industry here, lives viantification. It is better to have a film admitted for showing only to those 16 years of age and over, that to have it rejected entirely. And with this sort of classification, the cuts don't have to be so heavy as to take the heart out of the movie." the sound, so make it rejected everyone can hear.

And with this sort of classification, the cuts don't have to be so heavy as to take the heart out of the movie."

In his last report, MacIntosh said he banned 14 films outright in the year, as against the previous year's eight, but this was mostly on the score of violence, not sex.

If 1939 was a year of disaster for many New Zee."

The New York training seems to the voice for an effect.

EXTRAS: (Problem in the stage of the stage

By D. G. DUBBELT

Auckland, N. Z.

Despite a host of counter-attractions, from night race meetings to the first regular transmissions of television, the imported evil, in Auckland, New Zealand, show biz was a success-story in 1960. For Kerridge-Odeon, nation's largest cinema chain, paid admissions for ple, an astonishing feat in a includes golden era during World War II, when thousands of G.l.'s were stationed here. And the signs are that year ending March, 1961, with a sold-out 19-week bonanza for a faliar will continue is reflected in Kerridge-Odeon theatre building plans. This organization has built 10 new cinemas in the last 18 months, All are on the intimate room in the falst 18 months, All are on the intimate room and one of the country of small and scattered with R. J. Kerridge) was young and upcoming Harry Miller. Some but Morrison disks on Miller's La clored and some modest vocal and national feeling on the banning of colored players for important for a family-and-teenage-appeal clouts right from the beginning outs outs were the all-toust the following group, the Howard to the country's sole full-time professional television starts in earnest this April, when daily telecasts will begin in three of the country's four main centers. Video's a Government with R. J. Kerridge) was young and upcoming Harry Miller. Some but most (apart from commercials) and upcoming Harry Miller. Some but most outs of their swing through the country's sole full-time professional television starts in earnest this April, when daily telecasts will begin in three of the country's sole full-time professional television starts in earnest this April, when daily telecasts will begin in three of the country's sole full-time professional television starts in earnest this April, when daily telecasts will begin in three of the country's sole full-time professional television starts in earnest this April, when daily telecasts will begin in three of the country's sole full-time professional televistory only the N. Z. Players.

Television st

Jazz Boffo

Jazz crowd flipped for the Dave Brubeck Quartet, Pete Jolly and Ralph Pena, Sara Vaughan and Dizzy Gillespie and, at year's end, Ella Fitzgerald herself.

Fans took British skiffler Lonnie Donegan and boogie pianist Wini-fred Atwell to their hearts.

Highbrows responded to Russian Hignorows responded to Russian bass-baritone Dmitri Gnatyuk and his fellow-countryman, cellist Mstislav Rostropovich, the Czech Philharmonic and the Boston Symphony. Concertgoers, ignoring Paul Robeson's pro-Red ideology, packed his regitals.

from such sources as NBC, BBC, Associated Rediffusion and ATV. Associated Rediffusion and ATV. Fastest-growing area of local showbiz is the nightclub floorshow. In Auckland alone, more than 20 eateries use some sort of talent. Spots are dine and dance only, owing to weird licensing laws that forbid liquor and wine in all but hotels—and even then with a 6 p.m. shut-down to all save guests. Despite this, the restaurants multiply and prosper, and they range from Otto Groen's upper-crest Sapphire Room to Bob Sell's plush Colony, from the Americanized Hi Diddle Griddle to the atmospheric Back O' The Moon, tucked away in a mountain range 15 miles from the city.

the city.

Acts, which move from bistro to include smooth pianistical mime Don Mstislaw Rostropovich, the Czech Philharmonic and the Boston Symphony, Concertgoers, ignoring Paul Robeson's pro-Red ideology, packed his recitals.

Until he set foot on these shores no one had heard of Tom Lehrer but, in the inexplicable way these things happen, his mordant (sick, entertainment history.

countries for Yank output and

In France, since the war, there has been a definite turn towards things American, exemplified by an attempt to emulate and a definite awareness of the high standard of living. The break with old, more conservative outlooks of planning for the future, with living in the present only for a distant goal of a secure old age, has all but disappeared in the younger generation here.

Youth especially wants things now, and it has swelled the greater interest in jazz.

interest in jazz.

Yank juvenile problems as exemplified by James Dean and Marlon Brando, growth of pop records, growing appearances of Yank song personalities, more U.S. legit, and such general manifestations as triptease, chewing gum, hot rod cars and modern dance interest are to the fore to the fore.

to the fore.

Hamburger spots are burgeoning along all the important show arteries here and the Champs-Elysees has lost its calm glow to be replaced by plenty of neon and snack bars. Things move faster and people do not dawdle quietly over mosts. At least the younger set Hamburger spots are burgeoning long all the important show retries here and the Champs-lysees has lost its calm glow to be eplaced by plenty of neon and nack bars. Things move faster and eople do not dawdle quietly owneals. At least the younger set loos not. There is even Le Drugistore which borrows the multi-aceted eat quick—ice cream tepsihabit, and even drug counters f the Yank counterpart.

Gangster films based on tough, French have really become. meals. At least the younger set does not. There is even Le Drug Store which borrows the multi-faceted eat quick—ice cream & Pepsi habit, and even drug counters of the Yank counterpart.

Paris.
Yank showmen have long learned the Importance of the foreign market, and international commercial efforts have made show biz, via its forms of expression, one of the most effective means of world communications between peoples extant. In the wake of biz some the effects and influences on other countries. However, this is only a surface aspect unless accompanied by a willingness or need of other countries for Yank output and is also due to this. is also due to this.

is also due to this.

Yet France is not a youthful country in population and most of the Americanization is on the surface. The political division of the world has also created that leaning towards the U.S., but its acceptance is a need within the younger elements to shed the yoke of conservation and rote that ingrained most European life till the war.

The stringess became a nite club

most European life till the war.
The striptease became a nite club
staple here when visiting Yanks
patronized it and it was then picked
up by Frenchmen. Nudism had long
been an integral nitery commodity
but the Yank packaging appealed
to the French.

to the French.

On the film front there is a give and take, ditto legit and singers, with their more personalized approaches and styles. These have gained on the Yank show front, but they are usually for specialized audiences while American fads, show biz and trends have appealed to masses here due to the intensive distribution of U.S. pix, songs and highpowered pic personality selling in newspapers.

Conversely, a conservative fac-

Says Siobhan McKenna---

As Collated By HAZEL GUILD

Saint Joan-ed, Pegeened, and Chalk-Gardened her way through recent seasons, lights up with some sage observations about (a) critics and how they got that way, (b) theatres and extras around the globe, (c) acting as a career and do why Dublin actors and actresses marry each other.

ON CRITICS: I almost never read the reviews, so I can't get a swelled head or a broken heart. If I read them, it's only when I've finished a play. I find it very distracting to read them when the play is going on—there are too many minds involved, so I feel I should agree with the director and the author and not with the critic.

author and not with the critic.

I was tremendously interested in what they had to say in New York; about "The Rope Dancers" because it's a difficult play and I wondered how they would feel. So I asked the director to read me pairs of the reviews. One or two were downright silly because they didn't get the point the author was mixing at all.

ON THEATRES: The European ON THEATRES: The European accoustics are much better than in the New York theatres. They are older, and it becomes like playing on a sensitive instrument because the walls and wood react. Some stages are very bad in New York. When we did "Chalk Garden" at the Barrymore, one person in the audience would say we were "shouting" and another would say we were "shouting" and another would say we were "speaking too low"—and we would find out they sai in the same row. There are olten little pockets that catch the sound, so it's difficult to arrange it so that everyone can hear.

SPEAKING: Irish actors are

eight, bu, this was mostly on the score of violence, not sex.

If 1959 was a year of near-tival Co, doing "The Playboy of disaster for many stage shows in the Western World," is that often New Zealand, 1960 made history the extras were supplied by the

Siobhan McKenna, who has all coal theatre—and didn't come to the rehearsals. "When we did halk-Gardened her way through coent seasons, lights up with some to the rehearsals." When we did smashed into a wall opening night because they didn't know where to

"But it was even funnier play-ing Saint Joan in Rome. The exing 'Saint Joan' in Rome. The extras hadn't been at the rehearsal. And in one scene, in which the vicious guards were supposed to drag me off the stage angrily, they were so overcome by the saintly act that they were weeping and wouldn't touch me. I had to edge myself off stage— and when they started to yell 'Bravo' applauding the performance in the wings.

"Now that we're doing 'Playhov'.

"Now that we're doing 'Playboy' in Italy I've been warned that the extras might try to pinch my bottom. But I'm wearing thick red petticoats so it won't be easy."

MARRIAGE: Abbey Theatre actors tend to marry each other, so that someone is working and bringing frome the bread. My father gave me a lecture about bringing up our son all around the world. He said the boy wouldn't thank me later for that sort of life. So we keep him in school in Ireland.

SEX: An Irish playwright Michael Malloy warned me about America before I went there. He told me, "They take sex seriously and laugh at love—and with us Irish, it's just the opposite."

Irish, it's just the opposite.

POLITICS: When Miss McKenna appeared on a recent U. S. television show and defended the Irish Republicians' claim to Northern Ireland, a government official branded her attitude "a vicious anti-British propaganda attack."

Countered Miss McKenna, "I shall always be Irish, and I amentilled to my own political opinions."

Kondo Upped By UA In Japan

Tokyo.
United Artists of Japan named
Tarao Kondo acting manager of
the company's Osaka office. His
regular post is publicity chief of
the Osaka branch.
Kondo is cliv

Kondo is filling the position left vacant by Ryukichi Aimono, who recently was killed in an automo-bile accident.

Happy Days in Gaucho Land

Reference has been elsewhere made of the marked improvement in all branches of entertainment following the by-few-regretted exit of Dictator Juan Peron. The reasons are many, of course, but amount to an infusion of will, enterprise and imagination—traits which were paralyzed for years by Peron and his high-handed (not high-minded) henchmen.

At the peak of the recent legit season (summers here are your winters, remember) this reporter obtained sample gross estimates for Saturday matinee and evening per-Saturday matinee and evening per-formances. These figures natural-ly must be interpreted in Argon-tinian terms, not Yanqui. Suffice that these are not contemptible takings at the boxoffice here:

Production

Alvear Theatre—Delia Garces in "Caesar & Cleopatra" (Shaw) \$600. (Though B.A. did not like Shaw's Cleopatra which did not run long.)

Astral—Luis Sandrini in a revival of "When Ghosts Hunt Partridges" (which had previously run five years) \$1701.

Arena Tent Theatre—Farce with comedians Tincho Zabala and Bauza \$700.

Ateneo—Ana Maria Campoy-Jose Cibrian Company in local-authored "Morena Clara" \$700. B. Aires Theatre—Pepita Serra-dor in her son's play "Graduated in Chastity" \$1000.

Empire—Duilio Marzio & Graziela Borges in "The Tunnel of Love" trans. by Claudia Madero \$500 (small theatre).

Lasalle—Martin-Sabatini Company—farce \$700. Liceo—Luisa Vehil Company "Lucy Crown" \$650.

Maipo—Cheesecake local revue 25

Marconi-Jesus Gomez Company

Odeon—Luis Arata-Eva Franco-S. Arrieta-A. Bence) \$1356 (Asies la Vida).

Smart-Raul Rossi (who made

Smart—Raul Rossi (who made name on TV) \$600.

Something of a boomlet in employment for dramatic actors during 1960 was novel indeed, though the full explanation—also novel—must be spelled out, to wit: vi-d-e-o, which has been given an enormous impetus by the Government. New stations, widespread purchase of sets by the reople in their homes has brought lots of dramatic work in the tv studios. Indeed there are multiplying instances of legit players rejecting legit opportunities because they are too busy.

Separate phenomenon: The Au-

Separate phenomenon: Separate phenomenon: The Au-thors' Society (ARGENTORES) has launched a plan to help playwrights whose plays neither achieve pro-duction nor publication. The So-ciety will advance \$2000 against future royalties, provided they tetry will advance spoul against future royalties, provided they have options for five months lease on a provincial or city theatre. Argentores recommends that the novice authors work in cooperatives with the players.

JAPAN OKAYS UPPED FILM IMPORT POLICY

dor in her son's play "Graduated in Chastity" \$1000.

Comico—Lola Membrives "La Malquerida" \$800.

El Nacional—Xavier Cugat & Shobe Lane \$3660.

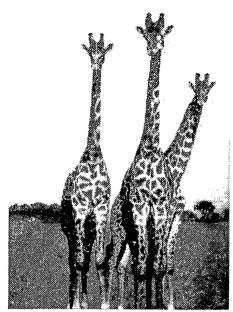
Empire—Duillo Marzio & Graziela Borges in "The Tunnel of and in the number of prints per-Love" trans, by Claudia Madero

Tokyo.

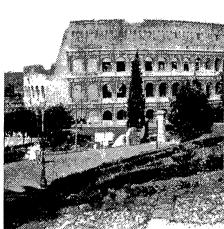
The Foreign Exchange Burcau of the Finance Ministry gave official confirmation of partial revisions in the film import policy for fiscal 1960. Move brings expected increases in home remittance rate mitted per import.

Home remittance rates were upgraded to 40% for films on a more-than-60% royalty deal and to 50% for those on a less-than-60% royal-ty arrangement. At the same time, a foreign pic may now have up to 25 prints, a hoost from the previous ceiling of 16.

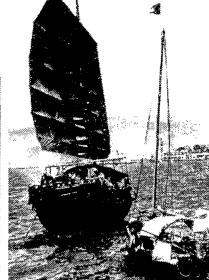
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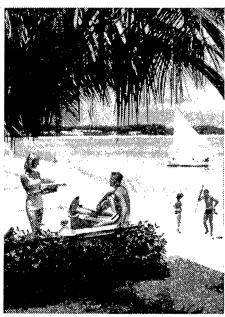
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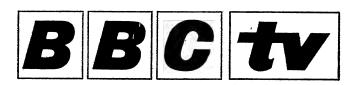
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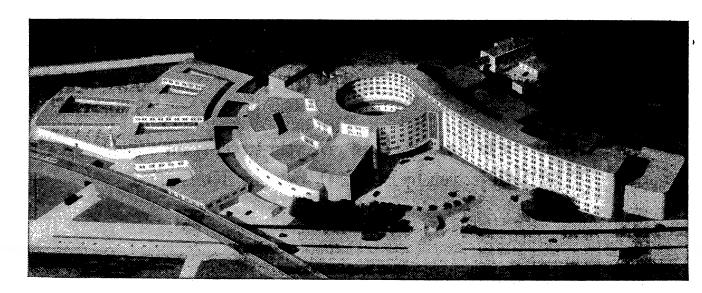
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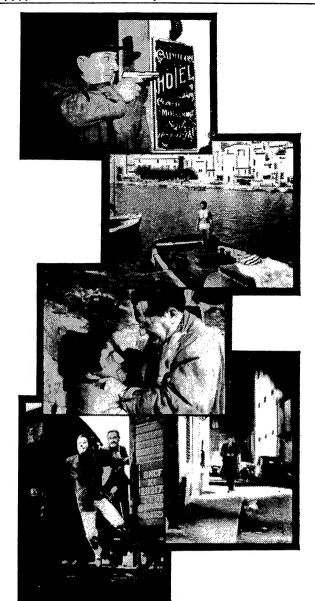
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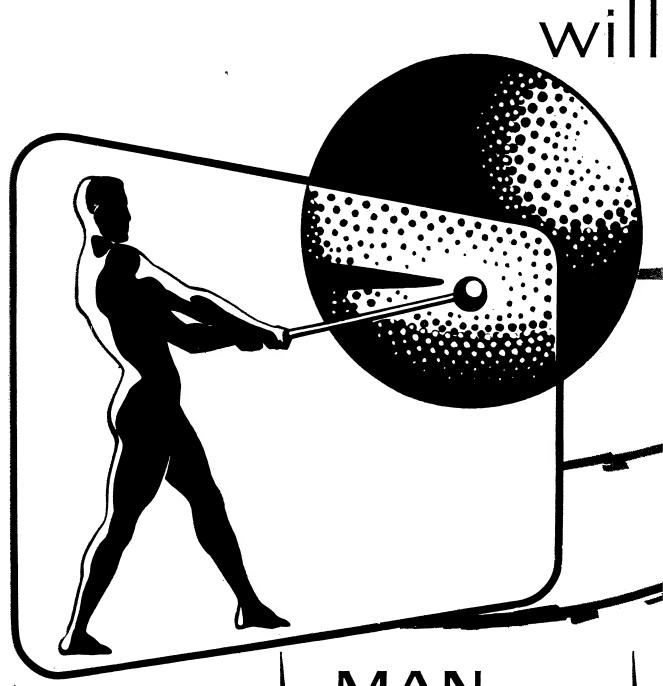






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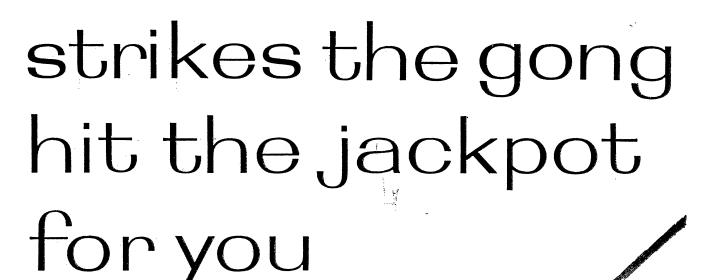


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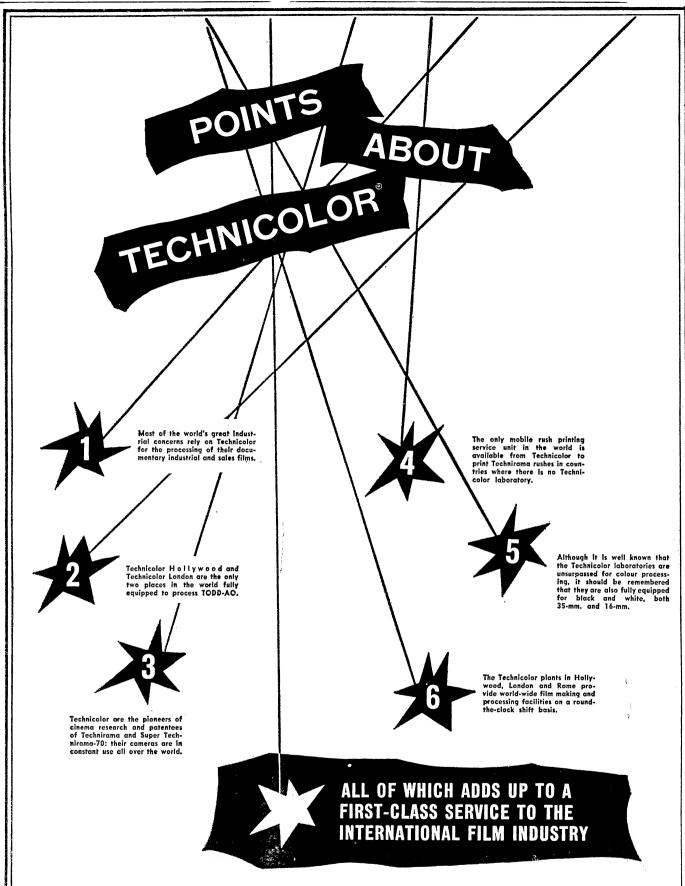
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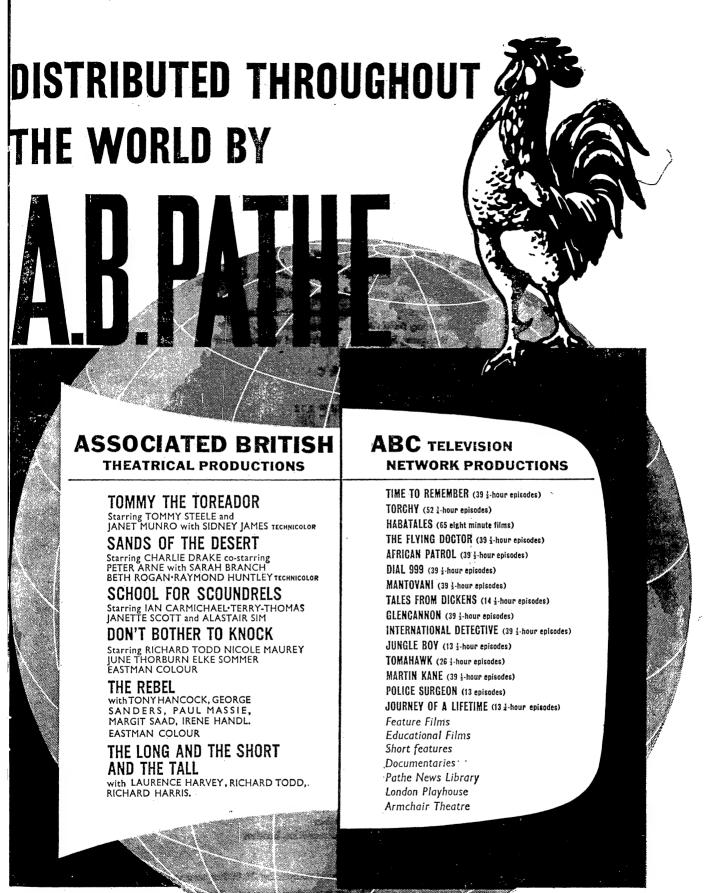
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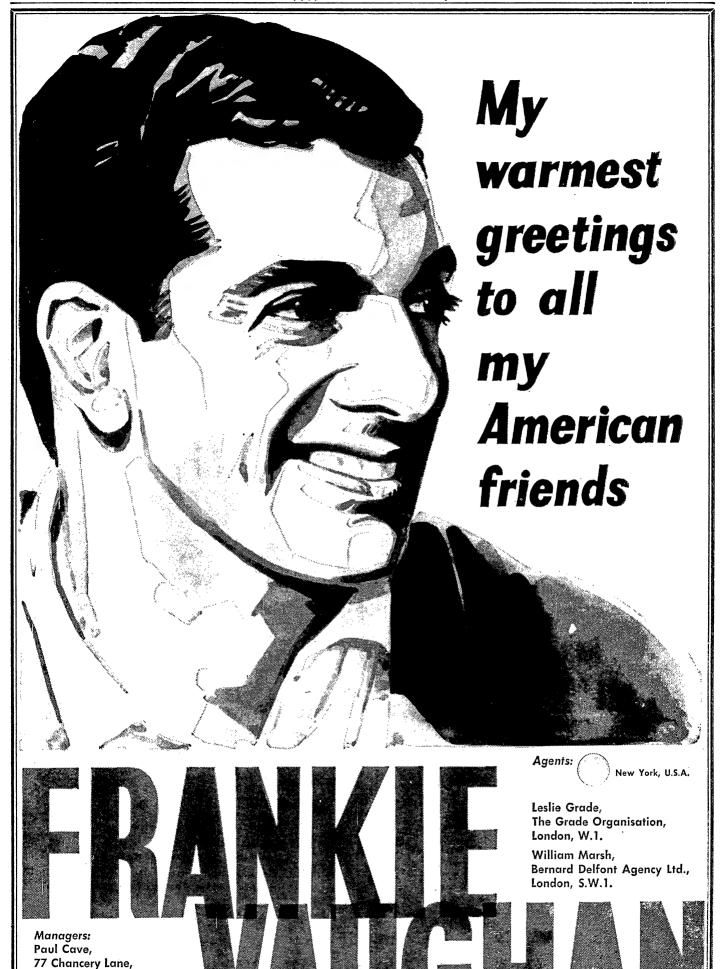
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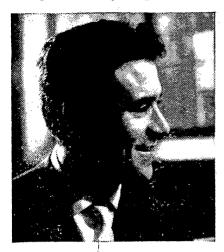
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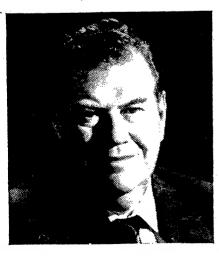
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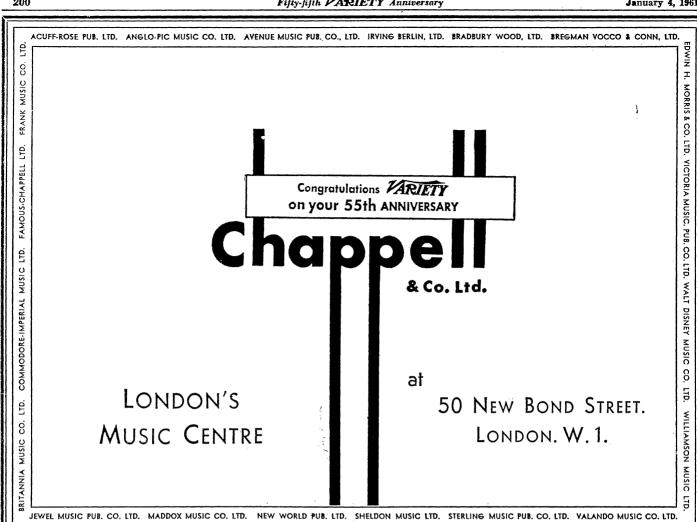




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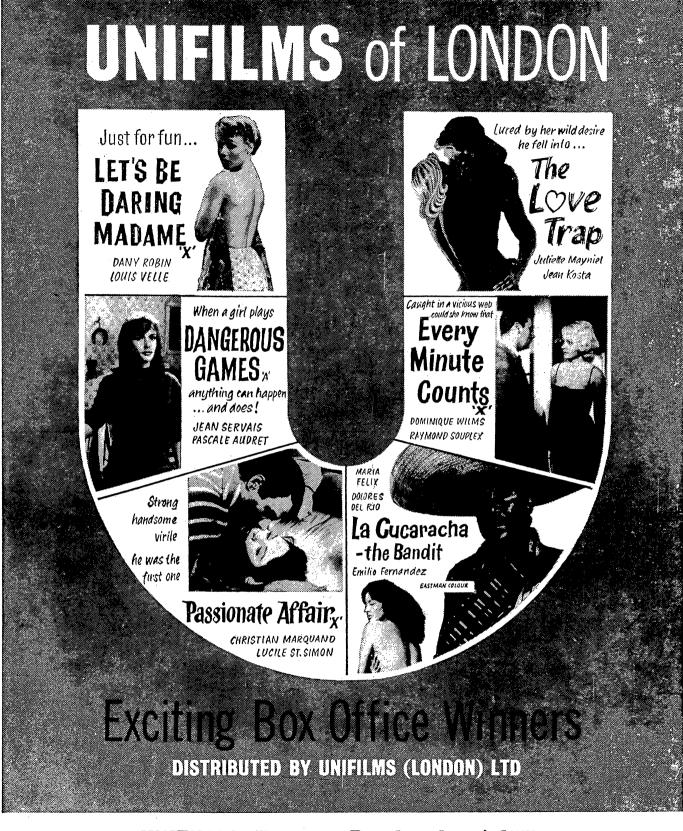
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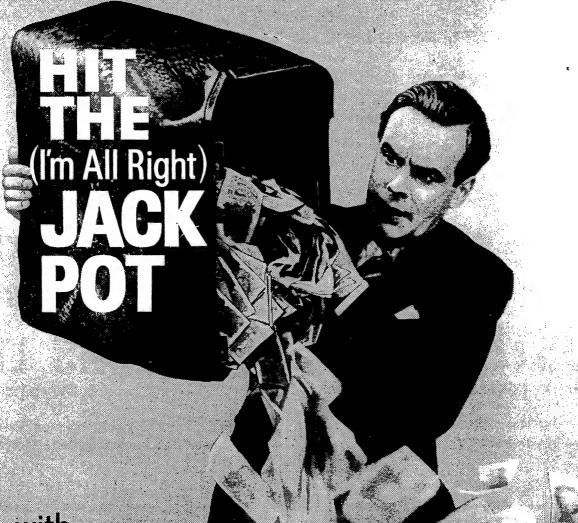
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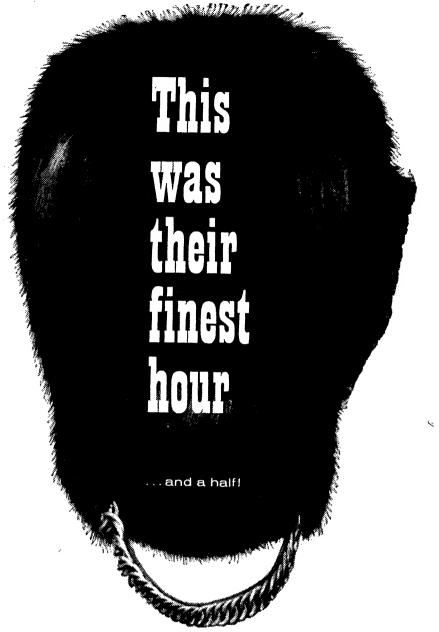
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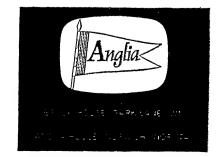
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AT THE

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Aussie's Problems

has been achieved in remarkable fashion in the principal cities of Australia. To what degree this policy can be extended to provincial centres remains to be proved.

The policy of specialization calls for substantial additional capital outlay in remodelling and equipping theatres and a brand new kind of thinking in marketing each individual attraction.

My own company, in keeping with other principal circuits in Australia, is well-advanced in its program for converting its metro-politan houses to the new pattern.

At this moment of writing, Porgy & Bess" (Columbia) is At this moment of wirely, "Porgy & Bess" (Columbia) is receiving presentation comparable to the highest international standards and the results have been most gratifying. By the time this issue of VARIETY appears, the Greater Union Circuit will have launched "Spartacus." (Universal) also on a hard-ticket policy.

To this new nattern of enterprise

In this new pattern of enterprise the important thing, as I see it, is the cementing of exhibitor-distributor-producer relationship. It is becoming a very close partnership in which there must exist mutual confidence, understanding,

snip in which there must exist mutual confidence, understanding, and unity of purpose.

Greater Union is very proud of its long history of harmonious association with its principal suppliers and it is due largely to this that results have been to the satisfaction of all parties.

And so whilst the overall scene for 1961 is still clouded with many uncertainties, there are powerful reasons for stating that the motion picture will remain a dominant force in the life of the Australian community. It will always have something to offer superior in quality and more deeply satisfying than any other form of amusement.

It is with this conviction that

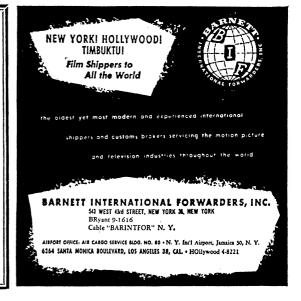
It is with this conviction that my organization welcomes 1961 as a year of new opportunities for restoring a measure of prosperity and stability to the motion picture industry in Australia.

Mad for Danes

German filmites have heretofor had a thing for Swedish players, Zarah Leander and Kristina Soederbaum, to name two, were domestic top stars in the 1940s, At present, German film producers seem to "have it" with Danes. Berlin.

ont. German film producers seem to "have it" with Danes.

Berlin's Kurt Ulrich gave Boyd Bachmann, Danish comedian and musician, the leading part in his comedy, "Topsy-Turry." Vivi Bach, a cutie from Copenhagen, who has already portrayed several minor roles portrayed in German pix, has the female lead in the currently made "We Will Never Part," an Alfa production. This film features Jan and Kjeld, Danish juve guitar-lists and singers, who are also featured in same companys "O Sole Mio." Ann Smyrner, another Danish beauty, has found beaucoup employment in German pix. Same goes for Nina and Frederic, the Dansh calypso duo.



R'n'R and Payola Still With The Music Biz; ASCAP Hassles; Diskeries' All 33-RPM Move

the edicts, ukases and december the Federal Trade Commission.

It was the year that the disk bit was supposed to reach the \$500.000.000 gross mark after climbing steadily for the past 10 years. But the first year of the new decade saw the advance grind slowly to a lake will not exceed the gross of the previous year once all the returns are in.

It was the year that peace was the astablished in the American the satisfactory of the previous and the satisfactory of the day or night.

Finally, the vogue of transistor radios and tape recorders among the well-heeled juves also has cut to what they want virtually any time of the day or night.

The music biz falled to run according to form in 1960. It was the year that rock 'n' roll was slated to be flattened by the comeback by "good music." Rock 'n' roll was saled glate to be flattened by the comeback by "good music." Rock 'n' roll was as big as ever at the year's end, albeit with a strong country & western flavor.

It was the year that payola was supposed to have been buried in the wake of the Congressional exposures late in 1959. The payola boys were reportedly doing business at the same old stand despite the edicts, ukases and decrees of the Federal Trade Commission.

It was the year that the disk biz.

By HERM SCHOENFELD

While the singles were languishing, the package market was really laughing it up last year. From out of nowhere, Bob Newhart, an obscure comic, broke through with seven fail to get over the 200,000 level and the figure keeps shrinking.

Sundry Reasons

The underlying causes for the singles slump are varied. Some wave' comic, Shelley Berman, exces believe that the price differential between a 98c single and a sloc came through with sold the past few years, reached the critical past few years, reached the crit

The underlying causes for the singles slump are varied. Some exces believe that the price differential between a 98c single and \$3.98 LP is too small and hence encourages LP sales at the expense

By HERM SCHOENFELD

ened the picture for the Warner Bros, label.

Newart was preceded on the bestseller lists by another "new wave" comic, Shelley Berman, whose "Outside" and "Inside" LPs proved to be powerful sellers for Verve Records. The latter label also came through with solid LP comedy offerings by Mort Sahl and Jonathan Winters. Other comedy bestsellers of the year were Dave Gardner's "Rejoice Dear Hearts" under the RCA Victor banner and Woody Woodbury's "Looks At Life and Love" for the indie Steree-Oddities label. Via the comedy route, the "spoken word" disk, once an item for the longhair tradevia poetry recitations, succeeded in the commercial arena.

The 'Percussion' Cycle

spoken word" disk, an item for the longhair trade in the commercial arena.

anybody buying a disk is considered to be a "square" in view of the "for-free" angles of hearing the bestsellers.

All-33 RPM Platters

A new try to bring back the singles biz will be tried this year commerced did. It was a year for comics-on-wax and pic themes; for percussion; and, of course, Elivis Presley, who came out of the Army last March and resumed right where he left off two years previously as the most spectacular phenomenon in the history of the disk industry.

The single record business, which

and hitting with a remarkably high average this year.

Among the big pic songs in 1960 were the themes from "The Apartment," "Exodus," "The Alamo" ("Green Leaves of Summer"), "The Sundowners," "The Unforgiven," "The Dark At The Top of The Stairs," "Never On Sunday," "Summer Place," and others.

By HERM SCHOENFELD

While the singles were languishing, the package market was really laughing it up last year. From out of nowhere, Bob Newhart, an obscure comic, broke through with inis "Button Down Mind of Bob Newart" and considerably brightened the picture for the Warner were the themes from "The Apart" who alternated the Conversible Action. sions of the compulsory licens provision of the Copyright Act.

provision of the Copyright Act.

In recent months, however, a new wrinkle of outright disk forgery, in which the original label of hit disk are copied and sold as the real McCoy has come into the spotlight. The probes into the counterfeiting racket, originally sparked by the American Record Manufacturers & Distributors Assa. have led to arrests in New York, Philadelphia, Bergen County, N. J., and Los Angeles. In each case, "The Dark At The Top of The Stairs." "Never On Sunday," "Summer Place," and others.

"Summer Place," and others.

The bigsest new name to emerge in the disk biz last year was Brenda Lee, a 15-year old songstress from Nashville who came up with a string of hits for Decca, including "I'm Sorry," "Sweet Nothins" and "I Want To Be Wanted." The year's other big names, such as Presley, Bobby Darin, Connie Francis, Paul Anka, Lloyd Price, the Everly Bros., Ricky Nelson, Brook Benton, and others were holdovers from previous years. A newcomer, Bryan Hyland, came through with the biggest novelty hit of the year with "itsy Bitsy Teenie Weenie Yellow Polka-Dot Bikini" on the Kapp label.

Presley, natch was the year's biggest seller and paced the RCA Victor label into being the hottest company in the single field. For ompany in the single field. For ompany in the single field. For the rest, the hits were scattered around various major and indie labels in a confused pattern which reflected the high risks in an industry in which a couple of hundred labels are competing for shrinking market.

Probably the most disagreeable shock for the disk industry this year was the revelation of a widesperad disk counterfeiting racket, original acturers & Distillation and Los Angeles. In each case, thousands of copies of forged hit philadelphia, Bergen County, N. J., and Los Angeles. In each case, thousands of copies of forged hit philadelphia, Bergen County, N. J., and Los Angeles. In each case, thousands of copies of forged hit philadelphia, Bergen County, N. J., and Los Angeles. In each case, thousands of copies of forged hit philadelphia, Bergen County, N. J., and Los Angeles. In each case, thousands of copies of forged hit philadelphia, Bergen County, N. J., and Los Angeles. In each case, thousands of copies of forged hit philadelphia, Bergen County, N. J., and Los Angeles. In each case, thousands of copies of forged hit philadelphia, Bergen County, N. J., and Los Angeles. In each case, thousands of copies of forged hit philadelphia, B

a few have already succumbed.

Vaudeville was the exposure surfeit media then and there was no radio oldies. or television and no ASCAP nor

The famous Douglas-Lincoln debates and the recent Kennedy-Nixon face-to-facers are not to be blame for the current scarcity of new songs of calibre. True, the grandiose stage musicals are supplying fine words and melodies to help fill the vacuum.

But expert craftsmen who wrote the songs of longevity are absent from the best seller charts. Have they lost the knack? or, are they so secure, that they are just lax and lazy.

Tye heard it said that the service of the present market.

It go further in my contention in this great debate. Where are they embryonic workers are they encuraged? Whom have these publishers discovered lately. Where or when they lost the knack? or, are they so secure, that they are just lax and lazy.

It contend there compared with the debates in our

of ASCAP — and the Suprement of ASCAP — and the Suprement of ASCAP — and the Suprement of the standard songs of vintage, when used for public performance for profit—acted as a deterrent, and hence we did not woo the muse. We stayed with the oldies. Writing, thence and exploitation songs for motion pictures and tele-

songmakers, like this query. "What have you written lately?"

In the old 28th St. days of Tin Pan Alley and Von Tilzer, Fred ket. The other side of the medal-Fisher, Akst, Ager, Leslie and Irving Berlin, it was nothing for us fellers to write a song a day. We peddled them up and down the street, not only to acquire eating money, but there was a pride of authorship.

I heard one of the ton music pub.

money, but there was a pride of the top music pubauthorship.

I heard one of the top music publishers say: "Why gamble with a new one; the old ones are still with with us, some are knocking at the us, true and tried, and while the door of public domain, and quite single records have rock 'n' roll to main and tried and while the door of public domain, and quite single records have rock 'n' roll to main and tried and while the provide new material, the single is on the wane, and the albums are surfeited with the good staple

Paraphrasing, the lovely Rodgers & Hart song, "With A Song In My Heart," this writer says "With A Song In My Head." It never gets to be heard because the market is not receptive. Or on occasion we are told your song is too good for

o secure, that they are just lax and lazy.

I've heard it said that the arrival five heard it said that the specure but short sighted, overlooking the obvious fact that the specure of public domain hengs over their repertoire, and in time will deplete, if not vitiate, their copynication.

What Have You Written Lately?

By L. WOLFE GILBERT

Hollywood.

Nothing offends, or plagues the songmakers, like this query. "What have you written lately?"

Month Have You Written Lately?"

more a year via ASCAP, set aside 5, or even 10°7 to publish and exploit new songs, either by new or established writers. Even if this investment of budgeted money did not bring in profits, it would replenish the diminishing catalogs and encourage writers.

I'm sorry, but I don't go along

I may be dreaming in a fool's

Again, look at the list of current hits and we might get to believe that the new writer gets a quicker listen than we vets do.

There's one consolation for lyric writers. Jack Yellen. Sammy Cahn, Harry Ruby, et al, and myself ean still keep our lyric hand in action, by writing parodies for Friars, Lambs and Masquers dinners. We're back to where we started.

This is getting kind of repeti-tious, so as Cohan said: "Leave them laughing, when you say goodbye." And also to ease the tension of this great debate and to keep the big publishers from being mad at me I'll spin a yarn, and a true one.

Some years ago the late Walter Donaldson and I wrote a sad song full of maudin sentiment, entitled "Poor Little Golden Rod." We submitted it to Phil Kornheiser, the then professional manager for Feist. Walter sat down at the plano and I. with my transposing ton-concerto played in a London draw-sils, gave out. Lo and behold, incroom, music speaks to the peo-kornheiser was actually in tears, pie.

He took out his handkerchief Diving the most superal decades. of ASCAP — and the Supreme ing the obvious fact that the spectre of public domain hears over the obvious for standard songs of vintage, when used for public performance for profit—acted as a deterrent, and hence we did not woo the muse. We stayed with the oldies, Writing, there and exploitation songs for motion pictures and elevant of us an avenue to write something current, but the ever-lovin per song is conspicuous by its absence. So the argument prevails that the sense of security, while a bless-, lisher, who carns \$1,000,000 or, ten lately?"

Kornheiser was actually in tears. Kornheiser was actually in tears. He took out his handkerchief those his particular to the took out his handkerchief those his particular to the took out his handkerchief the took out his han

ON MOTION PICTURE MUSIC

By DIMITRI TIOMKIN

seems to think that music will cov-

music is not loud enough.

composer has no control over dubbing. They always play up the message that the music and emotional brass, than in the theatre the au
Double of All and the person the message that the music and emotional brass, than in the theatre the au
Double of All and the person the message that the music and emotional brass, than in the theatre the au-The constant complaint is that

Le rano and television have been (249). The responsible for increasing interest Webs in naise, reflected in the tremendous volume of sales of recordings that you a alcums. Young people who start resord collections while eating

investment of budgeted money did not bring in profits, it would replenish the diminishing catalogs and encourage writers.

I may be dreaming in a fool's paradise, but wouldn't it be something if the bosses instructed their contact men to contact writers of every description and solicit new compositions.

It's ironic that the amateur or new writer inevitably asks the veteran: "How do you get the publishers to listen to my songs?" I wishers to listen to my songs?" I have to tell him, that the recognized reputable writer has as difficult a time of it, as you do.

Again, look at the list of current hits and we might get to believe that the new writer gets a served with each course. Too much must take mushers and I always inment than in music. The successful mush people participate and bring epople mush fact the new writer gets a served with each course. Too much mile great personal satisfaction.

is too much. Yet the producer of think that music will cover up the picture's mistakes. It musician. The writer writes in loneliness, the playsicist and chemist works tediously over the years

brass, than in the theatre the audience curses the composer under its breath. The quality is lost in volume.

Perhaps music appeals to more people than herring. It can be a ceultivated taste, but generally I feel that music is a part of the mational scene of all countries whether the music is the drambeat in the jungle or the sophisticated concerto played in a London drawing room, music speaks to the people of other lands love the people of America dove; perhaps they are fond of eavier, to The people of Saering the same posential to sharing the same problem. Proposed the same music the people of America inverse problems about interest, forgets a bond between peoples. Music I have long felt, is a method of hinging about interest to see a musical concert be world held every four years, just as the Olympie Gaves are held. An opportunity provided including musicines presentative concerned in the people of America. pie.

During the past several decades musical taste in America has the radio and television have been responsible for increasing interest. While so if the middle feature is the radio and television have been responsible for increasing interest. While so if the middle feature is the radio and television have been responsible for increasing interest. While so if the middle feature is the responsible for increasing interest.

in their teems are on the way to too. The quality of the color is a lite-long nobby of enjoying in-termined by the appeal to the specification may be helpful a block of the hidden by contine solling the color of the hidden by contine specific at endance at some quality all three must have to be phony contents is evidence that polarable. The proof of the publics is in By HERMAN FINKELSTEIN (General Attorney For ASCAP)

Almost everyone who has studied this was extended to a period of the subject will agree that our half of years after the author's death, century old copyright law is in or 42 years after first publication, need of revision. The movement whichever was longer. In 1911, the century old copyright law is in reed of revision. The movement for revision was given a great impetus by the late Register of Copyrights, Arthur Fisher, who caused a series of studies to be prepared on almost every phase of the copyright law. No preater monument could be erected to his memory. Those studies reflect credit on the architect of the survey as well as on those who actually did the digging and assembled the material. No copy tight reference library will be complete without these essays as the very core.

These studies do not attempt to take sides on the many controversial aspects of copyright revision. That approach was reserved to the pritisans. It is difficult for anyone who has spent much time in this realm, to remain aloof from one or another of the areas of debate.

debate.

Assuming that the jukebox issue will be decided before we attempt general revision of the law, the next important controversy will concern the term of copyright. Is it appropriate to extend the term of copyright for works such as symptonies, which may fail to attain popularity until decades after their creation and debut, or for such creat contributions to our national their creation and debut, or for such great contributions to our national literary or musical life as Margaret Mitcheli's "Gone With the Wind." John Philip Sousa's "Stars and Stripes" and other stirring marches, Georshuin's "Rhapsody in Blue." Lying Beriin's "God Bless America" and "White Christmas." to name but a tew. Can we begrudge these authors any period et copyright that they may ask for within reason? What is a reasonable time for

for within reason? What is a reasonable time for copyright councrship to continue? Owners of other forms of property enjoy their rights forever. No one questions the utilinited period of ownership as applied to realestate, and movable things such as jewels, furniture, shares of stock etc. Why should there be this difference in the two forms of property? Do the owners of tancible property contribute more to Society than those who create what is called "intellectual property."? Or does ownership of the product of one's mind run counter to the social good in ways that do not apply to or neighbor or innertiance?

Needn't, Be In Perpetuity

Experimental properties of the author of seath or inneritance?

Needn't Be In Perpetuity
Authors do not ask that they shall be permitted to eniop perpetual ownership of the works they create. They readily accept the constitutional mandate that the term of statutory protection for their works shall be limited. The question is: What is a reasonable limit? Is the 56-year maximum provided for in the 1909 law adequate in the year 1961? Would the public suffer if the term were extended? Would a term of 80 years be too long — or a term measured by the author's life, and continuing for 50 years after his death? If the author leaves his rights to a university or some other recognized charitable, religious or educational in-titution, would it not be appropriate to extend the term of copyright for the exclusive benefit of such institutions even beyond that which private interests may enjoy?

We must first ask: How did It hannen that the term of conyright

may enjoy?

We must first ask: How did it happen that the term of copyright was fixed at 56 years in 1909—rather, to be exact, at two terms of 28 years each othe second 28 year period being conditional upon the first part of the second 28. year period being conditional upon applying for a renewal of copyright during the last year of the initial term? We must go overseas to find the grower. Our copyright law was borrowed from the British. In 1710, in the reian of Queen Anne, the first copyright law was passed. New property rights were being created. The law provided for a turn of 14 years, with a right of renewal for an additional 14 years under certain conditions. an additional 14 certain conditions.

Tracing developments in Great Tracing developments in Great Britain since the days of Queen Anne, we find that in 1814, the period was extended to cover the author's lifetime if the author survived the 28-year term. In 1842 for about six decades. Some of his

British abandoned the ancient method of measuring the term of method of measuring the term of copyright from the date of publication, and it then provided that copyright shall endure for the author's life and 50 years after his death. This was reaffirmed in the revision of 1956. In having a term of life and 50 years, the British are in accord with the pattern prevailing in practically all of the world's democracies, except the United States and the Philippines.

Our first copyright law of 1790

Philippines.

Our first copyright law of 1790 provided for the same period of protection as the Statute of Anne—two terms of 14 years each. Additional periods of 14 years were added—in 1831, increasing the original term to 28 years 128 plus 14 and in 1909, increasing the renewal term to 28 years (28 plus 28).

While we were a young nation, confrented with the need of devoting our energies to the physical lask of spanning the continent, building waterways, taming the wilderness and achieving industrial supremacy, there was little time for the arts. Entertainment of the public was not a hig business. It was felt important that he limited time available for reading should not be further limited by the high price of books. Copyright protection was considered in some quartion was considered in some quar-ters as a reason for such high

a means of keeping down As a means of keeping down the price of books we did two things; one, we freely pirated the works of authors of other countries until fhis was stopped by the law of 1891, and two, we kept the period of copyright protection for copyright protection for the other teaching. cur own authors down to a mini-mum—only 42 years from 1831 to 1969, and then increased by only 14 years.

Now It's Big Business

Today, books are only one rela-ely small part of the giant enterthely small our of the giant enter-ralment industry. Other segments are radio, television, motion pic-tures, recordings en disk and tape, likeboxes, places of live enter-triment such as hotels, night clubs and dancehalls, and places employing background music, such as supermerkets, factories and dining catablishments.

employing background music, such eas supermerters. Factories and dining cetablishments.

The price of book: or records: the charge to an advertiser for time on the air"; the charge for admission to a theatre or night spot, is never affected by the copyrizint status of the material used. Paperbacks cost the same whether they are reprints of ancient classics or recent bestsellers; a recording af a work in the public domain sells for the same price as a new work. The charge for food is not affected by the copyright status of the soching background music. Thus the ultimate consumer does not benefit when a work falls into the public domain. But what happnes to the author and his family? They no lonser receive royalties on such works. It is as if a time work to the second and the public domain.

pnes to the author and his family? They no lonser receive royalties on such works. It is as if a time were to be fixed when a person who bought or inherited securities could no longer claim dividends. The effect on the owner is exactly the same. It has been suggested that if there were as many authors as there are owners of other forms. as there are owners of either forms of property they would not have their properties forfeited when their fruits are often most desperately needed.

The Not-So-Good Die Young When we talk about a tonding.

The Not-So-Good Die Young
When we talk about extending
the term of copyright, we are not
concerned with potboilers, or novconcerned with potboilers, or novelties that have no survival value.
They are buried quickly and unceremeniously. The public is sufficiently discriminating to discard
second-rate works. Thus the authors of the enduring classies of
literature or music — and their
families—are the only ones who
would benefit from an extended
term of copyright. Their are the
only works wilch survive beyond
56 years. Their works do more
for the genuine bappiness and advancement of our nation than al-



LAWRENCE WELK Has still another smash new Dot

"CALCUTTA" - Hottest Welk 'click" in his recording history!

early works were first published more than 56 years ago. Is there any reason why the author of such outstanding songs as "Smoke Gets in Your Eyes," "Cuddle Up a Little Closer," "Indian Love Call." "Love Nest" "Rose Marie," "Who." and hundreds of others should forfeit his earlier works 'those more than 56 years old) during his lifetime? Is there any reason why the daughters of John Philip Sousa should be called upon to surrender the right to receive royalties earned by his works? Anyone familiar with our musical or literary life could add thousands of additional examples of unfairness to those who have a right to share in profits earned by the use of their properties.

Case of Mary Baker Eddy

Case of Mary Baker Eddy
Mary Baker Eddy, the founder
of the Christian Science Church,
through her writings, brought
comfort and solace to the millions
of her followers. Her last work
was published in 1905. She died
five years later at the age of 89,
leaving her literary works. I believe, to the Christian Science
Church. If the term of copyright
were fixed at life and 50 years,
her works would fall into the
public domain in 1960. If the term
of copyright were extended for
an additional period for the benefit
of the religious institution which of the religious institution which was the object of her bounty, it was the object of her bounty, it would heip to carry on her good work, and would not injure the public in any way.

It will be urged that an extension of the term of copyright will only benefit the authors's assignees, rather than the author himself, or his loved ones after his death. This can be taken care of by adequate legislation designed to safeguard the author in his old age, and his family after his death.

family after his death.

There have been many suggestions ranging from statutory provisions for conditioning the rights of assignees upon the continued payment of equitable compensation, or by limiting the period for which an assignment may be made by the author to a specified number of years. As long as the term of copyright is limited, authors' rights are being affected by special legislation. If such legislation is appropriate to limit the period during which authors may enjoy their rights it seems equally appropriate to enact special legislation to such guard fully the enjoyment of such guard fully the enjoyment of such rights by the authors and the objects of their bounty.

Well, He Has a Point

When Hungarian - American when fungaran American concert pianist Ardor Foldes was playing a series of con-certs in London recently, he went to a swank Saville Row tailor to have a taxedo made. The tailor explained haughtilly that his shop made that tails that his shop made the tails for the Duke of Windsor.

Foldes explained his special needs, for a tux that would sit well at the piano, and returned for a fitting. Despite his instructions, the suit was tailered instead in what the shop-kenner referred to see "the lered instead in what the shop-keeper referred to as "the style the Duke of Windsor al-ways wears." Foldes angrily commented that he had left special instruc-tions for mutting adding "The

tions for cutting, adding, "The Duke of Windsor doesn't play

"Sir," came the eyebrow-litted reply, "The Duke of Windsor doesn't have to."

Dummy Title

By IRA GERSHWIN

(As he details in his "Lyrics on Several Occasions" (Knopf; \$5), the lyricist-collaborator of brother George Gershwin's melodies has much inside stuff on songsmithing. Ira Gershwin reiters have a "Dummy Title"— Tin Pan Alley euphemism for a wordsmith's technique of getting the proper meter to a tune, until the "real" title eventuates—stood him in good stead on two occasions.—Ed.).

stons.—Ed.).

After my brother played me a 16-bar tune which he thought might be the start of something for Sportin' Life in the Picnic scene, I asked for a lead sheet (the simple vocal line); and to remember the rhythm and accents better. I wrote across the top a dummy title—the first words that came to my mind: "It ain't necessarily so." If could just as well have written "An order of bacon and eggs." "Tomorrow's the 4th of July." "Don't ever sell Telephone short"—anything—the sense didn't matter. All I required was a phrase which accented the second, fifth, and eighth syllables to help me remember the rhythm.)

Struggling for two days with the tune. I came un with no euro-

to help me remember the rhythm.)

Struggling for two days with the tune. I came up with no eurekan notion. Then I remembered I had once written a dummy title
to a Vincent Youmans melody when we were working on "Two
Little Girls in Blue," and a couple of days later Youmans asked if
I had finished the song, I told him I hadn't as yet got a title. Youmans: "What do you mean? It's called 'Oh, Me. Oh. My. Oh. You.'"
Me: "But that was only my dummy title." Nevertheless, Youmans
insisted that he was crazy about that particular title—which was
fine with me, because I couldn't think of anything else—and the
song turned out to be the most popular in the show.

So I began to explore the nostibilities of this dummy title. At

song turned out to be the most popular in the show.

So I began to explore the possibilities of this dummy title. At one point I decided that troublemaker Sportin' Life, being among a group of religious Sons-and-Daughters-of-Repent-Ye-Saith-the-Lord picnickers, might try to startle them with a cynical and irreligious attitude. And what would certainly horrify his auditors would be his saying that some accounts in the Bible weren't necessarily so. Once I had the rhymes "Bible-Hi'ble" and "Goliath—dieth." I felt I was probably on the right track. George agreed. He then improvished the scat sounds. "Wa-doo. Zim bam boodle-oo." Together, in a week or so, we worked out the rather unusual construction of this peice, with its limerick musical theme the crowd responses, the lush melodic middle, and the "ain't nessa, ain't nessa" coda. Happily, in all the years that the song has been around. I have received only one letter remarking on its possible irreverence.

'EXCLUSIVE RECORDING RIGHTS'

By STANLEY ROTHENBERG.

i Congress enacted the Copyright Law to protect authorship and promote publishing. The year was 1790, at which time the Govern-ment contained many men of the pen, including Thomas Jefferson and the authors of "The Federa-list" Alexander Hamilton, John

1790, at which time the Government contained many men of the pen, including Thomas Jefferson and the authors of "The Federalist." Alexander Hamilton, John Jay and James Madison.

With the extension, beyond merely publishing of lucrative uses of authorship, the Copyright Law was amended. Thus were dramatizations, public performances of music and phonograph recordings, among others, also subjected to the control of the copyright proprietor. In addition, certain other creators were given the benefit of copyright; for example, photographers and motion picture producers. Neighbors to such authors, namely, performers, recording companies and broadcasters, have by and large not yet been reached by the Copyright Law or analogous statutory protection. The courts, however, have found the Common Law sufficiently resilient to cope with most problems. lems.

lems.
For example, the Metropolitan Opera performed exclusively for the American Broadcasting Co. and Columbia Records. Wagner-Nichols Recorder Corp., without consent of any of them, made recordings of broadcast performances of the Metropolitan and sold them to the public. The trial court granted a preliminary injunction against defendant Wagner-Nichols on the theory that the performances constituted a "property right" which was entitled to protection. The court stated further that the action could also be sustained upon the ground of unjustifiable interference with contractual rights of the plaintiffs Metropolitan, ABC and Columbia; for example, in the case of Columbia Records, defendants acts interfered as plainly as if it had persuaded Metropolitan to break its contract by giving defendant the privilege of recording its performances. The Appellate Division affirmed the order of the trial judge on the grounds of misappropriation and protection of property interests.

If Metropolitan's performances had not been broadcast over the ABC network but had been given For example, the Metropolitan

If Metropolitan's performances had not been broadcast over the ABC network but find been given by the Metropolitan expressly for, and had been paid for by. Wagner-Nichols, how would Columbia's case have shaped up? According a solution with respect to the removed to the trial judge. Columbia would have had standing on the basis of "unjustifiable interference with met approved by the artist) set-contractual rights." The Appellate Ling forth the duration of the Division, however, did not appear to rely on this ground.

Perhaps clarification can be grants.

Congress enacted the Copyright found in the following case. Sir aw to protect authorship and Thomas Beecham and the Royal comote publishing. The year was Philharmonic entered into an expense of the contained many men of the ment with Columbia Records. Sir contained many men of the ment with Columbia Records. ment with Columbia Records. Sir Thomas thereafter conducted the Philharmonic for the soundtrack of the motion picture "Tales of Hoffman." British Lion, the producer of the motion picture, licensed the soundtrack to London Decca for phonograph records. Sir Thomas, the Philharmonic, and Columbia Records were desired a pre-liminary injunction against the issuance by Decca of the phonograph records.

The performance was rendered

issuance by Decca of the phonograph records.

The performance was rendered for and paid for by British Lion so the charge of misappropriation, such as the taking of the Metropolitan's broadcast performance, was inapplicable. Consequently, plaintiffs action would appear to have depended upon "unjustifiable interference with contractual rights." Interference is interference and that would seem to have been plain by virtue of Columbia's prior exclusive agreement. Thus the emphasis had to be placed on the term "unjustifiable." The judge said, however, that bad faith on the part of Decca was not shown. We therefore observe that interference which will be enjoined is unjustifiable interference and this means bad faith. And, conversely, in the absence of a showing of had faith, interference will not be enjoined.

How then shall a recording company with an executive contraction.

will not be enjoined.

How then shall a recording company with an exclusive agreement with an artist protect itself? In copyright, when one acquires an assignment or license, it must be recorded in the Copyright Office. Failure to do so will result in losing the rights to a subsequent bonafide purchaser without notice. Timely recordation, however, constitutes notice and will defeat the subsequent purchaser.

stitutes notice and will defeat the subsequent purchaser.

Prior to the submission of this article a trial judge granted a temporary injunction against the second record company on the theory that everyone knows that artists of a certain stature have exclusive recording agreements. The case is still pending in the courts so it is premature to judge it ultimate significance. Irrespective of its outcome, the case does not provide a solution with respect to the recording artist of lesser stature.

It is submitted that perhaps a

The Cult of Symphony Conductor Worship

Although there may be some naive members of the citizenry who are inclined to regard the portrayal of the orchestra batoneer in Harry Kurnitz' comedy of last season "Once More With Feeling" as an exaggerated lampoon, those most knowledgeable on the subject still consider the Kurnitz characterization as being well on the conservative side. Qualified observers agree with striking unaniminity that one of the chief causes of the frequent dissension which seems endemic in American orchestral societies is the phenomenon which has come to be widely known as the Cult of Conductor Worship. The frenetic and intransigent attitudes which characterize the practitioners of this cult have constituted the shoals upon which the ships of countless symphonic groups have foundered. The case history of the growth of these cults conforms to a more or less typical pattern which may be described as follows:

follows:

A city or a community has an orchestra, usually organized by the sweat and tears of a band of resolute founders. It may be newly organized or of years standing, musically good or indifferent, professional or semi-damateur, large or small, or of an infinite number of other variations. Whatever its past history, a time arrives when a new conductor is sought and ultimately engaged. He is likely to turn out to be a foreigner—perhaps a middle, European—with a nebulous and never fully defined background of musical experience in various foreign centers. A legend usually precedes his advent, bathing him in a roseate glow of alleged musical achievements. In such cases where he is a native, his agent takes good care to roseate glow or alteged musical achievements. In such cases where he is a native, his agent takes good care to give him a running start over or a build-up to match his European competitors.

A Potentate's Arrival

Comes the day, he moves in with his wife—and sometimes his children. Immediately there is a fanfare of inspired publicity sending the musical community into a tizzy of titillation. For his first entrance into the city (and on frequent entrances thereafter) he insists on being met at the airport with a special car—and, if possible, a police escort. He makes a seemingly triumphant or at least a herole processional through the streets. Only garlands and flower petals are lacking. Local newspapers feature his every utterance and nuance with tendential stories of his plans and accomplishments. His initial presentations are hailed with paens of praise and adulation. Between concerts and during vacations he is often preoccupied with special tours and appearances across the country, to Europe, Asia and even Down Under—sometiues to the downgrading of his home podium. The fact that he may have relatives or inside connections with the musical groups which he conducts in these spots abroad who are responsible for the "invitations" to conduct there, is omitted or unknown.

Notices of these distant concerts appear in the local

Mitted or unknown.

Notices of these distant concerts appear in the local papers but only those favorable are reported. Should word of an adverse review leak out, it is brushed off impatiently as in one eastern U.S. city where the conductor of its orchestra rashly ventured a Chicago appearance and came a cropper. When a local society leader was confronted with the fact that the Chicago critics had devastated ithe maestro, she sercamed "What do Chicago critics know about music?"

This attitude is typical and anyone bold enough to dis-

sent is promptly excummunicated from the society of the select and becomes an object of social ostracism.

When the maestro returns from his "interim" peregrina-tions to his home base, he is feted and lionized by his supporters, especially by the women's auxiliaries which make a fetish of this or any other sort of social obeisance. At these public soirces, his social behavior is invariably in the best Continental hand-kissing tradition. But what goes on backstage is a neanderthal throw-back. One internationally known conductor famed for his finicky eating habits ir. public, has been known to remove his shoes and employ the Laughton-Henry VIII gorging gambit in the backrooms of his more favored hostesses.

backrooms of his more favored hostesses.
Early in their tenure, these maestri take to calling the
city of their current incumbency their "home," a theme
which is frequently embroidered upon with profuse professions of loyalty to the local operating base. Few in a
corps of conductors will admit (as at least one has done)
that he is essentially a "gypsy," always on the move, with
a roving eye ever on the next rung up the musical ladder,
and subject easily to seduction by the first new job proffered which may carry with it more money and, hopefully, greater prestige.

Craves Civic Honors

What the public does not know, of course, is that all of these showings of support by the local big-wigs are carefully planned and arranged from the outset. When a batoneer spreads his tent on each new camping ground, he is careful to single out the persons of wealth and position in the community who are best qualified and able to assist him in acquiring the encomia from which he gains sustenance. sustenance.

Sustenance.

Once he has enlisted this kind of backing he feels safe in exerting pressures in all directions to keep him in his peak position and many crass subterfuges are employed to accomplish this end. In a large Eastern city not long ago, the conductor, a middle-European itinerant, at the instigation of certain powerful individuals in the community was awarded the "most distinguished citizen of the year" citation by a local institution of learning. Among his achievements was cited his "invaluable contributions to the musical welfare of the children of the community."

The fact was that the conductor in question had devoted no effort or attention whatsoever in this direction, but on the contrary was known for his complete disinterest in education and youth and in everything connected with them.

Among those first to recognize the feet of clay of these

them.

Among those first to recognize the feet of clay of these conductors are the musicians of the ensemble. Many batoneers in their early appearances with a new orchestra assemble the members before concerts and harangue them with everything from a fervent pep talk to a religious sermon. The effect of the religious pitch, while impressive at the beginning, soon wears thin in repetition, because the musicians come to recognize quickly the difference between these emotional exhortations and the kind of craes verbal comment and even insult frequently meted out to them during rehearsals.

One maestro, when the honeymoon was over, took to

One maestro, when the honeymoon was over, took to calling his men "termites" at rehearsals, at which an

over-sensitive member, taking it as a personal affront, offered to punch the conductor in the nose.

Another leader, who is notoriously slow with a dollar himself, exhorts the ensemble to forget money and think only of art, although his frau sports a new Parisian haute couture wardrobe each season.

The Dr. Jekyll and Mr. Hyde aspect of this sort of conduct becomes transparent, and the musicians acquire a sardonic attitude, or worse, toward the conductor as a sardonic attitude, or worse, toward the conductor as a consequence. When the string section of an eastern seaboard orchestra whose maestro took off by air on one of his far-llying guest appearances met informally to pray "that his plane crashes" one over-sensitive member protested and refused to join in. His reason was that he "wouldn't do that to all those other innocent people on board."

Musical-Otherwise Ignorant

Basically, the infirmity in the situation is the fact that most conductors are specialists highly skilled in their own field but in nothing else. While most are first rate musicians who devote their lives to their calling, they are totally lacking in the general education, culture and experience which might make them well-rounded personalities. Most are of highly artistic temperaments, but sadly lacking in balance and some are not a little unbalanced when it comes to their work.

If they were to confine themselves to the field which they know best—music, there could be much hope in the situation. The trouble is that their fancied power leads them to interefere not only in the administration of other departments of orchestra groups, but even in the life of the community in which they happen to find themselves. For this, they are usually completely unqualified.

Of Leonard Bernstein, it has been said that while at Harvard he insisted on pursuing studies not of music but of broad cultural subjects so as to assure himself of a well-rounded character and personality. Few, if any, of his co-workers can be accused of this sort of wisdom and training. Self-aggrandizement is the number one item in the average conductor's lexicon and the raising of what Mischa Elman has called "the level of musical mediorage" of his orchestra is for most of them a secondary consideration.

With American orchestras becoming the big business

Mischa Elman has called "the level of musical measoracry of his orchestra is for most of them a secondary consideration.

With American orchestras becoming the big business operations which they now are, with the annual budgets of many running to a half million dollars and more, and with the public being asked increasingly to contribute to their support as indispensible cultural institutions, an orchestra society is far too imposing a project to permit itself to be forn by the vagaries of the individual temperament and passion for aggrandizement of any one person, no matter how knowledgeable he is musically.

A more highly developed sense of relativity on the part of all concerned would be greatly helpful in restoring the balance which so many orchestra societies sorely lack. The sooner boards of directors of orchestra groups come to realize this and refuse to permit orchestral policy to be shaped or warped by the traits and personalities of these glorified wandering minstrels, the sooner such societies will gain public confidence and support and will find themselves in consequence on firmer organizational footing and in sounder and more substantial financial condition.

WANTED: Sincere Singers!

Printing is goon—the worse, better. Recording people want natural talent.

The first thing we do is make a demo on your singing. Some worried publisher or eager writer pays for this. You see—you start earning money right away. In fact, this is a very dangerous stage in the life of an ambitious young singer. Many a promising vocalist has actually been trapped in demo singing.

has actually been trapped in demo singing.

If you are signed by a record company, you pay all recording session we've ever attended. The kid sounded phony, costs—like arrangements, copying, insincere, polished.

INO, you come to the date like the record company lays out the money. But they deduct it from your artist royalty. Regardless of low many records they sell, you come to the musicians and the word group are assembled—and for your artist royalty. Regardless of low many records they sell, you come to the date like the musicians and the you are assembled—and for your artist royalty. Regardless of low many records they sell, you come to the date like thing about singing, acting, talking, dressing, or even reading and writing. Then, it's too late.

Remember, it does not matter if you are awkward, mixed-up, or your artist royalty. Regardless of low many records they sell, you come to the date like arrangement, and they will be company to the proposed the sell of this game. He may know some-thing about singing, acting, talking, dressing, or even reading and writing. Then, it's too late.

In the words the wast the waste of this game. He may know some-thing about singing, acting, talking, dressing, or even reading and writing. Then, it's too late.

If you are a kup y ke's out of this game. He may know some-thing about singing, acting, talking, dressing, or even reading and writing. Then, it's too late.

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If you are a know some-thing about singing, acting, talking, dressing, or even reading and writing. Then, it's too late.

If you are a wkward, mixed-up, or even reading and writing, talking, dressing, or ev

them. You look sincere.

Don't Handicap Yourself!

Now, you're set for a record date. And there, there's nothing to worry about either. No preparation at all is necessary. In fact, they don't let you see the tunes you are going to record in advance. Once, a young singer we handled cribbed copies of the songs and learned them ahead of time. He knew the words. He even got the mplodies down pat. It was the worst recording session we've ever attended. The kid sounded phony, insincere, polished.

By ARNOLD SHAW

| Please Post! | Ple

your mind at ease—you won't have problems about reading the world street to read the street s As Prophecies Fall on Their Faces

those! That's how you make a great record—when you're off. Not far joff, mind you. But like the vocal group and the band are working in one key and you're just half a key lower. Actually, higher is better. Then your voice has a great cutting edge. And the record is sounds more sincere.

From here, things really begin to go. The aker guys take the record of to a sales meeting. The salesmen flip and allocate them to the stores. The stores flip, and they send in reports to the tradepapers, who flip and allocate them to the stores. The stores flip, and they send in reports to the tradepapers have a couple of blind guys on staff who tally the reports. (They're blind so they can't tamper with the figures.) The next you know your disk is climbing the charts. No records are sold—but your disk goes up and up and up.

Then, things become real interesting. You get booked into the Copa. You get a movie contract. (Nobody wants to see the old stars, like Frankie Lyman or Elvis Presley.) You go to Hollywood. You become an item in the gossip columns—and soon they're naming combination sandwiches after you at Reuben's and The Brown Derby. The junior type, of course. The main thing is—don't wait. By the time a guy gets out of high school, he's really too old for this game. He may know something about singing, acting, talking, dressing, or even reading and writing. Then, it's too late.

Remember, it does not matter thy you are awkward mixed—up, or long and a long and a

Another Boff Year for Brit. Disk Biz As Mfrs.' Gross Sales Climb to \$40-Mil.

It has been another boffo year for disks in Britain. Final finan-cial addup by the Board of Trade is expected to show that even the peak year of 1957 has been outgrossed: certain it is, anyhow, that the 1959 total has been topped. The '59 manufacturers' sales hit \$38.125,000 (consumer expenditure, taking into account the Government's sales tax, was around \$69.000,000) while in 1957 the figure was just under \$39,500,000.

\$69,000,000 while in 1957 the figure was just under \$39,500.000.

The year's disk setup was marked by the foldo of the Top Rink label's own distribution arrangement locally and the entry of the Warner Bros. label earn remark. If 1960 earns any kind of tag, it might be that of end of the 78. For the 78 rpm platter has virtually disappeared by now. Back in January, the number produced was a meager 324,000 as compared with 1,757,000 a year earlier, and the decline has been increasingly marked since. It is, of course, the 45 rpm which has taken over, while the diskeries' efforts to encurage the buying of 33 rpm long-plays by means of cutprice campaigns have certainly borne fruit. Official breakdowns don't detail the degree to which steree has centributed to the overall upswing, but in general terms sales are buoyant.

The Top Rank move to hand corr divibilities to the Fleatric

buoyant.

The Top Rank move to hand over distribution to the Electric & Musical Industries Ltd., emphasizes once again that distribution is the key to success in the local market. A lack of linkup with one of the existing majors can automatically be assumed to mean failure or just fringe business. If, with its own wholesale house and with the backing of its theatre chain, the Rank Organization couldn't break through, it might well be asked with could?

The only outfits that stand as

through, it might well be asked wio could?

The only outfits that stand as exceptions to the rule and really make a solid impression outside the giants—meaning EMI and Decca Records, which grab about 80% of the business between them—are Pye and Philips which have direct-to-retailer marketing schemes in operation. Pye, in particular, with alert fieldwork and exploitation and some catchy special lines, is holding its own more than somewhat. In addition, the Gala label of the Music & Plastic Industries

A national competition among love and woe.

The subject matter, indifferently the story of the unfaithful wife from (a) recent newspapers or (b) ancient chronicles, may include the story of the unfaithful wife who poisoned her husband in 1872 with a viper trained by her clude the story of the unfaithful wife who poisoned her husband in 1872 with a viper trained by her clude the story of the unfaithful wife who poisoned her husband in 1872 with a viper trained by her clude the story of the unfaithful wife who poisoned her husband in 1872 with a viper trained by her clude the story of the unfaithful wife who poisoned her husband in 1872 with a viper trained by her clude the story of the unfaithful wife who poisoned her husband in 1872 with a viper trained by her clude the story of the unfaithful wife who poisoned her husband in 1872 with a viper trained by her clude the story of the unfaithful wife who poisoned her husband in 1872 with a viper trained by her clude the story of the unfaithful wife who poisoned her husband in 1872 with a viper trained by her clude the story of the unfaithful wife who poisoned her husband in 1872 with a viper trained by her clude the story of the unfaithful wife who poisoned her husband in 1872 with a viper trained by her clude the story of the unfaithful wife who poisoned her husband in 1872 with a viper trained by her clude the story of the unfaithful wife who poisoned her husband in 1872 with a viper trained by her clude the story of the unfaithful wife who poisoned her husband in 18 non and some catchy special lines, is holding its own more than somewhat. In addition, the Gala label of the Music & Plastic Industries group is doing okay, using chain stores, druggists and other non-specialized outlets.

specialized outlets.

The Warner Bros. label, which is handled by Decca here, has made a promising start. In particular its Everly Bros. platters have caught the teenage fancy, with more than one of the boys' numbers figuring in the top 10. In which context, it may be noted that the most consistent seller of the year, thanks to the jeanagers, has been the local beat boy Cifit Richard (Columbia), while Elvis Presley (RCA) has seldom been far off the No. 1 spot ever since Uncle Sam let him unshoulder his musket.

There is still a sales tax here on

Band Biz in Five-Hour 'Revival' on CBS Radio

It was just like the old days New Year's Eve on CBS Redio. with some five and a quarter hours of live band remotes from 18 points constituting the web's "New Year's Eve Dancing Party."

Year's Eve Dancing Party."

Bands on the lineup were Vincent
Lopez. Denny Vaughan, Richard
Mailby, Jimmy Palmer, Jan Garher, Jimmy Carroll, Count Basie,
Lester Lanin, Guy Lombardo, Ray
MacKinley, Chuck Foster, Al Donshue, Art Gow, Teddy Phillips,
Clyde McCoy, Eddy Howard, Lavarence Welk and Anson Weeks. Lou
Teicher produced for CBS.

Musical Qui Vive

Ezio Pinza, one of the greatest exponents of Mozart arias, was notorious for forgetting his musical entrances.

I was conducting one of his I was conducting one of his best known arias on an NBC-TV show when he made a vocal entrance two bars too soon. After about 10 seconds of this I could see that it was impossible and stopped the orchestra. Pinza realized, apologized, and we continued. Fortunately it happened at dress rehearsal. When we went on the air I watched him carefully but he sang that spot correctly but he entered wrongly in an entirely different place. I wiped out the orchestra and cued them back in a few bars later. We finin a few bars later. We fin-ished the show and no one ex-cept the orchestra and myself was aware of what had hap-pened. This is just one of the things a musical director must things a musical be prepared for. Harry Sosnik.

Sicily Still Tops **In Singing Tales**

By TRUDY GOTH

Despite television, radio and ukeboxes, the centuries-old art of Jukeboxes, the centuries-old art of the troubadour still flourishes in the byways of Italy. On marketidays, the cantastorie (literally, "a singer of stories") still appears in the village squares and accompanying himself with a hand-organ or a harmonica, starts pouring out the latest, or oldest, tales of crime, love and woe.

The whitest metter indifferently.

A national competition among cantastorie was staged during 1960 in Grazzano Visconti, the medieval village near Piacenza which the Visconti family restored 50 years ago and now preserve as a tourist lure. The bulk of the competitors came from Sicily, a land where troubadouring has deeper roots than elsewhere. However, cantastorie from Tuscany, Emilia and Lombardy, undismayed by the Sicilian's fame, put up a brave show. In fact Antonio Ferrari of Pavia almost carried the day with his "The story of Caryl Chessman, the red-light bandit." But the judges finally awarded the title of "Trourresley (RCA) has seldom been finally awarded the title of "Trougard off the No. 1 spot ever since bedown the finally awarded the title of "Trougard to a continuation of the bean finally awarded the title of "Trougard to a continuation of the bean finally awarded the title of "Trougard to the year" to Orazio Strano of Sicily for his tales of bandits, although police feel that its author-singer has gone too far its author-singer has

Stick to Your Racket

When Fredric March and his
wife, Florence Eldridge, first
toured for the Theatre Guild,
she had to play a brief Chopin
Prelude at the piano on stage.
I made a simplified arrangement for her and she learned
to do it quite acceptably.

But the night they played
Denver, when Florence sat
down at the keyboard her
mind suddenly went blank and
she was utterly unable to start
playing. March, standing in
the wines, stage-whispered
hoarsely "Shall I wire Sig?"

The sequel to this anecdote
occurred in Westport, Conn,
where the Marches saw me
play the role of Justice Shallow in Shakespeare's "Merry
Wives of Windsor." Her comment after the show was, "Now
I know exactly how you feel
about my piane-olaving, Sig."

Sigmund Spacth



LESTER LANIN

Internationally famous society Twelve successive top selling (Epic) Albums

Slumping Disks

By HAZEL GUILD

What's with the slipping disk business in Germany? Experts here are alarmed about the drop in sales of popular records. While the firms in 1958 disposed of 50,-800,000 records of popular music, sales dwindled in 1959 to 44,800,

000 — while on the other hand, sales of serious music, the classics, enjoyed a 30% increase, from 6,-

300,000 to 8,500.000. And while some of the pessi-

mists note that the increase of television set ownership in Germany has delivered a telling blow at the record industry just as it's slapped at the film business, the brighter picture is that in 1958, the export value of German records reached a peak of 50,000,000 German marks (about \$12,500,000), which was double as much as the exports of the German film indus-

try brought in. With about 30,000 pieces of music printed every year in Germany, only about 4,000 of them are turned into records. And the platter industry here is using all the American forms of promotion to push its products, with publicity organizations, disk jockeys, fan clubs and music boxes to plug the way to popularity for the tunes.

11 Major Firms

About 11 major firms head up the German record industry, inthe German record industry, including Teldec (which belongs to AEG), Elektrola (which belongs to Lindstroem), Phillips, Ariola, Tempo (which specializes in cutrate records at 2.85 marks—about 70 cents), Deutsche Grammophon which works with Decca, Polydor. The trouble with fact-finding about the industry as one member put it, is that, "If you hear that Mr. X has sold a half million records of O Little Rosie,' people inside figure he's sold maybe 250,000 platters."

With only about three "disk fockeys" in the entire land, it's tough to figure a way to get the jockeys to push a platter.

tough to figure a way to get the jockeys to push a platter.

The three jocks, Chris Howland in Cologne, John Paris in Frankfurt, and Fred Ignor in Berlin, generally agree that there's no such thing as payola here — and that their shows carry considerably less influence that do those of the platter spinners in the States, since they do not have daily shows and have a considerably more limited local audience that do some of the Bigtown d.j.'s in America. With about 50.000 juke boxes in Germany though, these nickelaspin record machines wield a powerful influence on the ups and downs of the industry. And here, there are many tie-ins with the film industry, in songs used as movie titles and theme music. For instance, CCC films' Artur Brauner paid about \$3,750 recently for theme music to "The Day the Rains Came.")

Little Girls, Take It Away!

(The Pop Song Biz, That Is)

By PAT BALLARD

that makes sense: the majority of single record sales is to quite-young girls who buy the singer instead of the song.
Where does that leave the experienced ASCAP-er? In pretty good shape, even if he has just a few of those gold nuggets: the ever -lovin' standards.
They can make new versions that twist 'em, mumble 'em, re-harmonize 'em, and bend 'em to bits, but the standards survive because they were workmanlike creations in the first allege out troubles. workmanlike creations in the first place, put together by guys who had learned their craft.

Face Germany

T've heard some Berlin gems given the shock treatment but they bobbed right up and smiled. Nobody ever can rock 'n' roll a standard out of business because they've survived being sung lousy too

The late Pat Ballard wrote this byliner for the 55th Anni just before his death last October. He had just achieved the affluence that comes with the distinction of authoring a "standard"; his "Mr. Sandman" has been enjoying multiple performances globally, and with seasonal revirals, including a paraphrase into a Christmas song, tilled "Mr. Santa."

A "standard" is even better than a "rocking chair hit" the pop that "takes off" sans plugola), but Ballard had a realistic recognition of the power of the payees who buy pop hits—in this case "the little girls."

A frequent trade opinionator,

girls."

A frequent trade opinionator,
Ballard had been invited to the
Writers Advisory Committee of
ASCAP. He counselled his colleagues against "sour grapes";
that "if the kids today want rock
"n' roll, that doesn't make them
wrong. Just as it doesn't make
us right to look down our noses
that r&r."—Ed.

often in the dear old days of vaudeville! Boy, how some of my cohorts on the Pan time murdered "Who's Sorry Now?"—and look at it now: still yet Harry Ruby's well-polished standard.

The few standards I've got are worth many years tramping through the catacombs of Ye Ol' Brill Bldg. And after many, many songs that lived but for a day or two. Yep, a few standards are the Big Reward!

Big Reward!

One of the finest gents that ever wore an ASCAP button the late, beloved Harry Archer) got looks of appreciation from anybody who happened to be around when his deceptively simple but great song "I Love You" was performed.

My friend the late Jimmy Hanley had many standards but his eyes grew brightest whenever he heard "Back Home Again In Indiana." He told me about the time Louis Bernstein met him at the boat when he returned from World War I—with the news he had a smash in "Indiana." "Nothing ever could take the place of that song in my life," Jimmy said more than once.

The Perfect Song

The Perfect Song

I don't know what Mr. Berlin's favorite is, but for my dough "Always" is the greatest simple lovesong ever written. If he'd only written that he could taken bows on a perfect tune and lyric.

One New Year's Eve long ago, the late Ethel Barrymore tipped the singer in my band 20 bucks to

The Kunnel's Price

My favorite story concerns none of my Golden Age singers past, present or future (here at the Met) but Elvis Presley, Understand that when Life

approached him about a possible cover story his redoubtable manager. Col. Tom Parker, inquired, "How much do you pay for that kind of thing?"

Francis Robinson.

One of the major record companies has come up with a survey that makes sense: the majority of single record sales is to quite-young girls who buy the singer instead of the song.

Where does that leave the experienced ASCAPer? In pretty good shape, even if he has just a few of those gold muggets: the experienced ASCAPer? In pretty good shape, even if he has just a few of those gold muggets: the even if he has just a few of those gold muggets: the even if he has just a few of those gold muggets: the even if he has just a few of those gold muggets: the even if he has just a few of those gold muggets the even if he has just a few of the song. The terms who will as writer, for at least one side of every one of their half-million sellers? I think the little girls should know this to add to their adoration—but the standards survive because they were workmanlike creations in the

The terms "good songs" and "bad songs" bother me because somebody should ask "to whom?" somebody should ask "to whom?" Certainly everybody is entitled to his taste, even fleetingly. My definition of a good song is one that lasts even fit igo tsneered at when first introduced. Nothing that lasts can be really bad, and to give the "opposition" a bow I think that "The Tennessee Waltz" is one of the great, simple story-songs of our era. I don't care if the writer was young, old, smoked Prince Albert or opium, he told a very real and touching story, unless you spend all of your time with long-hairs.

My mother wouldn't even con-

My mother wouldn't even concede that Berlin and Kern were good, such a music-clubber and Chopin fan she was. I'm sure she never knew that her idol burnt the candle at both ends and in the middle, and died of too much l'amour l'amour.

So good-bad, schmood-schlousy, here's my contribution to the Little Girls who buy the records because of the singer:

"Aw brawdee ooo-ooo, Basha lefa danzw'—Jim"

(Translation):
"I brought you.
But you left the dance with
Jim."
A Standard?

Swiss Jazz Fest: **Do-It-Yourself**

By GEORGE MEZOEFI

From a very modest start in 1951, the Swiss National Jazz Festi-val. founded and handled by a youthful Swiss-with-drive, Andre val. val, founded and handled by a youthful Swiss-with-drive, Andre Berner, has grown into this country's top annual jazz event. For the first time in its 10-year span, the 1960 Festival (a) became interthe 1960 Festival (a) became inter-national via seven combos from abroad (one each from Italy, Austria, France; four from West Germany); (b) obtained a modest subsidy of Swiss francs 1,000 (\$230) from the Zurich Tourist Office for board and lodging of foreign participants whose travel expenses were signed by Zurich commercial firms (except one German combo, the Long Louis Jazz Babies from Darmstadt, which was officially delegated by the Jazz Babies from Darmstadt, which was officially delegated by the Darmstadt city authorities who picked up all expenses; and (c) was honored by the presence of the Mayor of Zurich and the consuls of all participating countries, a valuable prestige-getter.

An attempt at crashing the iron curtain by officially inviting a group from Prague this year, failed due literally to red tape: no answer could be obtained in time to meet the deadline.

to meet the deadline.

Prizes for the winning bands and soloists (all instruments) — both for traditional and modern style in each category— are all promoted. Beside a Gene Krupa Cup for the best modern drummer, they are donated by Zurich commercial firms and include such valuable items as a fortnight's holiday in Palma de Mallorca, with all expenses paid; a stereo radionollady in Palma de Mallorca, with all expenses paid; a stereo radio-phono outfit; full-fledged tailor-made garb for an entire winning band; gold watches; numerous LP's and record players et al. Total value of prizes amounts to \$3,700.

Damascus

Damascus.
The Candles was noisy and crowded. The waiters were putting on their usual combination of Frank Libuse's and Willie West & McGinty's acts . . . heaving chairs up to the balcony to accommodate customers and threading their way through, around and over customers and personnel, indiscriminatingly, as they doled out food and drink.

Through the pleasant din I was gradually aware of a new sound from the jukebox. "Tom Dooley," sung by French chanteuse to a background similar to the blocks in Ferde Grofe's "Grand Canyon Suite." "Fais ta Priere, Tum Duel-lee"—no mistaking it.

A clap of the hands, a hurried request, and in a few moments the captain was back with the name of the artist laboriously spelled out—Li ne Renaud. This unusual activity brought a waiter and a busboy to the table.

"How long has that number been here?" The Captain "Six months." The waiter, "No, one years." The busboy, obviously the musicologist and show biz authority "No! No! No! Eets a beeg heet in America! New! Hees Excellency, Sayed Bower (they have an eye for quality in Damascus) don't even hear it yet! Isn't eet, your excellency."

excellency."
"Did you ever hear of the Kingston Trio?" The busboy is also an authority on geography, "Eets in West Indies?" then plunged back into the argument which was now mostly in Arabic, and LOUD Arabic. The smooth flow of traffic snarled, chairs were not heaved, food and drink were in a bottleneck, customers clapped and shouted, the proprietor tried to squeeze his Falstaffian bulk through but was reduced to hurling imprecations. The din took on Wagnerian majesty. It was beautiful.

"His Excellency" paid his tab and slipped out into the beautiful Damascus night, closing his coat against the chill desert winds. He took a salute from a cop on his rounds, then strolled through ancient Damascus where once was heard only the oud, the nay and the kanoun in the haunting strains of Arabic music. He sang, happily, "Fais ta priere, Tum Duel-lee."

Roger Bower

A Disker's View of Scramble For Broadway Cast LPs

Hollywood.

Maybe because we are some 3.000 miles away from Broadway that we don't seem to have been caught up in the so-called "hysteria," surrounding the current dealings b-tween producers for Broadway and record companies.

It hasn't seemed too hysterical to us. Difficult, yes. Hysterical, no. And difficult only because some producers of Broadway shows have decided that the point has been reached where record companies; reached where record companies, reached where record companies should be asked to put up large quantities of money toward financing a show with the understanding that it the record company may lose all the money, but could make no profit on its investment even if the show should turn out to be a hit. No profit, at least, other than whatever profit may accrue to the record company from its original cast album, including the money toward financing a show with the understanding that it the record company may lose all the money but could make no profit on its investment even if the show should turn out to be a hit. No profit, at least, other than whatever profit may accrue to the record company from its original cast album. Including the product.

(2. The greatest possible ingenuity in packaging the product. In the cases of "Tenderloin" and "Molly," of the theatre with each original cast album sales.

We do not criticize producers for asking such terms. We merely find it difficult to be altogether polite in telling them what they may do with such propositions.

Our view of the Broadway show may apply the product and the contract.

Wiser and more experienced producers, we find, look to the recompany with whom they place original cast rights, for things that the company with whom they place to company with whom they place the contract.

Wiser and more experienced producers, we find, look to the recompany with whom they place original cast rights for things that the noney original cast rights, for things that the noney original cast rights, for things that the noney original cast rights, for things that the non

asking such terms, we merely mit difficult to be altogether polite in telling them what they may do with such propositions.

Our view of the Broadway show seene, bigtime musical comedies, their producers and our relationships with them is that we are not interested in producing more original cast albums than any other record company. We are interested in acquiring original cast rights to those which we believe have a better than even chance of success as shows, and consequently as original cost albums.

A simple, basic truth which is frequently overlooked in the Broadway show-record company relationship is that while "The Music Man" or "Tenderloir" may be highly profitable record packages an original cast album of a flop show can, and indeed has, cost a record company anywhere from \$25,000 to \$190,000 completely apart from any investment the record company my base in the show itself. By the time a record company is through with the cost of recording a flock of singles from a \$500, the original cast and other albums of it, acting them distributed and recording to the distributed and recording them in has easily spent somewhere between the aforementioned 25-100G. easily spent somewhere be the aforementioned 25-100G.

casity spent somewhere between the aforementioned 25-100G.

We like a no objectious white-ever to being a short for the stress. But for our investment we would like a fair return.

And beta way a make our investment we want to ke our investment we want to ke our investment we want to ke our five chart to clar the short the short the short the stars. We even like to have some assurance that the short will be able to find a treatre. We are reluctant to put largy some of money into an ones on reathing more than the show is "unuanteed to be binger than the Short is short word that the short is "practiced to be binger than thy Fair Lady." and that Fred A taile is "pauting to play

the lead." although he hasn't yet

(3) The most extensive, quite expensive, but most of all, ingenious advertising merchandising and promotion of the package.

4 Promotion and advertising and merchandising effort for the album and show through its entire

110.

5. Production of solid additional albums, and extremely "playable" singles from the show score.

6. Most colorful timing and planning in connection with the release dates of the rusic from the shows.

shows.
All these factors must be considered by the Brozdway musical comedy producer, and the show score writers and publisher in deciding which record company shall have original cast rights. All these and many more.

That's the view of Broadway from here in the Capitol Tower.

Norworth's Pet Peeve

The late Jack Norworth's pet The late Jack Norworth's pet peeve was people who met him and then said, "Sare, I remember you! We have an old record at hone of you and Nora Bayes singing 'Sline On, Harvest Moon!" Jack, who was Nora's feest husband, did record; sweral society with her for Vicion, but not the "Moon" day. I curried on a correspondence with him for years and he finally mede a private spondence with him for years and he finally made a private recording of "Shine On" and seit if do me ex a Christmas present, "because you have never soid you have one of Xora and me siming it." "Now." he said on the record, "son can tell your friends you have the only regord in the world of the composer singing "Shine On, Harvest Moon!," Jin Walsh,

British Disk Bestsellers

Now Or Never Presley I Love You Richard (Columbia) Save Last Dance Drifters (London) Strawberry Fair Newley (Decca)
Little Donkey ... Nina &
Columbia Frederik
Poetry in Motion (London)

Brashly spectacular in frequent parts, the rival panto, Leslie Mac-Donnell's Palladium version of Turn Again, Whittington" relies substantially on the appeal of comedian Norman Wisdom, who works energetically throughout a long show. But even those who can take Wisdom's style or leave it will find compensations in the delectable singer, Yana, and Thelma Ruby, a slick comedienne, as the Empress of Morocco. Robert Nesbitt has looked after the staging, and it's opulent and gaudily colorand it's opulent and gaudily color

Once again Julia Lockwood is "Peter Pan" at the Scala and a sprightly, lithe Job she makes of the eternal youth Juliette Mills is perhaps a mite too mature for Wendy, but Donald Sinden doubles. Mr. Darling and Capt. Hook with zest and Russell Thorndike as Smee and some engaging moppets make this year's "Peter Pan" a cheerful entertainment cheerful entertainment

The Mermaid has had a bright The Mermaid has had a bright idea with an un-dated, London version of "Emil and the Detectives," which will appeal to adventurous kids and looks as if it might turn out to be a valuable, every-Christmas b.o. property. Both "Peter Pan" and "Emil" satisfied the critics and are doing the same for the public.

Gerald Campion, who usually

Gerald Campion, who usually plays the magazine schoolboy, Billy Bunter, at Christmas, has forsaken the role this year and moved over to the Westminster to play Toad of Toad Hall." He hasn't quite thrown off the Bunter characteristics, but he and Richard Goolden still manage to squeeze charm out of this enchanting play. Gerald Campion of this enchanting play,

Billy Bunter addicts are still catered to, for at the Victoria Palace "Billy Bunter's Swiss Roll" is another adventure of the famous Greyfriars School and is good for juvenile yocks.

The Bertram Milis' Circus at Olympia a longtime part of London's Christmas tradition, is up to its high standard, while at Wembley 'Snow White and the Seven Dwarfs' crop up again, this time on ice. This \$280,000 spectacle, staged by Gerald Palmer for Tom Aurold centrains all the score, from Annold, contains all the songs from the film and a shapley Snow White in Sue Park, Firding dwarfs who could skate was a Palmer headache. Jacqueline du Raf, a former French, world and Ol; mpic Games champ, heads the array of spectacular acts.

tactuar acts.

With versions of "Christmas Carol" at the Pembroke Theatre-in-the-Round, and of "Tom Sawer" at the Theatre Workshop, Stratford, East London, the holiday legit trade is well served.

The 'Unknown' Songs Of Oscar Hammerstein 2d

By STANLEY GREEN

By STANLEY GREEN

Shortly after the death of Oscar, the number was cut before the Hammerstein 2d, Life han a full-page picture of him surrounded by the titles of his most famous songs. There were 56 in all, broken down into 27 with music by Richard Rodgers, 15 by Jerome Kern, seven by Sigmund Romberg, three each by Rudolf Friml and — thanks to "Carmen Jones" — Georges Bizet, and one by Vincent Youmans. These six composers were, of course, the ones most closely identified with Hammerstein's composers, and in roughly the same thoward Dietz and Dorothy Fields, ratio as the number of song tilles listed.

Another song that unexpectedly bears the Oscar Hammerstein credit line is "A Kiss to Build a Dream On," written with Bert Kalmar and Harry Ruby. According to Ruby, in 1935 he and Kalmar had written a song called "Moonlight on the Meadow," which was intended for the Marx Bros, film. "A Night at the Opera." Somehow the number wasn't suitable, and Kalmar & Ruby asked their friend Oscar Hammerstein to work with Kalmar on a new lyric. The result was "A Kiss to Build a Dream On." Although this version wasn't used in the picture either, about 16 years later it remerged in the film. "The Strip." This time it went on to fame via the frog-in-the throat delivery of Louis Armstrong. strong.

strong.

Even in the case of a well-known Hammerstein collaborator, Vincent Youmans, some of the lyricist's contributions have become pretty well obscured. Surely two of the composer's most lasting melodies are "Sometimes I'm Happy" and "No, No, Nanette." Yet in both cases neither the Irving Caesar lyric on the former nor the Otto Harbach lyric on the latter was the original one, Back in 1923 both songs were part of the score for "Mary Jane McKane," for which Oscar Hammerstein 2d and for "Mary Jane McKane," for which Oscar Hammerstein 2d and William Cary Dungan contributed the lyrics. "Sometimes I'm Happy" then had the flapperish title of "Come On and Pet Me" though

Japanese Justice

A few years before World War II, the association of the Big Five European Performing Rights Societies—and also of American music — were not paid, in spite of the legal pro-tection for such works in Japan.

The judge had a phonograph The judge had a phonogra, in brought into court and listened to the songs, the illicit performances of which were attacked in the suit. After hearing these European and

tacked in the suit. After hear-ing these European and American songs, the Japanese jurist—after a few weeks' deliberation, rendered that it seemed to him that all he had been listening to was a "more or less disagreeable

man need assemble to was a more or less of sagregatile noise" and that noises were not protected by law in Japan, but only literary and or artistic property.

For the record, it should be

added that the sait was appealed by the Societies and that the higher court reversed

the judgment.
PS. I told this story to a

MUSIC

Shortly after the death of Oscar, the number was cut betore use Hammerstein Deceas In Decease In Deceasing In Deceasin

In direct contrast to the number of his songs that people do not associate with Oscar Hammerst in is one, "Bill," for which he did not write the lyric and for wind he has been frequently credited, The lyricist on this one was P. G. Wodehouse who first wrote it with Jerome Kern for a 1918 missival, "Oh. Lady! Lady!" Although it was never used in that show, it did turn up eventually in "Show was never used in that show, it did turn up eventually in "Show Boal" which accounts for Lee Pro-taken identity. Hemmerstein was so disturbed by this that when "Show Boat" was revived in 1946 he inserted the following note an the program: "... I am anvious to point out that the lyric for the song Bill' was written by P. G. We'e-house. Although he has alw is been given credit on the program, it has frequently been a sunce that since I wrote all the other typics for 'Show Boat,' I also wrote this one, and I have him praise for it which belonged to another man."

EPs Swing in Sweden

EPs Swing in Sweden Stockholm.

About 70° of the roots shift through Sweden's 300 rettiles are extended play. Swedish titles account for somewhere around 75 to 30° of the marker May of the 20° of the marker May of the 20° of the marker of the first and forems 11. Grant it.

About 5 to 10° of the results sold reach customers from in death order houses. The total recent turnover is estimated at about 41. 000 000 clowns. \$8,000,000 S. \$100,000 clowns. \$8,000,000 S. \$100,000 clowns. \$100,000 S. \$100,000 S.

McLendon Dailas Earker

Gordon McLendon was elected chart barke of the Dalla Value of the Dalla Value of the Dalla Value of Tent No. 17 John (1) A state that the Tent less was the object of a stant, Johnson of the Meyer Red at h. Computer 1 at Wilher L. Marshall, preprint to

ter
Other etc., merbe's are F. I
Podolnick, TriassTev. Tribles,
Donlen Russell, E. di R. A. or etc.,
Sol Szeis, Lopert Co., A verd Sr. a,
Sack Amasement Co., William B
Williams, 20th-Fox, and Royan and
Willie, Interstate Theatres
Al Reynolds, Kenbull Way,
Ciyde Rembert, Edwin Residential
and Phil Isley, five past chief basisjers remain on the bear i

P.S. I told this story to a composer of serious music and he exclaimed: "What a wonder-ful judgment. What fine, cul-tured people the Japanese must be." Jean Gairinger

Perfect Courtesy of Soviet Concert



of my spring 1930 tour read. Although the Although the flight to Mos-

tours and short ones, I do not think I have had a greater experi-ence, or one with as much mystery.

At the beginning of each season the American concert artist knows where he or she will be perform-ing. Booking is done a season ahead and dates, travel arrangeahead and dates, travel arrangements, programs, assisting artistall of this is known long before a tour berins. This is not so when one prepares to tour the Soviet Union. I knew there would be ten concerts and I had the dates for the first two in Moscow and the names of the other cities where I would appear. I had no further information

Our anxiety was heightened by the fact that just at this time the Summit Conference in Paris had snagged because of the U-2 inci-dent. I was apprehensive about the kind of reception an American artist might receive.

Thus, we arrived in Moscow, my husband, Bertram Fields, my pi-anist, George Trovillo and I. We were met by representatives of the

Baku is warm and sunny with onstant breezes. It is a port on the first moment were helpful and informative. I was also met by members of the Soviet agency, Gossconcert, which arranges all these tours. The reception was a warm one, with courteous speeches and bouquets of flowers.

I was fortunate to be able to have George Trovillo with me because he is such a brilliant accompanist and we have worked together for a long time. However, the coloratura repertoire requires a whoth its since it is so very important to the success of my performances, and shortly after our arrival we were introduced to Oleg, the flutist who would accompany us throughout the tour.

Oleg's great embition was to be Protessor of Flute at the Moscow Conservatoire. He had spent a protessor of Flute at the Moscow Conservatoire. He had spent a protessor of Flute at the Moscow Conservatoire. He had spent as a great asset. He had, however, never hefore seen any of the music which I was sincing and we had only three days before the first concert. My program did have some of my songs in their native song of the music which I was shring and we had only three days before the first concert. My program did have some of my songs in their native some of my songs in their native song with the famous Maria Kuraciona. Cellus Doucherty and John Duke. There were also standard and relates the program notes about the song. This is an "interruption" of the concert which made a pr

Fransville, Providence, Tallahastowo concerts is now history. The see, Noviolk- and then on to Mos- U-2 incident upset the entire tow. Lenngrad, Baku, Tiblisi and world, the President's visit to Mos-Erevan. This is how the last part tow was cancelled. I was very uneasy about facing another Moscow audience, but there was no sug-gestion from anywhere that post-ponement or cancellation be con-

> lours by jet strong as the issues of the moment from New were, and in spite of the gravity of York, it is, for the situation, these made no effect a performer, quite another world. In all my career in one from the situation world. In all government officials at the reception after the concert. The audioppera and concerts, long concerts, long of State and, again, as it proved greater experitions of State and, again, as it proved greater experitions of State and again, as it proved greater experitions of State and again, as it proved greater experitions of State and again, as it proved the mystery. could not be altered by politics.

love of and enthusiasm for music could not be altered by politics. The Moscow concerts were successfully over and I felt easier about this exciting adventure. I wondered now how it would continue to evolve.

We departed on May 18 for Baku, in the Caucases. We left without knowing even the name of the hotel where we would be stopping. We knew only that we would be met at the airport. The flight was very comfortable in, a huge turbo-prop plane. We were all excited about seeing this far off place but the fluitst, Oleg, and Natsha, the interpreter who had been assigned to us and who went everywhere with us, were especially delighted as neither of them had ever before travelled so far in their own country.

No Photographing

Baku is warm and sunny with constant breezes. It is a port on the Caspian Sea and is a great oil center. It provides a spectacle oil derricks as far as the eye can

Courtesy of Soviet Concert

Audiences During the U-2 Fuss

By ROBERTA PETERS

(Metropolitan Opera Coloratura)

Providence, Tallahas-two concerts is now history. The and then on to Mos- U-2 incident upset the entire. In the Soviet Union the and

In the Soviet Union the an-nouncement of a concert is made the day of the concert, or perhaps a day before, and the concert sells a day before, and the concert sells out! A few posters are placed about the city, and there will be an announcement on the state sponsored radio. This appears to be enough advertising to fill a hall of 2.000 seats. The smallest theatre I found held about 1.800. The cost of tickets for my concerts were the equivalent of a \$3 top, and the top price at the Bolshoi-Opera is \$3.50. I was told that tickets for concerts by visiting artists are scaled higher than those of native talent.

scaled higher than those of native talent.

An example of how a concert is scheduled in the Soviet Union excurred in Erevan, in the Armentan Republic. I had been scheduled for two concerts on successive nights. Since I have made a practice of not singing two nights in a row, I asked if it would be possible to have a free day between these two Erevan appearances. The management of the hall arranged this with no fuss. But I was amazed when I discovered that no one less than Aram Khachaturian has been scheduled to conduct a concert on this particular evening, and he simply told them, "All right. I'll give my concert the following night." A leading composer and conductor changing concert dates! I was delighted since this gave me an opportunity to attend his concert, and to meet him. I was flattered that he made a point of coming to my performance and I was cert, and to meet him. I was flat-tered that he made a point of com-ing to my performance and I was thrilled when he told me he is writing some songs for me. I look forward to the possibility of per-forming these songs with him when he comes to this country on a conducting tour next year.

In Erevan we encountered a great many English speaking people. We discovered that these were among the group of Armenian-Americans who returned to their native land during the 1930's. They were very curious about recent developments in America, asking a great many questions and I sensed something different about them. I was the first American artist to appear in Soviet Armenia and this was certainly an unusual audi-In Erevan we encountered was the first American artist to appear in Soviet Armenia and this publicity—among them Bide Dudwas certainly an unusual audience. They seemed to understand more than other audiences in the O'Malley. Stephen Rathbun and provincial cities and their response was overwhelming.

A 160-ma 7 mark 1 were right 1 cm and 1 cm and 1 cm are right 1 cm and 2 cm and they were right 1 cm and 2 cm and they were right 1 cm and 2 cm and they were right 1 cm and 2 cm and they were right 1 cm and 2 cm and they were right 1 cm and 2 cm and they were right 1 cm and 2 cm and 2

A 'Grand Tour'

Then Leningrad! The most sophisticated audience. Asked for repeats and enjoyed many subtle things that had been overlooked by other listeners. Not only was the audience wonderful but the hall was the most beautiful. It was lighted by six tremendous chandeliers which were never dimmed, and with no spotlights. The effect was certainly a new one for me.

The second Leningrad concent

The second Leningrad concert had to be postponed—with an invitation to return—as I had to leave almost immediately for a vitation to return—as I had to leave almost immediately for a previously arranged concert commitment in the United States where concerts cannot be postponed overnight. My manager, Sol Hurok, arrived and we were all together at a great reception the evening before I had to leave. I was so happy to note that at this time the tense international situation was making no impression in musical circles. The great Soviet a ti-ts were present, also government officials, the compliments flowed like the vedka, the flowers as decorative and abundant as the medals.

George M. Cohan and Victor Herbert Helped Nurture a World War 1 Show

By EDWARD ANTHONY

the camp would produce

Ed Anthony

Ed Anthony would produce one of those big soldier shows and put it on in New York. The announcement came not long after Irving Berlin's brilliantly successful "Yip, Yip, Yaphank" had opened on Broadcame not long after Irving Berlin's brilliantly successful "Yip, Yip, Yaphank" had opened on Broadway. People were flocking to see the Camp Yaphank production and it wasn't many weeks before the whole country was singing the show's hit song. "Oh How I Hate to Get Up in the Morning." the reveille classic that has taken its place as one of the all-time favorites among servicemen.

The meet exciting aspect of the

The most exciting aspect of the Camp Merritt development was the news that the show would be staged by George M. Cohan whose "Over There" had emerged as one of the great songs of the war.

of the great songs of the war.

I had written light verse and short prose pieces and one-line gags for Life, then a humorous weekly, and for Judge, another publication in the same field, but I had had no show business experience. This did not prevent me from submitting to the Camp Merritt Show Committee the outline of a musical comedy and some sample, lyries.

A few weeks later I was named to write the book and lyrics of the Camp Merritt show and Sgt. Louis G. Merrill, a talented young composer, was picked to write the music.

One day Merrill and I were told o prepare for our first meeting ith George M. Cohan.

But our nervousness disappeared

when various members of show's Advisory Committee

And they were right. Lou and I felt immediately at home with George M. Cohan. He would be communicative one minute, laconic the next. The clipped conversa-tional style told you all you needed to know. And there was true warmth in his eager, interested manner.

But his comments later on—unfavorable half the time—indicated that he had been listening.

A Textbook in Capsule Form

A Textbook in Capsule Form
Occasionally Cohan would casually toss off and develop a suggestion that I afterward felt amounted to a condensed version of an interesting chapter in a never-to-be-written textbook on the musical comedy, as when he told me I had been "much too explanatery." in introducing our musical numbers. "You've tried so hard to pave the way for your sones," he said, "that you've written a lot of unnecessary dialog that simply slows things up.

One day Cohan told Lou Merrill

By EDWARD ANTHONY

In a fairly recent book of mine, "This Is Where I Came In." a songs, Sergeant."

Chapter that deals largely with George M. Cohan, since the events the rein recorded have so me how eluded his biographers. When I was stationed at Camp Merritt, M.J., during world World War I, it was announced that the camp between the camp between the composers. Merrill had no nounced that the camp between the words. "Play them all," said Herbert,
"And sing the words as best you
can—just try to be distinct." Like
most composers. Merrill had no
voice, so he half-talked, half-sang
the words.

the words.

When Merrill concluded, Herbert made some suggestions and criticisms but on the whole his comments were favorable. At one point in the conversation he decided we had enough compliments and he started kidding us. "What's the matter with you lads?" he asked. "Haven't you ever heen in love?"

I pleaded guilty as charged. My defense was that most Tin Pan Alley love songs gave me the creeps, especially the lyrics.

"I'm glad you brought that up,"
Mr. Herbert answered pleasantly,
"But of course it doesn't change
anything. Every musical needs
at least one good haunting tune,
the kind that's inspired by a warm the kind that's inspired by a warm love lyric. . . . Your romantic tenor simply has to have a chance to bellow his head off about how much he's in love—and I den't care if he pats the backside of his inamorata while he's singing or every girl' in the chorus."

Herbert a Tough Taskmaster.

Herbert a Tough Taskmaster.
Writing a love song to suft
Victor Herbert proved to be quite
an assignment. Lou and I must
have written a dozen before we
came up with one he liked.

came up with one he liked.

For a long time the show had
no title, then the title "Good Luck,
Sam" was adopted. No one was
enthusiastic about it or disliked it
strongly. In fact no one was sure
how it had been arrived at; it sort
of "growed" like Topsy.

of "growed" like Topsy.

Finally we want into rehearsal at the new, luxurious Lexington Opera House in New York City, later to become Loew's Lexington, and still later the upcoming Americana Hotel East, which the first of the entertainment world's Oscar Hammerstein had built to fight the Natrocellian Opera. Metropolitan Opera.

A few days after we went into rehearsal the world heard the glorious news that the war was

There were rumors that There were rumors that our show would never open. Mr. Cohan thought we should go on rehearsing and open, since, like all the soldier shows ours was a "henefit." The camp authorities concurred and it was decided to open Nov. 25. 1918. We were to stay in New York for four weeks, assuming the town wanted us that long.

'Last Week's War'

Cohan, a realist, told us we must not expect the business we would have done if we had opened a few months sooner, with the war still on. A remark he made at the time still lingers in my member with the still lingers in my members with the still lingers in my members with the still lingers in the still lingers in the still lingers and the still lingers in the stil "There's nothing deader than

ory: "There's nothing deader than last week's war."

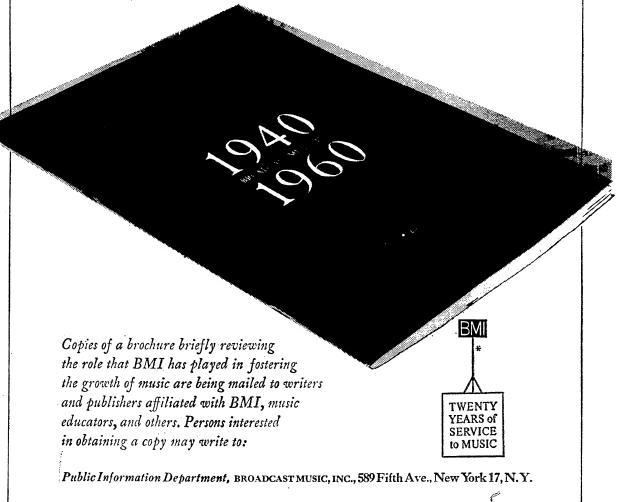
So that theatrical people could attend our show, Cohan arranged a special Tuesday matinee, at which I recall being introduced to Nora Baves. Robert B Man'ell, Blanche Battes, Frances Starr, Bert Williams, Jare Coul, David Belasco, Al Jolson, Alice Brady, John Barrymore, Holbrook Blinn and other outstanding figures in the theatre. I got a special thull of the most sop was 1001s. In the fence international situasincer and caser.

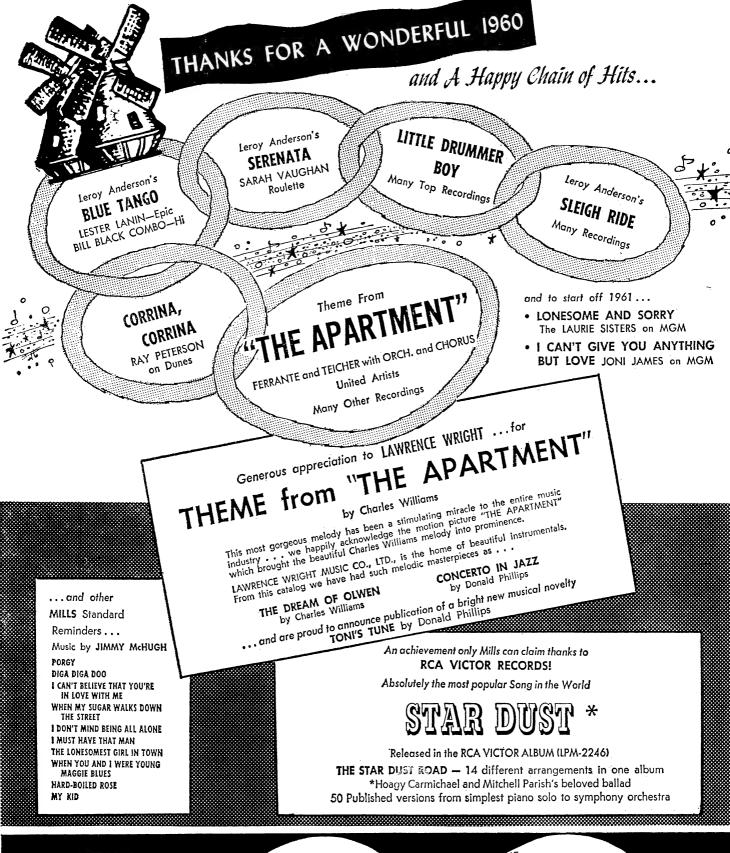
Gleg proved biractly adept alticutch be was nervous throughout
te tour. Ma noth, later in the
very could not determine George
tear, be told whe had heart transtears for curs any leys.

A Muscosile Premiere
The first Moscow concert was one
May 15. It was streiting for me to
recive for a streit social Rassian ovation, the audience clapping in
misson. The creat boulders of flowcise the circuit onclars and offitside the kall with "We love a mericise to a creat once of the
social with "We love a mericise to a creat once of the
social with "We love a mericise to the kall with "We love a mericise the kall with "We love a mericise the kall with "We love a mericise the fall with "We love a misson be a created outsize the fall with "We love a mericise the fall with "We love a mericise

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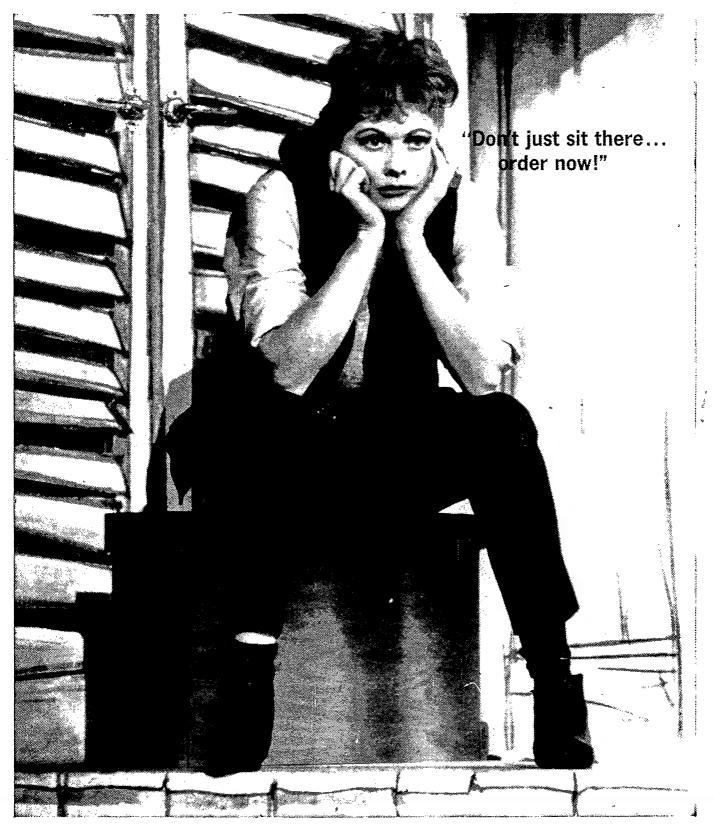


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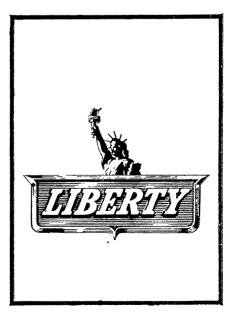
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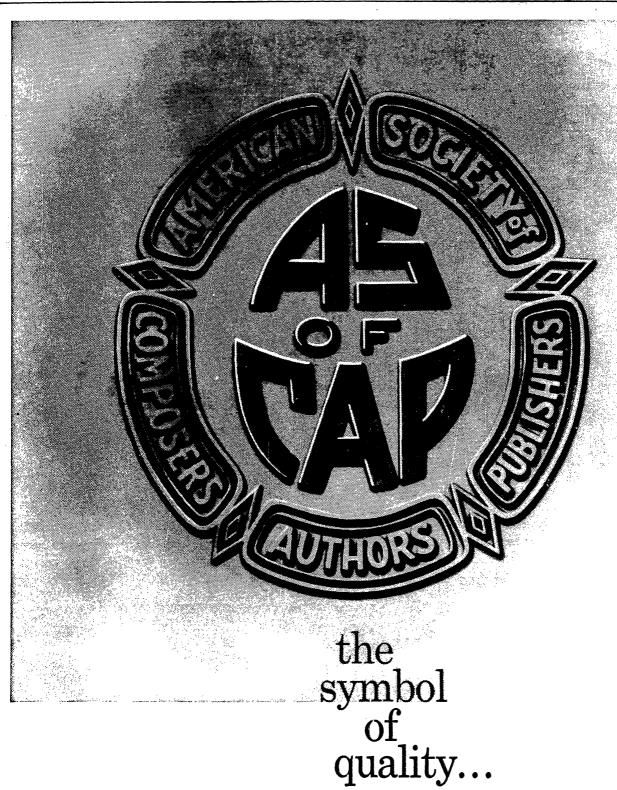


Robert Armbruster

MGM

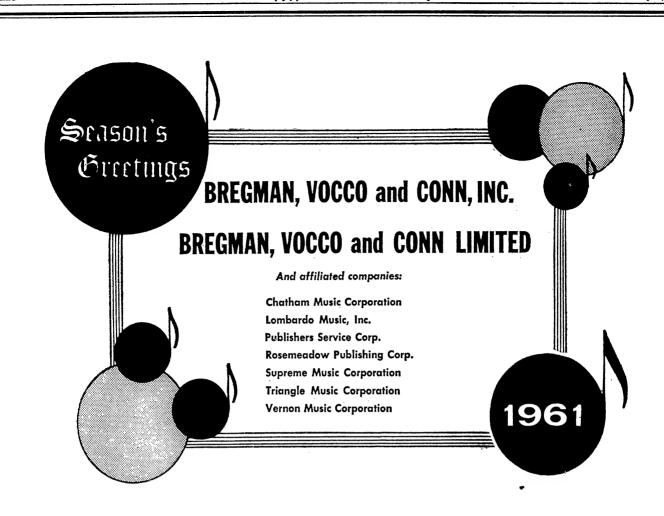
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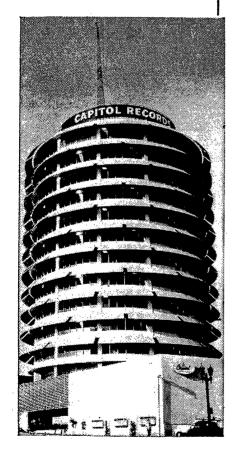
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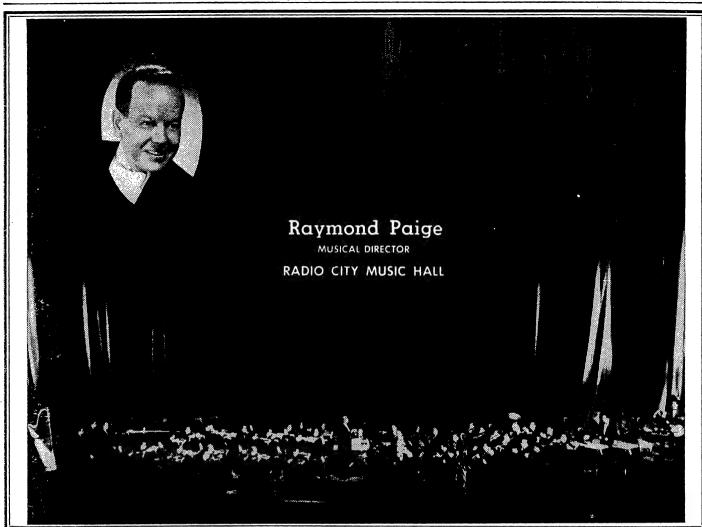
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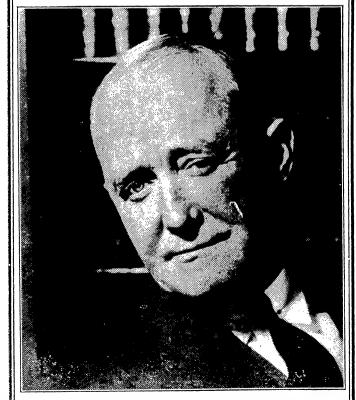
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If thin is go according to form but will wait years before attemptthis year, nearly every list of ing Hamlet or King Lear, the young
proposed New Year's resolutions musician adds to his repertoire
for the recording industry will contain the surgestion that all record experience and judgment come
companies give up recutting "the
surge old chestnut." The odd thing
is that these "same old chestnuts," the odd thing
examined closely, will turn out to
include all of Brahms and Beettionen; much of Mozart, Wagner
and Bach; most operas; and the
heter-known compositions of Schumann, Liszt, Schubert and Chopin.
In-hort, a good amount of the best
of neusic.

The argument that we make a
no. Beethoven Fifth or Beethoven
Kinth, Brahms Farst or La Boheme
Solely because it will sell is a
commonplace one, It's also an easy
argument, too easy in fact to explain a situation that tends to be

of heuse. The argument that we make a not beethoven Fifth or Beethoven Ninth, Brahms First or La Boheme solely because it will sell is a commonplace one. It's also an easy argument, too easy in fact to explain a situation that tends to be complex and enormously challenging for us and for the musical exists who make proords.

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argument, too easy in fact to explain a situation that tends to be complex and enormously challenging for us and for the musical artists who make records.

Hardly anyone would think of the and Brahms... Artur Rubin-banishing Beethoven or Brahms stein delighting us with new refrom the concert-hall. Banish them corten and you banish your audience, too.

Nor is anyone particularly startled more and more standard works to his repertoire, for it is on his performance of the standard repertoire that a young artist makes his reputation.

Now, just as the young actor may the like "The Nutcracker" and try to play Romeo in his twenties, putting it together in a new way.

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Another Beethoven Fifth?

If it tells us something new, of

it tells us something new, of

No Ford Funds: No Opera Cycle

Ford Foundation funds are not in hind and hence there will be no spring cycle of American operas at the N.Y. City Opera. There were three such cycles, the last one including a live-week road tour. It is hoped to repeat the idea in 1962. Behind the three-week season of Gilbert and Sullivan operettas Jan. 17-Feb. 51 lies a hope of bossman Julius Rudel and his associates that the profits will serve

John Tiereo. Si hes a hope of the bossman Julius Rudel and his associates that the profits will serve as capital for further heavy opera. The Center will augment "Mikado" and "Pirates of Penance," from previous repertory, with "The Gondolers" and "Pinafore." The Latter will be staged by Allan Fletcher. The other three are the work of Dorothy Raedler.

There has been very little Gilbert and Sullivan on the U.S. market in recent years and Rudel anticipates road bookings for his productions, though nothing is currently firmed.

Meanwhile, also with Ford Foundation grants, Rudel has three new American operas in the creative

dation grants, Rudel has three new American operas in the creative works: Douglas Moore's score to Henry James' "Wings of the Dove," a possibility for the fall of 1961; Robert Ward's "The Crucible," after Arthur Miller, and Carlisle Floyd's untitled opera of the postwar South. There is no word as to how or if the Klu Klux Klan figures in latter.

Hot 'Cat'

Hollywood.

At a recording session just before the luncheon break, an unsuitable note emerged from the violin section of the orchestra. We stopped and rerecorded the passage. A great surge came from the strings section in the next recording and in the playback it sounded so well I called "Print."

When I took the violinist to task for improvising, he said, "There were 40 guys waiting to go to lunch, so I just piayed louder than that blasted cat who'd got in and was wandering under the chairs, rather than delay the orchestra by trying to catch it."

Dimitri Tionkin. Hollywood.

No Copyright On Payola

Who knows? Perhaps John Philip Sousa received \$2.50 or thereabouts for each time his band drove the oppulare nuts playing "After the Ball" at the Chicago World's Fair!

Presumably Evan Williams accepted whatever payola he qualified for during his Los Angeles engagement. Following his minstrel days he became one of the

well-known work can only ce their pleasure, and the knows it.

In more thing, when we record ork of young or little-known special because the is a novelty nor because we had so get away from chestnuts. It ame we believe it is worthmusic. All worthwhile music temporary, romantic or barobecomes ever new and fresh an inspired performer, there beethoven Fifth?

I tells us something new, the Beethoven Fifth?

I tells us something new, there's nothing new about payola and that it was far and was so popular in England it was generally believed he had been been beethoven becomes ever new and fresh and musing example of this truism was recently found by a man doing research in the Huntington Library in California. He found a letter written very bayola comes to mind. A long dead fornia. He found a letter written very bayola comes to mind. A long dead fornia. He found a letter written very bayola comes to mind. A long dead fornia. He found a letter written very bayola comes to mind. A long dead fornia. He found a letter written very bayola comes to mind. A long dead fornia. He found a letter written very bayola comes to mind. A long dead fornia. He found a letter written very bayola comes to mind. A long dead fornia. He f

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The circus year of 1960 began with a crash. Unhappily for the old timers, it was the crash of roofing coming down as Ringling-Barnum began demolition of its long-time winterquarters at Sarasota, Florida. The property had been sold for a new housing development and the circus was making plans for a new home. But a new 15-car show train glittering beneath a coat of silver paint was being lettered "Winter Home, Venice, Florida."

"Winter Home, Venice, Florida."

Here was something radical in the way of circus trains for it did not include one flat car. Eight sleepers were provided for staff, performers, and working crews. Three former sleepers had been converted to carry elephants and horses. The remaining four units, though appearing to be sleepers, had been rebuilt with end doors and some twenty new wagons had been constructed to fit the interiors.

teriors.

The return to rail transport was heartening to both showfolk and circus buffs. And the dismal aspect of quarters was relieved in other ways. There were moments of fun in the old train shed where rehearsals were underway. When Dick Barstow called a coffee break everyone would head for the large rolling globes kept at the far end of the building. Even little Bonny Bale, tiny daughter of Equestrian Director Trevor Bale, had her turn at balancing atop the globes. And there was the time when everyone took turns on a trampoline. Tommy Bale climbed up, forgetting to remove the change from his pockets, did a turn, and sprayed coins like a silver shower.

Ringling rehearsals went quickly. When, at last, Barstow

and sprayed coins like a silver shower.

Ringling rehearsals went quickly. When, at last, Barstow declared the work in Sarasota finished, Maggie Smith called rehearsals for the 1959 show, Yes, that's correct. The last date of the 1959 Ringling season followed the rehearsals for the 1960 season. Thus the hardy circus visitor saw rehearsals for two different shows at Sarasota and traveled to Miami for the last performances of the old season before the new season began.

The Miami date was marked by another fall by high

season betore the new season began.

The Miami date was marked by another fall by high wire wizard Harold Alzana. Serious injury to the performer was averted when a well-trained prop man literally put his strength into his blow and hit Harold away from the arena floor. During the date in Philadelphia some months later another close one saw the guy wire which Alzana uses for his descent from the act pull loose from its fastenings a scant 20 minutes after the conclusion of the performance.

In late March, New York discovered anew that in the Spring an old city's fancy lightly turns to the circus as not one but four—countrem four— circuses played in and around the city. Ringling, of course, held down Madison Square Garden, Hunt Bros. with Al Dobritch acts) had the Palisades Park stand, Frank Wirth was in White Plains, and Clyde Beatty and Cole Bros. Combined Circus showed out on Long Island.

One story from Postty California.

out on Long Island.

One story from Beatty-Cole's only indoor date bears repenting. A lult occurred in the performance this particular day as the prop men were carefully setting the equipment for the one-finger-stand act of the Great Galasso. This bothered manager Walter Kernan so he grasped the microphone away from Count Nicholas and in elaborate terms discoursed to the audience on the wonders of the Wild West or Concert, mentioning in detail cowboys, cowgirls. Indians, whiperacking, sharpshooting, etc., etc., and adding that the price to one and all remained 25 cents. By now the equipment had been positioned and the show continued, Great was Walter's amazement when paying customers began to ask when and where they could get concert tickets. The show simply didn't have a Wild West.

Animals Escape Colds Which Afflict Performers

Each of the shows which played the New York area stayed a different length of time and every one made a success of its stand. Oh to be in New York in Spring!

success of its stand. Oh to be in New York in Spring!

Ringling ir The Garden looked very much its old self—
gay music bight costumes, a wide variety of acts, big production numbers, elephants, and colds. Colds are a part of
a Garden engagement. Many people over the years have
claimed that colds are written into the Garden contracts.
But this year they had arrived earlier for the show had
played an unheated building in Haddonfield, N.J., during
late winter. The only heat in the girls' dressing room was
from stoves purchased by the show for use in the animal
quarters. Doe Henderson was sure the cold would make his
horses, elephants, and jungle beasts ill, possibly give them
pneumonia. But the animals were fine; only the performers
were chilled.

Al Dobritch success has been steady since he first

ers were chilled.

Al Dobritch, success has been steady since he first booked a circus act on television. He has made it with the Ed Sullivan show and had branched into producing indoor and stadium circuses. The Dobritch produced circus played the Shrine date in Washington, bringing with it such an array of circus luminaries that many questioned his ability to continue at the same level in the future. Emmett Kelly guested for a day this one day off from Palisades Park and the Hunt-Dobritch combine) and then his son, Pat took over doing a creditable job of following in his father's footsteps.

his son, Pat took over doing a creatable took over in his father's footsteps.

The Dobritch date in D.C. went smoothly, except in the eyes of circus youngsters forbidden to work in the Nation's capital by a law which permits minors to work on a stage thence a legit show, vaude, yes, even nightclubs) but says

Under-Age Sandra Pettus Watches Her Own Turn

It was wonderful watching teen-ager Sandra Pettus as she sat in the stands following every detail of "her" elephant act. A nod of approval, a look of dismay, now a smile, genuine concentration follows, At last, relief; the act is over. It really hurt Sandra that she was not permitted to be out there working with the big girls. She works every other town the act plays. The only place a circus child can learn the skills of its world is the circus. Of the shows we caught, the one with the most children growing up in the business is undoubtedly Cristiani. There seem to be children all over the lot. One day two of the little boys found two box turdes. When it was explained

By CLAIRE AND TONY CONWAY

that males have red eyes and females yellow eyes, the little Cristiani with the girl turtle excitedly declared: "Mine's better, cause she can be a momma and have babies." "Well," said the other, stoutly, "I am a father!" This led to our telling assembled Cristianis how Doc Mann, retired zoo director and a friend of the circus, explained the way to determine the sex of Java rice birds: "Well," said Doc, "you get some worms and the boy birds eat the boy worms and the girl birds eat the girl worms."

The Cristiani show looked good on the lot and had a fine performance. But it had built up too rapidly in the fine performance. But it had built up too rapidly in the year or two before and made the mistake of attempting a coast-to-coast tour in '59. The year 1960 was for recuperation, and the going was somewhat tough. Most of the income from the date before the grandstand of the Ohio State Fair, for instance, went for payment of taxes due to the state of Ohio. Cristianis are seasoned troupers all; they'll make it!

One or two newly organized shows lasted only a few weeks and then folded. Adams-Seils, seemingly a hearty three-year old, ran into financial difficulties and closed. But much of its equipment and most of its acts went right out with a newly organized Penny Bros. Circus, headed by veteran showman George Penny.

Murderously Unmanageable Lots Haunted Hunt Bros.

Hunt Bros. according to reports, played much of its season on lots so difficult that the big top was seldom erected and the show played almost entirely "sidewalled." Then, after announcing the end of the season, the show went out in abbreviated form for an additional two weeks.

In abbreviated form for an additional two weeks.

Those who visited Hamid-Morton reported it enjoyable, even Kitten Wendt whose husband was working their act while she sat watching with a cast on one leg. Already this plucky gal was planning her return to the act though the doctor had been doubtful that she would walk let alone appear in an aerial act. Sure, she admitted, it was a bad fail, that was how things went—but she wasn't done and she knew full well she'd be working sooner than anyone thought. thought.

The recently formed George Hanneford Jr., Riding Act worked very well although the horses were nervous about being led past the big cats to whom the steeds suggested a mightly good dinner.

The Hamid show had with it a tremendously high away-The Hamid snow had with it a tremendously high away-pole act and the upper portion moved in a 45 degree arc. "Well, it's Swedish steel." explained Vicki Hanneford, 'and he says it is guaranteed not to break." "You mean," we suggested, "he gets a new one if it breaks?" It seemed a long way to fall and collecting did not promise to be

Beaty-Cole under canvas seemed more than ever a little Ringling, especially since so many veterans from the old days on the Big One were with it. This one is definitely the top under-canvas show both in equipment and in per-

Dime and Connie Wilson, husband and wife clown team, and their daughters had moved over to the Gil Gray show. Not given to overstatement, they inform us that the Gray

Heurige Wine-Gardens

[An Old Viennese Custom]

By EMIL MAASS

Vienna.

Vienna.

It is a fact, hardly known to connoisseurs of wine, but the beverage which (besides the Blue Danube) made the capital of Austria world-famous, is more than 50% American origin. Back in 1872 almost the entire vintage was destroyed by vine-vermin and the indigenous grapes had to be re-cultivated by importing quickly such grapes able to offer resistance. From California and other wine-growing districts of the United States grapes and seeds, believed to resist the vine-scourge, were shipped to Vienna and they saved the local vine-yards. A new species grew: American-Austrian wine.

Wine growing had started here under the Roman Em-

American-Austrian wine.

Wine growing had started here under the Roman Emperor Probus (one of the main wine-garden streets is named after him), when transportation difficulties made it impossible to supply his legions with wine. Since the 17th century Austria exported its wines. The first type was "Nussdorf." One of the main attractions to the foreign visitor, 10 minutes drive from the centre of the city, are the wine-gardens.

city, are the wine-gardens.

Most of the more than 100 open-air imbiberies are operated on a strictly oldfashioned system. Simple wooden tables with benches along each side offer wine only. There's not much choice when ordering food because 99 out of 100 patrons buy in town at a delicatessen a so-called "Heurige Package," containing sausage, ham, hard eggs, butter and bread.

The word "heurige," exactly translated, means "this year's." In normal years, wine is ripe in September. There are lately new filter methods to ready the wine within six to eight weeks, but these are exceptions to the rule; ordinarily the customer drinks one-year-old wine. The bouquets are different according to locations, most famous of which are Grinzing. Sievering, Nussdorf, Doebling, Salmanedorf, Kahlenberg and, along the southern railroad, Gumpoldskirchen. Baden and Soos. There are many more, perhaps 100 different types.

Extreme drunkenness is rare. Of course there is "stim-

Extreme drunkenness is rare. Of course there is "stim-ung"—supreme happiness. Strict law enforcement, Extreme drunkenness is rare. Of course there is "stimming"—supreme happiness. Strict law enforcement, mainly against drunken driving, accounts partly for that. Besides, the new "we-drive-you-home" service does a flourishing business. The luxurious Heurige have their own "help chauffeurs"; the smaller ones call the "help" service station. Wine-loving Viennese, plus the foreign tourists, make this business a goldmine.

show is truly the circus beautiful in that much attention is given to wardrobe, lighting, attractive floats, and other embellishments.

Also flourishing are the shopping center units. Truth to tell, we aren't sure an accurate count of their number has ever been obtained. Some are composed of carnival-type attractions instead of, or in addition to, a menagerie or a circus performance. We can speak only of the two we know.

ever been obtained. Some are composed of carnival-type attractions instead of, or in addition to, a menagerie or a circus performance. We can speak only of the two we know. The elephant most beloved by all elephant men, Big Ruth, is with Eddie Billetti's "Animaland, U.S.A." and she is so popular with visitors that she is losing her girlish figure. Time was when you could identify her readily by the ridge of her back, but no longer. Now she has filled out so that the ridge is gone. Her companion. Little Eva, manages to hold down her avoirdupois by exercise—the exercise of drawing a two car "elephant train" through the parking areas where the unit sets up.

Someone stole the two hamsters which were the pets of Eddie Billetti's small daughter. The child grieved deeply for them. "But," suggested a visitor, attempting to comfort the tyke, "you do have other pets. Not every little girl has two elephants." The child shook her head sadly, "But you can't pick up and cuddle an elephant."

The Paul A. Miller Circus and carnival) carried top acts when the date called for the outlay and suitable acts were available. Wild was the kidding between clown Bumpsy Anthony and high wire artist Arture who calmly pick: d up the same mad ways which they had known when last they had appeared together—only a matter of 25 or more years earlier.

Among acts which came and went was the George Hanneford Family riding turn. Kay Francis spent much time breaking in a small-sized dog act, laughingly remarking on how many riding act people were "going to the dogs." But it is true, Aldo Cristiani has a troupe of Doberman Pinschers which do a fantastic "liberty horse" routine; Joe Hodgini, Sr., has a dog and pony act; and Alberto Zoppe, due to a leg injury, is at least temporar.ly putting on a dog act which has many aspects of a bateback number. And Alberto looks on it philosophically, smiles, shrugs his shoulders and says: "When you have a big riding act with lots of pretty girls, they expect you to take them out to an expensive nightclub and spo

The Impossible Single Trapeze Routine

Trapeze Routine

Another of the acts done by the members of the Hanneford Family is the single trapeze number of Princess Tajana, in private life Strupi, wife of Tommy. Though it seems impossible, this is an act which every year is more superbly done, every year is even more graceful. The answer, of course, is found in the advice Strupi gave to Jean Fordyce, a youngster who only recently discovered and fell in love with the trapeze, "Practice, practice, ractice!," said Strupi, "Here touch my hands, do yours feel like that? It is hard work."

Tommy Hanneford, the most unpredictable circus star we have ever known, is such a natural clown that he clowns Strupi's act as well as the family riding act. One time he will do a prat fall during the grandeous entry to the trapeze number, again he will look about for a place on which to hang her beautiful cloak, discover the me's microphone, and nonchalantly drape the cape before the onlooking crowd.

Strupi's delight is to tell of the engagement last summer at Kennywood Park in Pittsburgh, where the stage overlocks a healtiful crown on the way went

on which to hang her beautiful clock, discover the ner's microphone, and nonchalantly drape the cape before the onlooking crowd.

Strupi's delight is to tell of the engagement last summer at Kennywood Park in Pittsburgh, where the stage overlooks a beautiful ornamental lake. Somehow the week went by with nothing too unusual taking place. But on the last day Tommy gave in to an urge, As a beautiful horse loped around the ring. Tommy judged his distance, leaned for a broad back and deliberately sailed over and dived into the cooling waters, costume and all. Tommy is a riding clown, first and foremost, but as a rider he is also outstanding. All the Hannefords are excellent riders.

The Mills Bros. Circus is a fine under-canvas outf.! that did well in '80. This is a happy show, known to visitors for its outstanding cookhouse. Coco, the clown, is with them lagain with the act he says "no other clown would want ito steal. It is too wet." So much water is to-seed around during this routine that those who haven't visited Niagra Falls before seeing the act, won't have to visit the Falls after the act.

With Mills is Herman Joseph, described by Henry Ringling North as "my favorite clown as a boy" in his "The Circus Kings."

There are any number of performing children on Mills, including German twin girls of 14 who do everything from acrobatics to riding with ease, a small girl of 12 who works with her parents on a low wire, and Karl Schmitz, aged 15, who takes part in a head-to-head balancing act with his father. In addition there are tiny tots who walk or ride in Spec. Mills added a number of small floats to its spec this year and it made the whole show brighter.

It was in early September that visitors not ed a number of people seated on the ground working on a huge piece of golden cloth which was spread out on the grass. This, it was proudly explained, was to be the blanket for Mrs Burma. beloved elephant of Jack Mills, have bought himself a donkey? Miss Burma smiles gently, as she stams waiting to go on for her big a

BEING FUNNY IN CHI'S OLD IROQUOIS

Smith & Dale (Ex-Avon Comedy Four) Recall the Efforts To Get Public to Forget the Fire-Other Reminiscences Of 'The Year 'VARIETY' Was Born.'

By JOE SMITH & CHARLES DALE -

Fiftyfive years ago a performercred to another performer about
her husband. "I haven't seen him
in three days and I looked everywhere." "D'd you look in the
Clipper?" the other answered. The
Clipper was a theatrical trade
prop. that preceded Variery the
files of which are now owned by
Varies, when this paper also took
over the Clipper.
The about the time the Variery

Vanis, y when this paper also took over the Clipper.

Just about the time the Variety exploded, late 1995, we, as the Avon Comedy Four, were booked into the Hydie & Behman's Music Hall, in Chicago, formerly the Iro-axis Theatre, H & B took it over a ler the tradic fire which killed for people, and ran it as a van eville and musical comedy stock house playing two shows a Car Best dos a line of showgirts we h 4 James Thornton, Joe Coyne, Harris & Brown, Rosairo Guiden, Elaser Tenly and us.

We played parts in the first and see an parts and did our school act in the olio, Elmer Tenly, a fanous Itish comedian, put on the burle que and acted as stage manager.

the opening performance the At the opening performance the audilisee sat sidewars in their seas keeping one eye on the show and the other eye on the fire exit doors ready for an emergency. Even with that kind of a handleap the show went over "good" and got five press notices but Amy Leslie's relieval is carried a cartoon showing a theatre full of skeletons application. During the week the house man-

ing a theatre full of skeletons applicating?

During the week the house manager would hand us a bunch of treats to give away. "We've got to encourage people to come to the theatre again," he told us.

Following the opening week there was a man-and-wire comedy act which almost find the theatre closed. On their opening performance they started their routine with the wife asking "what kind of a hero would you like to be," and the man answered. "I'd like to be a tireman, and when I'd see a women hanging out of a window and the flames.," That's as far as he got when Elmer Tenly walked out on the stage and swept them off to the applicate of the audience. Offstage they asked Elmer why he did in't let them finish their act. Elmer told them that they were finished and to get the hell out of the theatre.

Fated To Close

Fated To Close

We finished 10 weeks. Then the Hilde & Behman Music Hall closed. The theatre was renamed the Coonial and Elsie Jamis came in with a musical called "The Vanderbhi" Cup." We saw the show and recibed how back in Fall River a few years before where we stood in the wings watching a little girl of about 15 making a high hit with the audience. The stage manager called her Miss Janis but she was bifled as Little Elsie. The last time we played on the same bill was in 1937 when Frank Fay tried to bring back vandeville at the 4th Street Theatre, Elsie Janis and Eva Le Gallienne were the headliners. We still thank Frank Fay for trying

We still thank Frank Fay for trying

Lavi'z off and hanging around
the Palace Hotel on North Clark
St. it. Chroago we had very little
cost, and much hard luck at poker
and cyal we finally were booked
on the Orpheum circuit with San
Francisco the opening spot. We had
on takes paid from Chicago to the
Cost and back to Chicago and
are if inving out what cash we
had it would pay for two Pullman
sloopers in the fourist car.

We bernned that the fourist car.

We bernned that the fourist car.

We bernned that the fourist car.

Loss, remember? had a bellied
cost store on which we could cook
our meals so we went out and
hongist uten-ils and tin dishes and
hongist are a considered to the will
the seals. The only things we had happened to it while under the seals. The only things we salvaged were the beans. The only money we had among the four of

Fifty five years ago a performer us was enough to grab sandwiches were Abe Attell, a natty little recognition as an entertainment there days and I looked every-there." "Did you look in the next meal was a theatrical trade worrying where the next meal was coming from when a stout, good then preceded Variery the coming from when a stout, good that preceded Variery the coming from when a stout, good that preceded Variery the coming from when a stout, good that preceded Variery the coming from when a stout, good the bright of the process of the Clipper.

Just about the time the Variery skinding his head. "Then try the shaking his head. "Then try the word Comedy Four, were book diagonated the lifty of Edward Coleman, at the lifty de & Behman's Music Fold Commenty the Lester, Lester nudged Coleman, a first the tradic fire which "We're broke."

In Frisco

Not only has Las Vegas gained recognition as an entertainment capital to capital—it is rapidly expanding as a permanent home for show peopered we were the them on the street and Jack Johnson who had a sparring partner job at that time.

We had two matinees a week at the Orpheum and during the week the Clipper.

Since Las Vegas gained recognition as an entertainment capital to capital—it is rapidly expanding as a permanent home for show peopered we meet him on the street and Jack Johnson who had a sparring partner job at that time.

We had two matinees a week at the Orpheum and during the week try in good out to training quarters of Jack Monroe who was training for his fight with Jim Jackier, Lester nudged Coleman, and the featherweight champ who liked to capital—it is rapidly expanding as a permanent home for show peopere we meet him on the street and Jack Johnson who had a sparring partner job at that time.

We had two matinees a week at the Orpheum and during the week was dead to go out to training quarters of Jack Monroe who was shack on the beach opposite the orbital training for his fight with Jim Jackier, Lester nudged Coleman, and the entertainers who it has a

riginal Cliff House, situated on your mouth." Charlie nudged Lester, Lester nudged Coleman, and in unison we all confessed, "We're broke."

In Frisco

We told the man we were on our way to San Francisco and that we were going to appear at the Orpheum Theatre and that we were a comedy quartet and made the excuse that we were with a sow that was stranded and that we gave up our salary to help the other performers get back to their homes. It was a good pitch and it made him feel sorry so he look out his wallet and handed each of us a S5 bill. We thanked him and told him to meet us at the Orpheum at three o'clock and we'd pay him back the money. Now we could eat or the rest of the trip.

We arrived in San Francisco at room the next day, went to the Maltrase Hotel about two blocks from the theatre. and while we were registering Charlie asked the clerk if we could borrow \$20 until payday. The clerk gave Charlie two \$10 gold pieces and and then told us that he was giving us two connecting rooms for the four of us for \$20 a week. We went back to the theatre at three p.m. and theres stood our good Samariian waiting for us. We gave him the two \$10 gold pieces and again we were broke. The four of us then appeared before Meyerfeld, the manger of the Orpheum. He advanced us \$100 with the remark that he was giving us two connecting rooms for the four of us then appeared before Meyerfeld, the manger of the Orpheum. He advanced us \$100 with the remark that he was going to take it out of our first week's salary and not wait for our second week. (All acts were booked for two weeks).

Loved Frisco

San Francisco got under our like days on close to look with him, but we felt that him, but we felt that he to box on chance against wow with him, but we felt that he work with him, but we felt that he was first hooked that we man, our tenor, knew Roche from New York. Jim Jeffries Knocked Orphe him and our tenor, knew Roche from New York. Jim Jeffries Mocked Orphe him and our tenor, knew Roche for New York. Jim Jeffries Mocked Orphe hin

week's salary and not wait for our second week. (All acts were booked for two weeks).

Loved Frisco
San Francisco got under our lined up distribution of his prodskin and we loved it from the start. It was indeed "the New York of the West," and, what was more, knew York of the West," and, what was more, long the West, and Bobby everybody was friendly. Outside Sanders. Other artists under controlled the West of the West, and Bobby with the "hams." Among them Dalton.

Fifty-fifth ARIETY Anniversary

Home Is Where the Job Is

Nevada-California 'Circuit' Has Anchored Flock Of Showfolk in Las Vegas Environs

By FORREST DUKE

Las Vegas.
Not only has Las Vegas gained

and winter sports at nearby Mt. Charleston. The late Norma Talmadge was one of the show biz pioneers to make Las Vegas her home.

Hoot Gibson has lived here many years in retirement, occasionally goes into Hollywood for a guest shot on tv, and at one time orerated a successful home for divorcees called the D-4-C Ranch. Until recently, he was host at the Last Frontier Hotel but recently has been quite ill.

Rex Bell, Nevada's Lt. Governor,

makes his home in Las Vegas, where he owns much property in addition to a successful retail clothing store specializing in western togs. Bell has lived here since his heyday as a cowboy film star, and his wife Clara Bow, now under a doctor's care, recently sold their ranch at nearby Searchlight.

Another pioneer Vegan is Grace Hayes, who has lived here for about 15 years. She recently married Bob 'Hoppy' Hopkins, former Metro-Goldwyn-Mayer exec, and they live here in a cottage behind the spot where the Grace Hayes Lodge used to stand.

The Sherwoods

Still another veteran couple is Bob & Gale Sherwood: he was a singer-musician, and she an 88er. The Sherwoods came here in 1937 to appear at the old Meadows Club, and have lived here ever since. Their son, Bobby Sherwood, and his wife, Phyllis Dorne, make their second home here when not traveling the nitery circuit, bunking in

with the senior Sherwoods.

Ruth Etting and hubby Merle Alderman have made their permanent home here for many years.

Kay Parsons, who used to have a showboat on the Hudson, is a vet Vegan who sings her "songs of yesteryear" nightly at the cocktail lounge in the Vegas Bowl.

Job Ain't Steady!

that many of the entertainers who play here several times a year have become enamored with the climate and the excitement that goes with it—not to mention the fine churches, schools, and recreation facilities such as hunting, fishing, boating, water skiing, golf, and winter sports at nearby Mt.

JOB Ain't Steady!

Hank Henry is in his 10th year here as top banana of the Silver Slipper shows, and his sidekick sl and Red Buttons recently bought a 70-acre alfalfa ranch near here. Also in the Silver Slipper shows are Red Marshall and Danny Jacobs, longtime residents who are former burlesque comedians. Producer of the shows is Eddie Fox ex-Chaney & Fox: Charlie Teagarden, with his own Dixieland group in the Slipper lounge; Sally Rand, who usually does about 16 weeks a year at the Slipper are all towners. Gene Austin has also lived here for quite some time. Betty Grable and Harry James

lived here for quite some time.

Betty Grable and Harry James are now living in the new four-bedroom bome they bought just off Desert Inn Road. Carol Channing, Eddie Fisher and Jerry Colonna are negotiating for houses in the same general area. Sonny King, Jimmy Durante's "junior partner," lives here with wife Nancy and their children.

1 Louis Prima and Keely Smith have lived here for several years, and recently opened their Keelou Corp. office several blocks from their house. The Smith children attend Las Vegas schools.

Sam Butera & The Witnesses, who appear with Prima & Smith, also have their families here.

The Mary Kaye Trio—Mary, Norma Kaye, and Frankie Ross—all live here and have their children in the public schools. Norman owns a successful realestate firm.

firm.

Jazz trumpeter Wingy Manone
lives here, as does his son Jimmy, a
drummer with Wingy's group. Sax
player Vido Musso, who has his
own combo now, also is a Vegan.

The Dukes of Dixieland—Frank,
Freddie, and Papa Jac Assunto—
moved here from New Orleans
years ago and are raising their families as Vegan. Mandolin plaver
Dave Apollon and organist Milt
Herth have had their own musical
groups in the Desert Inn lounge
for several years.

Preston Foster, who recently re-

for several years.

Preston Foster, who recently resigned as prexy of the New Frontier Hotel, has lived here for a couple of years, and states he "wouldn't think of living anywhere else" in the future but Las Vegas. Foster and his wife Shelia, former actress, have built a home here.

Foster arid his wife Shelia, former actress, have built a home here.
Transplanted show producers who now make this their home include Jack Entrater. Lou Walters, Harold Minsky, Stan Irwin, Marty Hicks, George Arnold, Barry Ashton and Lyle Thayer. Maxine Lewis, one of the first show producers here, is now publicity chief at the Tropicana.

Frankie Rapp was one of the first entertainers to settle here, long before the Strip was in existence. Harry White, ex-vaudevillian, runs the gift shop at the Desert ling golf course, and is active in local Variety Tent 39.

The personnel of many lounge acts which work the Vegas-Reno-Tahoe circuit most of the year, headquarter in Las Vegas. These include Harry Ranch, Hank Penny, Sue Thompson, "Little Red" Blount, Sally Korby, Bobby Stevenson, Johnny Haluko, Helen Ramsey, Jessica James, Toby & Louis Baranco, The Make Believes, The Charecters, Dick Wise, Eddie Gomes, Pilily Duke, Pat Marino, Diablito, and another entertainer with a mono moniker, ventrilogust Roberto. with a mono moniker, ventrilogust

with a mono monker, veneral Roberto.

Henry Dunn, Cross & Dunn, lives here with his family, and is host at the Tropicana.

Dave Burton, whose musical

(Continued on page 243)



BLESS YOU. - HILDEGARDE

SOHO'S SHODDY STRIPPERIES

A Woolf Tale For the Lambs

Elgar Allen Woolf, That Is, and a July 4th Blowoff At the Pat Rooneys

By SENATOR ED FORD

By SENATOR ED FORD

What horse-racing is to kings, resimissing is to actors. Let one performer in a group make with a rememoration and immediately the rest will jog their. Memory, Halls into a "Can You Top This?" reminiscing session.

One night, in the recent past, Otto Kruger, Frank Fay, Ed Begley. Bert Wheeler and I were dinite together in The Lambs Fould. Alter we had our just desserts we five knights of the Lambs' round, table began relating out-of-thenical restories that involved performers. After a few rounds, I tos-sed the following Woolf fable to the Lambs.

Once upon a time Pat Rooner and Marion Bent had a summer shome in Southold, Long Island. It was located about three miles from my home as the Old Crow flies, and diving the summer layoff period, Hulda and I attended many Rooney & Bent weekend parties that were delightful get-togethers. The guests included such theatrical celebrities as Paul Whiteman, Walter C. Kelly, James J. Corbett, Van & Schenck, Mr. and Mrs. Jimmy Barry. Eddie Miller and Frank Corbett, Eddie & Jewell Weber, Dennis Dufor, chief booker Eddie Darling, casting director Benny Thau, and playwright Eduar Allen Woolf.

They parties were not the kinder and I attended at the Rooneys, we never saw anybody dunk or disorderly. When things vere at their drinking peak Marion would bring Pat a cup of tra and a piece of pound cake. It is the years that we visited the Rooneys, we never saw anybody dunk or disorderly. When things vere at their drinking peak Marion would bring Pat a cup of tra and a piece of pound cake. It is the years that we visited the Rooneys, we never saw anybody dunk or disorderly. When things vere at their drinking peak Marion would bring Pat a cup of tra and a piece of pound cake. It is the years that we visited the Rooneys was born on the 4th Rooneys, we never saw anybody dunk or disorderly. When things vere at their drinking peak that he had a summer to the present of the monitorial punk that might be a proposed to the present of the present of the present of the present

was eccupied by Walter C. Kelly. The chair bottom wasn't the only one that got steamed up.

Pat Rooney was born on the 4th of July and each year he and Marion were booked into Henderson's Theatre in Concy Island, so Pat could have a big birthday party or the stage with the cast and audience participating in the celebration.

The year that Henderson's diepped its final curtain. Pat and Marion came to Southold for the Reoney Independence Day birthday party. Pat thought he'd do the 4th of July shindig up right, so he went to Dave Rothman's Department Store on Main Street and bought up Dave's entire stock of fireworks. There was about \$150 kment to Dave Rothman's Department Store on Main Street and bought up Dave's entire stock of fireworks. There was about \$150 kment of skyrockets, pinwheels, Reman candles, salutes, bombs, colered flares and firecrackers.

Pat nailed some boards together at right angles to act as guiding troughs for his sky rockets, because he wanted to have the first guided muscles in Southold. All the fireworks were in a big, open-top-packing case on the front law with the puests sitting around in fidgety anticipation of nightfall and Pat's took was were in a big, open-top-packing case on the front law with the puests sitting around in fidgety anticipation of nightfall and Pat's took was decolate, the comic again said. "To hell with your people—what did you with your people—what did you for might business was even with your people—what did you for might business was even with your people—what did you for might business was even with your people—what did you for might business was even with your people—what did you for might business was even with your people—what did you for might business was even with your people—what did you have a been done on the life of the ease of fireworks. At first the first even with your people—what did you have a been done on the life of the condition of the proposed doing the proposed doing the proposed of the proposed of the proposed of the proposed of the proposed

GOOD NITE LIFE

Booze plus bosoms is still the fancy combo that's hoisted Soho's clubs to the dubious pedestal of being champs of London's stripperies. Tourists pursuing the bare facts of life can hardly whirl a G-string in any direction without hitting the linkman of some skinerama joint. Visitors from all over insist that, back home, they have nothing to compare with this wholehearted devotion to the science of watching belles peel.

Nor is this flashy, flesh fiesta Booze plus bosoms is still

ence of watching belles peel.

Nor is this flashy, flesh flesta simply an after-Sunset Strip parade. Barely have club members savored the last drop of post-prandial brandy before they can start getting in a lather as they watch a giggle of goosepimpled gals indulge in a spot of tepid over-sexposure. In these membership clubs ("Gotta couple of bucks, buddy? Then you're in") the nudies may move, unlike in legit theatres, such as The Windmill. This extra symnastic scope has created the such as The Windmill. This extra gymnastic scope has created the underground movement, a scamper round the rules. The fleshpots of London—and not only in Soho— have never been enjoyed so often, so determinedly, by so many.

so determinedly, by so many.

Apart from Soho these clubs exist in Knightsbridge, Chelsea and in one such club stands so emnly in the heart of St. James', just round the corner from Variety's bureau. Surrounded by such rather aristocratic clubs as White's, Boodles and the Devonshire, the Key Hole Club looks as out of place as a callgirl at a christening. But it does wow business.

LONDON'S OTHER What'll You Have—Nudes, Jazz, Food? Paris' Myriad of Cafes Has 'Em All

By GENE MOSKOWITZ

nite spots? Food.

This is the rediscovery of 1960.

An echo from the bird-and-bottle wine cafes of long ago. Today's owners of Paris' 150-odd principal boites, cabarets, caves and wind-upperies find that the tabs come earlier or stay longer if they can also eat. May have something to do with the exhausting nature of watching girls take off their clothes to music or dramatic theme.

clothes to music or dramatic theme. The Champs-Elysees Club, with the big show, the Lido, has found that it served more dinners than ever this year with people preferring to do this to get a better seat and make a one spot night of it. The posh La Nouvelle Eve has added food and several jazz spots around town now cater, if only hamburgers, che'secake etc. More deluxe places and danseries serve up more formidable edibles.

Another new aspect of the 1960

up more formidable edibles.

Another new aspect of the 1960
Paris nitery situation is the cave opened by Alain Bernardin, head wrangler at the Crazy Horse Saloon on the Avenue George V. He put a lot of the loot he made with his peelers in the latter shoehorn boite into a smart looking club called the Soho. the Soho.

Don't Knock Girls

Don't Knock Girls

If you're the scholarly type you may deduce that the Soho formula is the mixture as before, only different. Nudity alternates with sock sight turns at both Crazy Horse and Soho but in the newer setting the girls start nude and cavort under artistic lighting, etc. So what's new? But don't knock young, lovely frames. "Gay Paree" has been built on this foundation since Toulouse-Lautrec was getting around on elevator shoes and brandy.

Dario. the former operator of New York's La Martinique and now owner of the Rivoli, one of the leading Mexico City eateries, is at a loss to understand the present condition of American comedy in the U.S. Dario is somewhat shocked that there are bonifaces who will permit four-letter words on their floor.

Pario recalled that one time he doused the lights on one comic woo insisted upon going counter to his demand for a thoroughly clean show. The comedian took the hintifinished his sentence and thence off the floor. He was cancelled immediately.

La Martinique is still remembered as the mid-Manhattan spot bered as the mid-Manhattan spot bered as the mid-Manhattan spot comedians.

Paris.
Know what's new in the Paris nite spots? Food.
This is the rediscovery of 1960.
An echo from the bird-and-bottle wine cafes of long ago. Today's able performers over the years have most show biz observers feeling that they can searcely hope to best their own record.

best their own record.

The strip-and-act rotation of Bernardin is also used at Le Sexy plus a headliner. It's more nearly revue format, Le Sexy is one club doing good biz these days when nitery biz is slack generally Flock of other spots count mainly on girls taking their ciothes off. Per Grisbi, Le Shako, Le Sex Appeal, L'Aiglon, Shocking, Venus and Jockey.

Tableaux Toujours

Spectacle on more staid Parasian standards prevails at the Nouvelle Eve, Eve, Naturistes, Pigalis, Sphinx, Tableaux are more static than the Americanized and electric aspects of the Lido, but picturesque all the same, and nudity is often as tasteful as the Lido variety. Boule Blanche is a vest pocket show while the Moulin Rouge houses a Japanese revue that adds exoticism. The travesty clubs, where men masquerade as women or vice versa, have their most imaginative example in Carrousel. Robust hesheing, both ways, persists at Chez Moune, Monocle, Madame Arthur, Narcisse, Elle Et Lui, Fitty-Fitty, Nowadays many headliners are

Moune, Monocle, Madame Arthur, Narcisse, Elle Et Lui, Fitty-Fitty. Nowadays many headliners are too busy with disks, legit, films to play clubs but Josephine Baker is prepping her own for next year. Other types of cabarts? L'Eciuse is still a cradle for new talent. Chez Moineau, Galevie and L'Echelle Jacob for more knewn, solid names, L'Abbaye for those wanting folk songs purveyed by Yanks Gordon Heath and Lee Payant. Le Chaval D'Or, Milord D'Arsouille, Scandia, Polka des Mandibules, Lee Port De Salut have officet singers and comics and the latter can even make up death masks while you wait, and one, Porka des Mandibules, has wine spigots on each table.

There are establishments where

bules, has wine spigots on each table.

There are establishments where medieval or Hemingway era somes are sung by performers or ands. Per Caveau Des Oubliettes, Caveau De La Boles, Le Lapin Agile, Belly dancers gyrate at El Djazzir. Add Russo fiddle boites, Ciros. Florence, Novy, Sheherazade, Monsigneur; or Hispano havens for Flamenco as the Guitar, Catalan, Cabane Cubain, Puerto Del Sol. Others still—Greek Bouzcokies at the Dionysos, Magyar 27,537 music at the Tokay and jazz at the Tröis Mailetz, Club Saint Germain, Vieux Colombier, Bidules, Caveau De La Huchette and where the Yanks go and play, the Blue Note, the Mars Club, and the Club Saint-Florentin.

De La Huchette and where has Yanks go and play, the Blue Note, the Mars Club, and the Club Saint-Florentin.

Various discotheques spin rlatters, Etoile, La Licorne, Epi Club, St. Germain, Discotheque, Whiskey A Gogo, others, Inventively decorated caves for food and dance are the Au Franc Pinot and Les Grandes Severines, and windupperies are led by the Petits Paves Oyster Bar, the Spaghetti Club, the Calavados, and Club 43.

The Club De Contrascaipe is run by a Yank, trouper Mel Howard, who has amateur and regular singers on all night for a cheapie at 50c a drink and it has become the international beatnik haunt. Sully D'Autelli his the fine chansonnier comic Jean Rigady but its rapidfire pathy turns are strictly for the French. Then there are audience participation spats like Chez Patachou, Tacada and Renee Bell.

And there are the naviled of cafes and bars which keen Paris truly the City of Light and Night Life. The post-war exist-ntalist tone is gone.)

Prices? The flashier clubs take \$12 for champagne or \$3 for a drink. Average cost is it least \$2 a drink. Cheaper eventures in the smaller jazz and official clubs.

Western Canada Hotel Rules [IN PIONEER ERA]

Trouping has never been the ideal life, but performers travelling western circuits in Canada, when the Canadian prairies were first blossoming, had to put up with some miserable conditions compared with today's accommodations. Check this list of hotel rules from the McLeod, Alberta, hotel in pioneer days:

Boots and spurs must be removed at night before retiring. Every known fluid (water excepted) for sale at the bar. Special rates to gospel grinders and the gambling profession.

Towels changed weekly. Insect powder for sale at the bar.

No kicking regarding the food. Those who do not like the provender will get out or be put out.

Assaults on the cook strictly prohibited.

Quarrelsome or boisterous persons, also those who shoot off, without provocation, guns or other explosive weapons on the premises, and all boarders who get killed, will not be allowed to remain in the house. When guests find themselves or their baggage throur over the fence they may consider that they have received their notice to quit.

Jewelry and other valuables will not be locked in the safe. The house has no safe.

house has no safe.

In case of fire, the guests are requested to escape without delay.

The bar will be open day and night. Day drinks 50c night drinks

\$1. No mixed drinks will be served except in case of a death in the jamily.

Only regularly registered guests will be allowed to sleep on the floor of the barroom.

Guests without baggage must sleep in the vacant lot and board elsewhere until their baggage arrives.

No checks cashed for anybody. Payment must be made in cash, gold or blue chips.

No checks cashed for anybody. Payment must be made in cash, gold or blue chips.

Meals served in own rooms will not be guaranteed in any way. Our waiters are hungry and not above temptation.

To attract attention of waiters or beliboys, shoot a hole through the door panel. Two shots for water, three for a deck of cards. Board—825 per week.

Board and Lodging—\$40 per week with wooden bench to sleep on.

Extrus—towels, soap, candles.

CHICAGO'S WAIL:

Second V. S. City But Not Secondary

Fifty-fifth VARIETY Anniversary

Lake Tahoe Area Emerging As Key Year-Round Resort

as one of the nation's major entertainment centers—and there's a ging Co., the Lincoln Development suggestion it will be on a year- Co. and the Pomeroy Land Co.

a clear parometer of what can be expected.

And the high-priced names booked this summr and on into the winter is proof positive the show big season even now is not limited to one season.

Only hilf a dozen years back

Taire was a name that prompted little interest among saloon entertamers, but a recap of the '60 season shows at least 30 acts booked in the area during any given week between Memorial Day given week between Memorial Day and Labor Day. Granted, many of the acts worked lounges, but he it lounge or big room, it's still employment. And to indicate the states of performers working the lake, there is such as Jack Benny, Fruik Smatra, Dean Martin, Red Skelton, Benny Goodman, Sammy Davis, Jr., Victor Borge, ad infinitum. Skelton, Be Davis, Jr., finitum.

On the north shore of Lake Tailoe, the Cal-Neva Lodge for many years was the only nitery booking top acts. Now it competes with the Nevnda Lodge, the Bal Tablain, and the North Shore Club

Big hypo for the Cal-Neva in the past season was Frank Sinatra's application for big per cent of the club. He was joined by Henry Sanicola, Dean Martin, and Paul D'Amato. Result was such book iras as Sinatra for a week-plus. Schem Davis, Jr. and Dean Martin. Nevada Lodge, remodeling and enlarged, booked such as Roman & Martin, Ruh Wallis, and Pat Harrington in the main theatre-restaurant and employed three groups nightly in the casino lounge, as did the North Shore Club, the Bal Taburin and the Cal-Neva.

On South End Big hypo for the Cal-Neva in the

On South End

On the south end, the big name On the south end, the big name it, gaming and entertainment is Bill Harrah. His one-year-old plusic 750-seater is the show place of the northwest and compares with the best Vegas has to offer. And for the full year he books only the top names, including Jack Benny. Benny Goodman, Liberace and Johnny Mathis, among others. In his casino lounge, separated from the gaming area by a semi-circular 90-stool bar, Harrah books such as the Mary Kaye Trio, Nick Lucus, Al Morgan, Ray Anthony, Lucas, Al Morgan, Ray Anthony,

etc.

Second to Harrah in booking en estainment at the South Shore is Harvey Gross, who about six years ago started a small club operation. The Wagon Wheel, on a location purchased from a church group. He recently announced when to only man. plans to enlarge.

plans to charge.

Gross' effectainment is from a behind-the-bar stage for the present, but new plans call for "something new" in the way of lounge or fitons. Gross uses seven her to groups on a 24-hour basis the tear mound. Also at the south end of the lake is the Tahoe Plaza, a similar clab using three groups durant the summer season.

Permanent population in the lake area mad surpasses the 9,000 mork, and in the near future will move than double. At the south end, less than 15 minutes' drive from the crisinos on the Nevada site, the maltimillion dollar Tahoe Kas development is rapidly tak-

Lake Tahoe. Value Tahoe. Ing shape. With six keys shooting out into the lake, the development opens on Memorial Day and closes will accommodate 296 home sites on Labor Day, is rapidly evolving with lake frontage. Developers are Henry Kaiser's Hawaiian Dred-

suggestion it will be on a year-lead Co. around basis in the not distant future.

Major business and residental developments on the east side of the mile-high lake, with most of it within the Nevada borders, are a clear barometer of what can be

operation.

And with the improved highways leading into the area from all directions, the lake is less than an hour's driving time from Reno, and only a few hours from the San Francisco Bay area. The lake is also serviced by daily flights from the Bay Area to a new airport only seven minutes from the gaming areas at the south end.

Despite the next source witners.

gaming areas at the south end.
Despite the usuft severe winters
in the Taboc area, the major highways are closed for only short
periods because of the elements.
And the rapid population growth
and traffic increase will call for
even closer maintenance patrol of
the lake rads.

the lake roads.
With the millions of dollars in new investment in the Area, Tahoe is assuming new stature—and the entertainment business is keeping

GESTURE TO COLLEGIANS

BMI Prize For Boy Composer And Lyricist

Broadcast Music Inc., music li-Broadcast Music Inc., music li-censing firm, will present a \$1.000 prize to the composer and lyricist of the "be-t" college musical com-edy or revue presented in the U.S. and Canada during the 1960-61 academic year. An additional award of \$500 will be made to the drama or music department, or to the student dramatic club, sponsoring the production.

sponsoring the production.

The entries will be judged by a panel consisting of Morton Da Costa. Robert E. Griffith, Harold S. Prince. Robert Fryer, Lawrence Carr, Lehman Engel, Dore Schary Steven Sondheim, Sheldon Harnick and Jerry Bock.

The demise of the Chez Paree hardly was startling. The booking problem had begun to exert itself a few years ago, which was the beginning of the end. The Palmer House, with its huge Empire Room, had begun to exert itself a few years ago, which was the beginning of the end. The Palmer House, with its huge Empire Room, had begun to ever into the void and has stepped into the void and has stepped into the void and has supposed to the chez Paree hardly was startling. The booking problem had begun to exert itself a few years ago, which was the beginning of the end. The Palmer House, with its huge Empire Room, had begun to exert itself a few years ago, which was the beginning of the end. The Palmer House, with its huge Empire Room, had begun to exert itself a few years ago, which was the beginning of the end. The Palmer House, with its huge Empire Room, had begun to exert itself a few years ago, which was the beginning of the end. The Palmer House, with its huge Empire Room, had begun to exert itself a few years ago, which was the beginning of the end. The Palmer House, with its huge Empire Room, had begun to exert itself a few years ago, which was the beginning of the end. The Palmer House, with its huge Empire Room, had begun to exert itself a few years ago, which was the control of the control

Chicago is a discriminating town.
Shows that click on Broadway
don't necessarily get the same
reception here. Acts that wow 'em
in New York cafes often find Chicago audiences more difficult

Chicago demands, but it doesn't always get, topnotch performers. That's one reason the Chez Paree, once the queen of the nation's cafes, no longer is in existence. Top acts became too difficult to book, and Chicagoans would support nothing less. The "bread-and-butter" cafe performers like Frank Sinatra, Red Skelton, Danny Thomas, Jerry Lewis, Dean Martin, Sammy Davis Jr., Lena Horne, Jimmy Durante, Joe E. Lewis, Louis Prima and Keely Smith, Sophie Tucker, et. al., either had no time because of other commitments (mostly television), or their appearances were too infrequent Chicago demands, but it doesn't appearances were too infrequent to guarantee a flow of big name entertainers

Substitutions



dack customary tariff of 16 to 24c.

Now these second rate spots children in the control of the children in th

adulterated drunks.

But the inner circle of Mexico's top night spots and bars, despite the minimum cover ban, which is making it tough for manazements to contract stellar names, both Mexican and international, are doing a jammed business. The floating tourist population, the diplomatic corps, international conventions, congresses and meetings of one sort or another fill up the super elegant and semi-cle gant spots, and the small number of fringe secondrate joints that still manage to stay in business.

Big Biz

Big Biz

Mexico is enjoying its biggest nightclub boom of the past five years, despite all the official prohibitive restrictions imposed by a bluenose mayor.

years, despite all the official prohibitive restrictions imposed by a bluenose mayor.

Such spots as the Senorial, Terraza Cassino, El Patio, the Afro, which bills itself more than a night club "a state of mind." Versalles, the Villa Fontana bar-restaurant featuring the Magic Violines, and others offer diversified entertainment, exotic food and international floor shows.

Actually it was the Senorial that began importing big names on a major scale and before the cover charge ban dampened their ardor management had put out feelers or had contract negotiations in variousous stages of completion allegedly with Marlene Dietrich. Frank Sinatra and others Other impresarios augled for services of Josephine Baker, Caterina Valente, Louis Armstrong, etc.

Now the trend to international names is marking time while club managements hope for a change of heart by city fathers or figure out a way of circumventing the no-cover edict, Cash cuslomers, as a matter of fact, have shown no marked resistance to paying up to a \$40 dollar cover to see and hear entertainment celebrities in the flesh. And the hiring of a Nat King Cole, Harry James, etc., with stiff fees stipulated by these and all forcien entertainers, virtually forced clubs to seek protection in astronomic cover charges. Actually city fathers stepped in to "protect" clients from abuses, but talks with these well-heeled nitht-club habitues shows a disinclination to be protected.

Still Minor League

Chicago in recent months has been the subject of a number of 'think" a pieces on its role in the entertainment whirl. Se me paint a very bleak picture and leave us for stone of or stone of or stone of or stone of or stone of the film industry by stubbornly holding fast to a 32c boxoff which will be subject to win that goes for a nything a sucker town hands down.

Neither extreme is accurate will the real Chicago please stand up?

Hates a Loser

The real Chicago please stand up?

Hates a Loser

The real Chicago is typical of any red-blooded American city. It loves a winner, hates a loser. The White Sox set a new attendance record of 1,600,000. The Bears play to capacity houses in Wrigley Field every Sunday. The Black Hawks, making a comeback, are luring hockey fans by the thousands back to the Stadium. It's the same on Rush Street, Chicago's gay white way. Winners like Shelley Berman, Mort Sand, Jack E. Leonard and Phyllis 'Killery Diller pack Mister Kelly's; ditto Vic Damone, Buddy Hackett and Frances Paye at the Tradewinds, Chicago is a discriminating town. Shows that click on Broadway don't necessarily ear the same called the contended on the current of the called the contended on the current of the film intostry by stubbornly holding fast to a 32c boxoff the hook easy if tab is under \$100 and it soars up from here to film post a paparently has plenty of coin to fling around judging by nightly capacity business. Customers are left of the hook easy if tab is under \$100 and it soars up from here to subscribe of the cover charges in and the provided that cover charges in and the provided that cover charges in a derine clubs where guides steered grings suckers for commissions up to 50% with lavish praise of the sucker's pocketbook. For when a police measure that protects the sucker's pocketbook. For when a police measure that protects the sucker's pocketbook. For when a police measure that protects the sucker's pocketbook. For when a police measure that protects the sucker's pocketbook. For when a police measure

One of the most striking spirs is the Muratto, atop the Latin American building, towering 42 stories above street level. The Bel-vedere Bar atop the Continental Hilton is another favorite haunt, slightly reminiscent of the Top of the Mark in San Francisco.

Remember?

Do you remember these "ad libs" of the vaude comics? Paste 'em in your gag book. They may come in handy when vaudeville comes back.

'After getting a laugh: "You didn't think I was any good when I first came out?"

"Don't get up, make him climb (To latecomer): "Where have you

(To man or woman who laughs out loud): "Leave the room."
(To a good laugher: "If you're not doing anything tomorrow night come again."

ome again."

Joke spreading: "Take your time folks, let it circulate."

'To latecomer: "You came too late; you missed everything."

(Man with arm on rail of box):
"Take your arm off the rail, you make me thirsty."

'To single man coming in alone's "What's the matter mister, did you have a fight with her?"

(After a little applause); "Good thing you called me back."

"Don't tell her, mister, make her listen. "You're not paying attention, Mrs. Cohen."

"Listen, customers."

"Listen, customers."
(Smells Smoke): "Somebody is shoeing a horse in this theatre."
(Showing ring on finger): "One more payment and this is mine."
"I can hear you whispering to each other, that boy is clever."
"That's a lady back there thinks I'm a horse, she has field glasses on me."
"There's a fellow kissing a girl over there. When he gets through I'll start."
"While they are celling if

"While they are setting the stage they have to have something out here."

(Noise off stage): "That's my salary coming in."

'To orchestra as they come into

The office of Mannie Octavius, personal manager, booker, orgles by appointment, etc. Mannie is on the phone. He speaks:
"Marcellus? This is Mannie. Been trying to reach you for two days, baby. Have I got news for you. I told you I'd do it, and I did. What? Well, hold on to your laurel wreath, sweetheart... you open In three weeks at the Coliseum!!! How about that? And that's not the best part. You're next to closing. How about that? And that's not the best part. You're next to closing. How about that? Oh, come on now, dad, forget about money. Do you know how many acts would give their last Toga to play the Coliseum? Do you know how hard I had to work to set this up? Listen. Will you listen to me, this is Mannie? Would I steer you wrong? You'll break it up there. But we have to work on the act. No. No. You can't do the same act you've been doing. The Coliseum is a hip room. Yeah... Yeah. I know you killed ithem in Gaul. Yeah, I know verringeterix wants you back in the fall. Forget about that territory. That's strictly 'Squaresville.' Listen to me. Gaul you can always play. Forget it. Now about the act. I think you should open with the Greek story. That's great anywhere, and it hasn't been used in the Coliseum. Then I think you should go right into your 'Hannibal' inpression. With the elephant sounds. That'll kill 'em. Really break 'em up. What? I don't know who else will be on the bill but I think they're closing with an animal act called 'The Lions Versus The Christians,' or something. I think the act has played there before and did well. But forget the other acts, will you. Just kill them in your "lute" parts! And Marcellus, baby, does your manager take care of you? I picked up a club date in the mountains this Saturday. Not much loot but you can break in the new stuff. It fits in perfectly. By the way you have to have a girl singer along with

Are U.S. Comics Too Serious?

By SIR FRANK SCULLY

Ever since the death of Will Ray, he has been baffled by most Rogers, after which laughing at things and having a great deal of Congress seemed to be declared off limits, the quality of topical humor seems to have declined. Treating floored him. Those awake across ous statesmen could play their contained floored him. Those awake across the land were too sleepy to resent interest of Roman patrician jazz. Serious statesmen could play their contemporaries for laughs (witness Jonathan Winters, Shelley Bernotter) Congress seemed to be declared on limits, the quality of topical humor seems to have declined. Treating ous statesmen could play their conting did, lose majeste and all that sort of Roman patrician jazz. Serious statesmen could play their contemporaries for laughs (witness Khrushchev turning Adlai Stevenson's worn-shoe routine into a lynghable instrument for heckling in the U. N.) and even straight men were permitted to knock off a few ies the late Ward Bond hung flag at half mast when K, was s guest) without running the of finding all casting agents' s barred to them. But comies such were allowed no similar

Patriotism, which Samuel John-sen declared was the last refuge of a scroundel, had become saus re-proche and anybody who wanted to improve the national act, either, with the gentle hand of humor or by more robust means, was immediately charged with being a home recker bent on reducing his native and to a second class status.

lend to a second class status. Self-appointed gauletiers told the conics if they had to be funny to go back to pratfalls and throwing custard pies but to lay off any cracks about whom Betsy Ross was seen with last night, She was home alone? Sewing? A likely story! None of that, boys. Respect for the patriotic themes, or work out your contract in the salt mines!

Some Exceptions

Some. like the recently sollout Mort Sahl, clung to the sort of waittling humor which had brought them a small measure of subtermenean eminence, but in the big sague comics were coved enough to take Madison Avenue directives so to subject matter. Politiv and subject matter. Politix and digion were out.

cligion were out.

Sid Caesar edged into cerebral iclds of clowning, but in time he cand that egress was an exit for acsar. Bob Hope bopped both ides of the fence and thus made appear as neutrality sitting on and hence harmless. Groucho larx could of course have added the grade in the Will Rogard syndrome but they sat him on a stool and saw to it that no one ipolitical eminence came within meulting distance. insulting distance.

Jack Benny? No. He has always liked too many people and his writers were not looking for a blue sl.p. They saw that this jokes stayed well within the proscribed limits of safe court jesters.

safe court jesters.

The same went for Milton Berle, rry Lewis, Danny Kave, Phil Silrs (though at times he came danrously near knocking over some thly rated brass). Red Skelton, d. Buttons, Joey Bishop, Joeydams, George Gobel and Sam'aenson.

nome and abroad.

Jonathan Winters, Shelley Berman. Bob Newhart and other latter-day Gobels came near to dissecting the flaws in our quadrennial contests between Tweedledum and Tweedledee, but they did better, or at least got fewer kickbacks, when expanding on the foibles of airplane travel and bus drivers.

Of the older comics, the dean of them all, Charlie Chaplin, tried hardest and came out worst at showing what was wrong with the

Military Clubs Better For Talent & Just One Reason: Slot-Machines

Frankfurt.

Situation in the several hundred American military clubs operated for the officers and non-commissioned officers, airmen and just plain GIs in Europe—once pretty sad from the performers' view-point—has improved considerably. And much of the answer contributing to the choicer pay and better clubs is contained in just when the performers was a from the performers of the first two weeks playing there). The girls found some of the first two weeks playing there). The girls found some of the military clubs highly luxuricus, with appointments and plush furnishing worth something like a good salaries, although of course not as high as Stateside. sioned officers, airmen and just plain Gis in Europe—once pretty sad from the performers' view-point—has improved considerably. And much of the answer contributing to the choicer pay and better clubs is contained in just one magic fact—Slot machines.

one magic fact—Slot machines.

The American Air Force clubs in Europe have always permitted the nickel-dime-and-quarter grabbers, but the Army clubs in Europe only okayed the little one-armed bandits about a year ago. In some of the prime locations, the slot machines are coining as much as \$100 per machine per day—and with five machines, a club can be kicking as much as \$500 a day new

So the shabby wages, and shabby treatment, once accorded to enter-tainers overseas are no longer so common, While the USO shows are common, while the USO snows are still paying absolutely minimum wages, the Air Force and Army clubs across the Atlantic can pay good high rates for talent, and are buying prime acts, Karen Anders and Peggy Had-ley, billed as the only duo female

ley, billed as the only duo female comic and singer act in the entertainment business, recently finished a six weeks stint playing at the clubs for the two branches of the service in Germany and France. They were booked (through MCA) all the way from outstanding glamour clubs like the VIP hotel, the Von Steuben, in Wiesbaden, to strictly sticksville.

Fattened Budgets

"Our act was accompanied by everything ranging from an old up-right piano to a 15-piece German band that really swings," Miss Hadley reported. The clubs varied hadley reported. The clubs varied from super plush to pretty primitive—but the treatment, at all except one post, was superb.

"We met one American singer who came to Germany six years ago for a month of club dates—and has been there ever since, working five or six nights a week and making a good living. There is plenty of work, because the clubs have fat budgets now," Miss Anders reported

budgets now," Miss Anders reported.

"There is more money in the non-commissioned officers' clubs than in many private clubs in the States. There is generally just about no place for the fellows to go when they're stationed at some remote post near a little town in Germany or France, so they spend their money at the base clubs—which buy good acts for them," she which buy good acts for then," she

which buy good acts for them, see added.

"At Ramstein Air Base, for instance, there are three movies plus two Chinese and one Italian restaurant, right on the base. And there are about six clubs."

Intensive 'Break-In'

MCA booked the girls on their MCA booked the girls on their European tour to get them away from the States to break in a new act—and they got the kind of in-tense experience, under varying conditions, that they could never have obtained in America. Every night they played at one or two different clubs in different cities, with different stages and varying with different stages and varying types of audience. In addition, they climbed aboard a BBC spectacular and played two weeks at London's Astor Theatre.

(Pay varied considerably. The girls made an appearance on the Jack Paar show in the States and their next club date following that snowing what was wrong with the social and political machinery of tive—but the treatment, at all extent of their next club date following that this ex-crown colony. His defect in this field was that, like Ike, he rarely read a book and had to restort to blind flying when the going of tough.

The girls usually worked two shows a night, 19 to 12 a week) bestort to blind flying when the going in rushed by bus or car to little towns in the sticks like Bad Kreuz-

The girls found some of the military clubs highly luxurious, with appointments and plush furnishings worth something like a quarter of a million dollars—but most of the furnishing was for the audience out front, with inadequate dressing rooms, or none at all.

However, the girls generally dressed at their hotel room or used the custodian offices when neces-

Beats The Latin Quarter

"Some of the military clubs are even more elaborate than the Latin Quarter in New York." Miss Anders, noted. "And many of the military clubs are extremely well run. The Von Steuben in Wiesbaden is the best-operated club we've ever been in—the clubs back home could take tips from it about good management

good management.

"The custodians were very cooperative about letting us fix up
in their offices if there weren't any

operative about letting us fix up in their offices if there weren't any dressing rooms. They helped us fix the stage and arrange the lighting when we needed it."

To the surprise of the girls, who had been told that the GIs overseas were jaded and often highly critical of entertainment, they found them a very hep and appreciative audience.

"Our show atthe Von Steuben ran 45 minutes but the applause stretched it to an hour. The GIs are so hep they got many of the lines before we were even through with them," she added. References to Castro and Khrushchev were the biggest laugh getters— but surprisingly, too, the GIs were slow to laugh or grab the references to some movie stars like Mickey Rooney and to show business mags—but the officers, on the other hand, were hep to all the references.

Those Drunks In Hahn!

Those Drunks In Hahn!

Those Drunks in Hahn!
Only real problem the girls had
in all their club dates wis at an
Air Force base in Hahn, Germany,
There, they were given recommodations at the bachelor officers,
quarters—where they shared the
bathroom with the male efficers.
There were no locks on the doors
of badronne or bathroom and there of bedrooms or bathroom, and they had to shove a gym locker against the door every night to avoid hav-ing some drunk try to push his way

When they complained to When they complained to the non-commissioned officer in charge of the base clubs, he suggested they move to a hotel in the town, 20 miles away. He added that he had no transportation available, however, and did not know how they could get to the base for their shows.

In addition, they found the only troublesome audience at Whin troublesome and increase a Whin

In addition, they found the entry troublesome audience at IL-lin, where a bunch of young airmen "looked like the leatherjacket st." pushed their way up to ringside tables and shouted filthy remaiks at the pair (whose act, incidentally, features as blue metapial).

at the pair (whose act, incidentally, features no blue material).

However, except for Hahn, they found the clubs exceptionally good from every standpoint. One of the problems girl acts often have in the States is with drunks and hecklers, but in Europe, the military generally keeps its audiences under tight control, even at the base clubs.

tary generally keeps its audiences under tight control, even at the base clubs.

For one number, the girls don earmuffs and wool mittens for a song about "Girls from Alaska," and as they warm up they toss the winter equipment out to the audience. At one military club, a slightly tight GI rushed up to retrieve the earmuffs and hand them back to the girls—only time that a soldier got into the act.

Stage door johnnys just don't exist in the military clubs, the girls noted, and the soldiers they did meet were lonesome for heme, wanted to know about the girls' hometowns and asked for pin-up pictures, in a very gentlemanly

pictures, in a very gentlemanly way.

way.

They found the audience hep and appreciative and begging for Stateside entertainment of good and thoroughly recommend that U.S. acts consider playing the military dates overseas when they can arrange booking through a good and upon two can establish adequate rates. The money's there, and the audience is waiting.

On 'Stepping Into' The Part—

By BARNEY GERARD

Show business is no exception to the rule that history repeats.

When I read nowadays the various she anigans of performers to rewrite their contracts, or get out of a part or a commitment my memory goes back to my "Follies of the Day," when burlesque flour
table 1 read nowadays the various she anigans of performers to restrict their contracts, or get out of a part or a commitment my memory goes back to my "Follies of the Day," when burlesque flour
table 1 read nowadays the various show a burlet of the rule that history repeats. Which make me glad you're here."

swoon to recall troupers) under glad you're here."

In a mazement I asked what was up. It seems that, in Ashland, where waldron had a summer home, his caretaker, a middle aged man had been rehearsing a bunch of local men and women in a five the rule of the rule ory goes back to my "Follies of the Day," when burlesque flour-ished in the land. One actor then trying to pry a salary raise out of me, despite a five-year contract, which did not so provide, was Billy McIntyre son of James McIntyre (McIntyre & Heath).

His tactic was not to show up for the opening matinee at Miner's in the Bronx. The house was packed when I appeared, escorting my wife, Gertrude Hayes, who was the female star. We had come in from Lakewood, N. J., where was resting and certainly not expecting to perform opposite the other comic, Sam (Schlepperman) Hearn. Although I was the author of the show's book I did not know all the lines by any means and the occasion was taxing. But as it happened it made little difference that this comic took a powder. Having a big following in the

Introducing Mr. Waldron

While spending a short rest period in Maine at my cottage one fall, I went to Boston where the "Follies" were to play. I always, liked to look a show over and brush it up before it went into the Columbia, New York (now the DeMille) the following week. The Juffeathe in Boston was Waldron's Casino of which the management was very stern. Charles H. Waldron the owner was also a director on the Columbia Circuit and Lawrence De Cane, the house manager, watched all shows very carefully to see that there was nothing objectionable. They never had to that this comic took a powder.
Having a big following in the Bronx, I made a speech each show to tell all my friends I was acting and we broke the house record.

I suppose almost any oldtimer could recall like instances. Another in my own recollection was like walking into an ice palace, in Washington when a utility man was the cordiality. So imagine my sure want to polish it up and be sure Levenson.

Fred Allen had the skill and the stature to have transcended these tature to have transcended these lating to have transcended these tature to have transcended these lating to could feel the lack of warmth and cordiality. So imagine my surprise when on this particular Moneral warm to polish it up and be surprise when on this particular Moneral warm to polish it up and be surprise when on this particular Moneral warm to polish it up and be surprise when on this particular Moneral warm to polish it up and be surprise when on this particular Moneral warm to polish it up and be surprise when on this particular Moneral warm to polish it up and be surprise when on this particular Moneral warm to polish it up and be surprise when on this particular Moneral warm to polish it up and be surprise when on this particular Moneral warm to polish it up and be surprise when on this particular Moneral warm to polish it up and be surprise when on this particular Moneral warm to polish it up and be surprise when on this particular Moneral warm to polish it up and be surprise when on this particular Moneral warm to polish it up and be surprise when on this particular Moneral warm to polish it up and be surprise when on this particular Moneral warm to polish it up and be surprise when on this particular Moneral warm to polish it up and be surprise when on this particular Moneral warm to polish it up and be

of local men and women in a five lact melodrama to be presented for the Grange. For three months they had been sitting around on the stage of the hall where the show was to be played. When Waldron came to Ashland the town was vociferous in its acclaim of him as community-spirited. Waldron decided to really do something to help the cause and he had a 24-sheet stand painted reading.—"The Greatest Show Ever Seen in Ashland" mentioned the title, which land" mentioned the title, which escapes me) and credited his caretaker, the name in big letters, as the director and producer

A Civic Hero!

This action aroused even greater enthusiasm in the town and everyone was talking about it and congratulating the caretaker. When he saw the 24-sheet and his name emblazoned in big type he began to realize this must be a bigger undertaking than he thought it was. He got scared, went out and got drunk, then disappeared. The townspeople began besieging Waldron to find his man and any everybody including Waldron was pan-

n you! This is the story Waldron greetomail only man who can help me." I
t was said "Charley I can't do anything.
alace. I came on to see my "Follies" beformed in the columbia. I
y surwant to polish it up and be sure

HAVE NO GUN, SO TRAVELED

- By RICHARD JOSEPH

Guys ask us how we happened flair for fiction that later were to make the move from being a reorter to the travel writing dodge, and all we can say is that dubhood to make the move from being a reporter to the travel writing dodge, and all we can say is that dubhood on Centre Market Place a quartercentury ago was the best imagin-able training for travel. Covering police for the old N.Y. Evening Journal in those days, you either were tough or you learned how to move. We picked up the travel knack quickly.

The Journal's night police headquarters contingent of that era was made up of the famed Gun Squad: Johnny Weisberger, the late Syd Livingston, and Tommy Weber, and together they carried more hardware than George Patton had with ins Third Army when it blasned through Germany.

slasned through Germany.

Poor Syd is dead, and Tommy
Weber became a photographer,
which is almost as bad. Johnny
Wetsbener is still minding the
store across from Police Headquarters but whether the years
have so mellowed him that he
makes 't rounds unroscoed we're
not prepared to say. not prepared to say.

not prepared to say.

Anyhow, we then were the Journal's only unarmed night police reporter, and as such our status was something like that of a male WAC. An I yet, during our hitch of more than three years with the Journal Night Bombardment Squadron, we heard a gun fired in anger only once.

A Pol'sh janitor up in Yorkville had hit the Irish Sweeps and blown his top, and was giving reporters a hard time. It was close to 3.30 in the morning when Syd Livingston moved in on the janitor's cellar fortiess.

fortress
"You wait here." Livingston ordered, fightening his shoulderholster. This wasn't easy for Syd
to do, as he had managed to pack
close to 300 pounds around his
five-foot-six frame.

Syd descended into the cellar depths, while we waited on the street a few doors away.

street a few doors away.

Next thing we heard were shots, screams and curses. The curses came from the janitor, chasing Syd and swinging a shovel around his head. Livingston, looking for all the world like a small tank but myting 10 times faster, was shooting his pistol into the air and screaming, "Police! Murder! Call the cops."

We were just out of sabout and

We were just out of school and weighed maybe 145 pounds, but Svd was five blocks ahead of us when we finally managed to lose the janitor.

Weegee and Syd Boehm

Weegee and Syd Boehm

After all these years, we still see that jainter on bad nights, but what gives us worse dreams, now that we're working for Esquire, is our memories of Weegee, the photographer, who developed, printed, reloaded and lived in one tiny room on Centre Market Place. Weegee solved his own personal fashion problem in the same simple way.

pie way.

He had one suit, which he wore
day and night, rain or shine, in
and out of hed, in sickness or in
health, until it fell apart. Then he
bought another suit.

Dought another suit.

An infrequent visitor to our happy little slum was a Journal reporter by the name of Syd Brehm. He has long since moved on to prosperity as a film writer, but at that time he filled in occasionally for Gun Squad members on vacation and nights off.

One night works in our withhead.

One night, early in our cubbood, he looked over our shoulder as we were struggling with out expense account.

"What the hell do you think you're doing?" he yelled.

"Why, we're making out our expense account," we said mildly, "Bandit" be shouted always the nam for the delicate turn of phases, "stealer of milk from the more as of our babies! Do you know worth wear banding in something wait your handing in something like that will do to the rest of us? Got the hell away from that type-writer and let me show you what an expense account looks like!"

Shaving us aside, he hammered away at the typewriter, demonstrat-ing the creative ability and the

count."

Carefully we retyped Boehm's masterpiece, signed our name to it, and handed it in.

Two days later we got a call from the office. Mr. Spiro wanted to see us. One of the last of the red-hot mamas among city editors, the late Amster Spiro was the only man we ever knew who could speak, smoke a cigar, and sneer at the same time. the same time.

He did all three as he whipped

our expense account across desk at us.

esk at us. "Who the hell do you think you re," he snarled, "Syd Boehm?"

First Femme President?

By ART MOGER

beautiful a woman as you'd ever want to see.

"Well, what are you doing in Boston?" I asked her.

"To tell you the truth, I don't know myself. I'm under suspension from Warner Bros. because I refused to talk to a horse. My agent asked me to come here to make a guest appearance at the annual Jefferson-Jackson Day Dinner at the Hotel Statler Saturday night. He didn't tell me what the committee wanted me to do," said the junoesque silver-blonde.

At that moment, as though it were prearranged, three stalwart Democrats came into Miss Smith's suite

"We have you on the program to sing 'The Star Spangled Ban-ner', then you sing again after the first speaker, then you'll sing—" began one of the politicians.

"Wait a minute, gentlemen," said the actress. "I left my singing voice and red wig in Hollywood after I completed 'St. Louls Woman'. I don't sing at all." she informed all three committeemen.

informed all three committeemen. They looked at one another in awe. They gasped in horror to think that they had made a \$2,000 commitment to bring a great singing movie star to their greatest annual political event, only to find that her "voice" had been dubbed.

A Real Fan

When I was eight years old and my brother, Dave, was 10, we used to hike from Lewis Street to Tony Pastor's, about a two-and-a-half-mile walk, to a two-and-a-half-mile walk, to try to induce somebody on line to act as our guardian. Anyone under 16 in those days couldn't get into Pastor's without a guardian.

guardian.

On one of these trips we saw a blackface team called Herbert & Willing. We regarded this team as the funniest act that we had seen up to that time, and we were looking forward to them playing a return engagement. About six months later, we read the good news that Herbert & Willing were coming back to Pastor's, and we could hardly wait to see them. Up we walked to the theatre and tried to induce one of the people on line to act as of the people on line to act as our guardian. All refused, and my brother and I cried all the way home.

Last year I read that Willing of Herbert & Willing passed away in Tennessee. If at any time I knew that either one of

Boston.

It all started out as a gag—
"They're all asking me what I come back and we'll have the am doing in Boston," said lovely whole thing straightened out for Alexis Smith, film star and as you," I bluffed.

exuberance.
"Here's all you have to do." as
I told her my suggested speech.
When the time came, the cameolike Alexis Smith was introduced
to 1:500 hale and hearty Demo-

"B-b-but what will you do?" they asked in unison.
"Don't be panicky." I replied.
I didn't worry about their iliplaced \$2,000 bet, but I knew the Hollywood star wouldn't disaphad run for office—and had won?



DENISE DARCEL Direction: WILLIAM MORRIS AGENCY

On Stepping Into The Part

actor to jump in and teach the actors how to get on their feet and show them how to come on and off the stage. They've been sitting and said joyfully: around a table three months reading the script and I want you to show them what to do. No agency could get anyone to do the job as the show opens tomorrow night."

the show opens tomorrow night."
"Tomorrow night Charley why I couldn't do anything like that—I never messed around with amatours and couldn't do it."
"You've got to do it," said Charley, "and oh yes you've also got to play the leading male part in the show—he's a heavy."

Rice Ducks Out

I insisted that I couldn't do it, but I called in the manager of my show, Sam Rice, whose two sons today are George Hanlon and Jimmy Hanlon, both successful writslow, Sam Rice, whose two sons today are George Hanlon and Jimmy Hanlon, both successful writters and actors in motion pictures. Sam used to produce four and five slows a year for Butler, Jacobs, Lowrey and Monyhan on the Western Wheel and he also played the principal comedy part. I figured Sam should be able to do the job and I'll look after the "Follies" at the Casino. I called Sam in and he said he couldn't do it and couldn't be persuaded to do it. Waldron held on to me and made me promise to go out to Ashland and to listen to the actors for Bob Hope, Fred Allen, Groucho Marx and others, I knew that successful scripts need a good beginning and a close. You can always fill in the "middle" with something.

Harry Von Zell once told me, "When you are in a jam you think fast!" We certainly were in a jam. Suddenly, out of nowhere came an inspiration.

"I have it." I shouted in glee, as Alexis stared at me in my sudden exuberance.

"Here's all you have to do," as I told her my suggested speech. When the time came, the cameolike Alexis Smith was introduced to those Samuel.

'Any Port In A Storm'

When the time came, the cameo-like Alexis Smith was introduced to 1:500 hale and hearty Democrats. She began:

"I know of no better place than I should be than with all you fellow Democrats at this wonderful, annual Jefferson-Jackson Day Dinner. After all, my real name is 'AL' Smith."

The entire hall shook with applause. She was given a standing ovation. When she had stopped talking, Senator Paul Douglas of Illinois, Congressman John W. McCormack, Governor Paul A. Dever of Massachusetts, and Secretary of Labor Maurice Tobin pleaded with Miss Smith to serlously consider running for Congressman against Helen gan Douglas.

(Miss Douglas was defeated by Richard M. Nixon. What would have happened If Mayer Smith to serlously consider running for Congresswoman against Helen gan Douglas.

(Miss Douglas was defeated by Richard M. Nixon. What would have happened If M. Alayls Smith to serlously the control of the curtain to go up.

on my nerves.

Time for the curtain to go up, I showed Rice where to stand in the first entrance and to throw me the lines. I didn't know one word in those five acts. However, I knew the opening line as that was indelibly impressed on my mind from the first reading of the script—here it is: "Any port in a storm."

What followed I didn't know. It

—here it is: "Any port in a storm."
What followed I didn't know. It seems that I was one of the first to come on after one young fellow who did a blackface porter came on said something and walked off. I strutted in a la Corse Payton and said "Hah! Any port in a storm!" It was either terrible or looked so hammy that Sam Rice started to laugh, and didn't throw me a line so I began to laugh sarted to fall the following and rattled off a lot of gibberish that Rice went into convulsions dropped the script on the floor and I was left on my own.

I can hardly explain what a feel-

I can hardly explain what a feeling of emptiness took possession of my mind and how utterly help-less I was, but I wasn't lost for words. I kept ad-libbing and no ne, not even the Waldron family, got on to me.

got on to me.

But the next problem was to throw a cue to the other actors, this I overcame by pacing the ice south Texas, and southwestern stage and walking from one exit to the other would whisper to the waiting actor or actress to come in and then whispered "get off" and this went on for five acts. Not one person suspected. God was area from the company's Dallas sure with me and must have office.

and said joyfully:

"You saved the show Barney, it was great." I said "you're kidding." But he wasn't. Those of the audience who came backstage thanked me profusely. I went back to Boston that night and instead of seeing my own show returned to Maine on the verge of a nervous breakdown. It took me three weeks to recuperate. For three weeks to recuperate. For three weeks all that went through my mind was:

"Any port in a storm."

Chicago's Wail

Continued from page 240=

and Joey Bishop to name a few. Even the swank Camellia House of the Drake, heretofore the home of the chanteuse, has branched out. Myron Cohen, long a Chez favorite, became the first comedian to appear in the Camellia House. The unique booking was the talk of the town, but it paid off handsomely. The passing of the Chez Parce marked the end of an era in Chicago. But it also indicated the intime spas had come of age. The big spender of the big night club age is no longer with us, due largely to taxes. The Younger Set, which likes its entertainment young and fresh and intimate, has taken over. And they revel in such clubs as the Tradewinds and Mister Keliy's, where the performer is practically a member of the audience.

Here, too, Chicagoans are exacting in their taste. They like comedians better than singers. And they are generally attracted by

dians better than singers. And they are generally attracted by performers who've made it big on relevision or records. Mort Sahl, Shelley Berman and Bob Newhart are prime examples.

Wants To Laugh

Wants To Laugh
Chicago in one regard isn't much
different from other cities. It
loves to laugh, even at itself. That's
one reason "Medium Rare," the
revue at the Happy Medium, is
such a click. It also explains the
success of Second City. Both the
Happy Medium and Second City
are new trends in entertainment.
They are cabaret-theatres, presenting highly-specialized revues to
patrons who like to sip a drink or
two during the preformance. They patrons who like to sip a gruin of two during the preformance. They differ in that the Happy Medium is housed in a newly constructed building on Rush Street and is, as the rate grow "bulsh and posh." the ads say, "plush and posh." Second City, on the other hand, is

Second City on the other hand, is more beatnik.

The theatre in Chicago still is a lively corpse. Certainly far from dead. What all Chicago, especially the crities, abhor is a second-rate company. Anybody connected with theatre knows Chicago gets only what New York sends us. But we do object strenuously to a road company that is helow par. We do object strenuously to a road company that is below par. We support a cabaret-theatre called Second City, but we resent New York producers thinking of us as second rate. And that goes for the big names of Broadway who, for one reason or another, refuse to hit the road.

But Not Mediocre

Chicago has always been a jazz town and 1960 was in keeping with our finest traditions. The London House, operated by the Marienthal House, operated by the Marienthal Brothers (Oscar and George), who also own and operate Mr. Kelly's and the Happy Medium; Cafe Continental, the Cloister, Sutherland Lounge and the new Birdhouse all feature top names in this field. And for Dixieland jazz, there's Jazz, Ltd., whose success is best indicated by its swank new home. Chicago may be the Second City. But it's not second class. It demands, and will support, the best. The best simply doesn't come around often enough.

Dot's Houston Office

Duffy & Sweeney's Exit Line

This is one of the countless yarns about those two unpredictable, unreliable, riotous madcaps, Duffy & Sweeney: More than often they staggered on stage fortified by a fifth of gin and a drop of vermouth. Theatre managers gambled with their shenanigans and sobriety only because, tanked up, they could stop a show colder than most sober comics.

One such manager managed a theatre in Allentown, Pa. It was the first day of Passover and he was home conducting the first seder. His son was in the midst of asking the "four questions" when an usher called and said the Lunatic Bakers were already into their tumbling kaleidoscopic finish and no signs of Duffy & Sweeney who followed them. The manager tok off his skull-cap and made a hasty exit through the front door that was already open for the entrance of the prophet Elijah. He went into the hotel that was next to the theatre and knocked on their door.

He hysterically shouted: "Boys, you're on!"
From the inside of the room came the thick voice of Sweeney: "How are we doing?"
There was no interruption during the second seder. Duffy & Sweeney were replaced by Long Tack Sam.

CHI NITERY SCENE

____ By JACK PITMAN ____

Squeeze an airfilled balloon and it changes shape, but its content remains constant. That fairly well characterizes the saloon situation here over the past year.

viewed at year's closeout, the nitery scene shapes as one of the healthier show business sectors in Chicago. And if anything, in terms of the collective picture, things are rosier at this point than they were two or three years back.

where at this point than they were two or three years back.

There have been mortalities, true enough — most notably the Chez Paree, which after 28 years as kingpin of the midwest nitery network finally found the economics too exasperating. Other bonifaces had their troubles, too. Frank Holzfeind, who probably did more for jazz locally during the 59s than any other figure, tossed in the Blue Note towel. And hardly had it opened than Danny Miller's Chesterfield Club gave up on a show policy, cut back on outlay and changed the room's name. Still lesser spots came and went, or, if they stayed, often were forced to revamp like mad to stave off the padlock.

Point is, while there were foldes, there exists were forced.

off the padlock.

Point is, while there were foldos, there also were plenty of new starts — or so it seems glancing back over the annum. Certainly, all this activity accents the perils for bonitaces and would-be's, at least in this town. But then, show biz has a longtime affinity for long odds.

Numerous Exceptions

If instability continued to be the rule, there nevertheless were numerous stabilizing exceptions. The hotel supper clubs aside, rooms like Mister Kelly's London House, the Blue Angel (with callypso and variations on same), and certain of the outlying emporia have maintained a pretty steady flow of blue ink. In addition, several new situations helped to rudder the industry, chiefly the Second City and Happy Medium cabaret-theatres. The former, in fact, has prospered so well since it shot off the launching pad over a year ago that management is prepping to invade the New York westside with a sister operation.

Still another gladsome event If instability continued to be the le, there nevertheless were

westside with a sister operation.;

Still another gladsome event to the trade in the year past was the Trade Winds bow, filling the gap left by the defunct Black Orchid. Biz at the TW has been at least respectable in the nine months since inception, and at least a couple engagements, in fact, have been blockbusters.

Further as to the two learners to the trade operation.

gap left by the defunct Black Orchid. Biz at the TW has been at least respectable in the nine months since inception, and at least a couple engagements, in fact, have been blockbusters.

Further as to the twelvemonth ending, several of the nouveau "Beat" spots of 1960 vintage contributed to the general prosperity. When biz in the conventional earles seemed to be tapering, the blossoming offbeateries helped offset the downbeat by pulling the cirious carriage clientele. The influx, naturally, meant a spillover of collar-and-tie characters into the regulation bistros.

L'pper Strata

To the upper strata of the nitery industry here, including the mayor percentaries, the demise of the Chez has fastened a good deal of interest on the scramble for the best pickin's from the late lamented's roster (one one of the trust and the result. If any spot is finding the best fortune out of the Chez disaster, it's the Palmer House Empire Room. The plushery had long before tapped certain stellar Chez names, Sophie Tucker

Jellinek's 'Callas'

C'Callas' by George Jellinek (Ziff-Davis; \$5', records the life and career of the tempestuous prima donna, born in New York in 1923 as Maria Kalogeropoulos, end career of the tempestuous prima donna, born in New York in 1923 as Maria Kalogeropoulos, end career of the tempestuous prima donna born in New York in 1923 as Maria Kalogeropoulos, end career of the tempestuous prima donna born in New York in 1923 as Maria Kalogeropoulos, end career of the tempestuous prima donna born in New York in 1923 as Maria Kalogeropoulos, end career of the tempestuous prima donna born in New York in 1923 as Maria Kalogeropoulos, end career of the tempestuous prima donna born in New York and career of the tempestuous prima donna born in New York and career of the tempestuous prima donna born in New York and career of the tempestuous prima donna career of the tempestuous prima donna career of the tempestuous prima donna doracero in 1923 as Maria Kalogeropoulos, end career of the tempestuous prima donna career of

among them; and it since has moved to cement its now dominant status with such bookings as Joey Bishop and Joe E. Lewis. House booker Merriel Abbott is in a sense charting alien terrain by snapping up these comics, for example, but the Myron Cohen socko stand at the Camelia House tail in what we a revolution.

socko stand at the Camelia House last fall, in what was a revolutionary maneuver, should help allay much of the fear on that score. What happens to the Chi night-clubs over the '61 course of 365 is as problematical and iffy as ever, certainly depending in some measure on the 50-state economy, the upcoming tele fare, how hotsy the two baseball clubs here perform, etc. Something will depend, too, on what's up on the marquees, but—save for the wartime booms, perhaps — isn't that always the case?

Pueblo Indian Preserves **Authentic Redman Chants** On Tom-Tom Label LPs

Albuquerque,.

It probably won't start any trend in the music biz, but a new longplay album is now being distributed out of Albuquerque. The thing is "Indian Chants," reproductions of popular songs of southwestern Indians, dreamed up and marketed

dians, dreamed up and marketed by Manuel Archuleta, a Pueblo Indian now working in the U.S. Indian Service office here.

Archuleta, who has recorded the songs himself on his own Tom-Tom label, said he's been working on the project for more than 20 years. "I have always felt that the old customs—and the old culture—is slowly being lost. The new generations growing up are losing their identities in the new society and with them many of the great traditions of Indian culture," he commented.

Archuleta, who did not attempt

Archuleta, who did not attempt to reproduce sacred or religious songs of the redmen, convinced. Indians from a number of tribes in the southwest to come to Albu-querque and record.

Jellinek's 'Callas'

Home Is Where—

group divides its time between The Sands here and various clubs in Palm Springs, is a Vegan. Also Michael Kent, who has a strolling violin group at the Desert Inn, and Morrey King, whose fiddlers stroll

Variety Acts Finding 'New Frontiers' South-of-Border & In Supermarkets

Show biz has been probing for ing succession of other hotels and new frontiers long before Presi-clubs in Puerto Rico which provide dent-elect John Kennedy made the This Island had to be developed.

Morrey King, whose fiddlers stroll the Sands lounge.

Impresarios Also

Jackie & Roy (Cain and Kral), the hubby-wife exponents of progressive jazz vocals, have settled here, and transplanted maestros who now have regular house bands here include Louis Basil, Al Jahns, Jack Catheart, Eddie O'Neal, Carlion Hayes, Dick Rice, George Red. man, Antonio Morell, Bill Reddie, Na. Franklynne and Ray Sinatra.

Nacio Herb Brown, famed unestrostic, and the sheen a Vegan for many seasons with Ted Lewis, and the sheen a Vegan for many seasons with Ted Lewis, bought a home here. Another resident is Paul White, who trouged for in Mey York as Harold Ministry and ready-made units do the more in that capacity at the Dunes. Bills Snyder, former nitery owner who's appeared in films and on tv, is the film in New York as Harold Ministry and ready-made units do the more in that capacity at the Dunes. Bills Snyder, former nitery owner who's appeared in films and on tv, is the film of lick has the Dunes. The late Lord Dick Buckley made his perisher on the control of the Carlibbean. Just four every way in order to create a farmer of the carbean developing. The Government of the carbean developing the covery way in order to create a farmer was a resident, he owns quite a bit of property here.

Songstress Peggy Dietrick lives in the case of the Carlibbean units four the management at Room and American heading the perisher of the Carlibbean units four every way in order to create a farmer was a resident, he owns quite a bit of property here.

Songstress Peggy Dietrick lives in the perisher of the carbon of the Neisens. The property here.

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Songstress Peggy Dietrick lives in the property of the property here.

Songstress Peggy Dietrick lives in the perished propert

frontiers of the variety field create new markets.

However, new countries are not the only new frontiers on the horizons of show business. Within recent years, show business discovered introspection. At first, there were the "sick" jokes and later "sick" comedians. But it served the function of creating a new frontier in humor. Others probed the "way out" fields. In both cases, commercial properties have come about. Although acts in these categories are not the prime favorites of many, they have brought new audiences into niteries. There is little doubt that they have entired younger patrons into cafes. The irreverence of politically conscious Mort Sahl, the way out comedic interpretations of Bob Newhart and the serio-comic monology of Shelley Berman are only some of the new products that have come about by the introspective researching in the laugh department. Even a sick-nik like Lenny Bruce is providing hot gates around the land. He was one of the few draws to hold up during the recent crippling snow-storm.

ards are to be maintained.

Today there are other new fields to conquer in show biz. They are small and unimpressive to start with, but many feel that the potential is great. The battle for the consumer dollar, it's said, will provide a new employment outlet. It will be supermarkets and department stores vs. discount iouses and shopping centres. Each leav already started using entertainment personalities to bring customers into their stores. Industrial slavs have been another new front er which provides beaucoup employment.

which powers ment.

There will be new front e. in the entertainment industry as long as there are shownen with view and imagination. Without the sand in a long and in a and imagination. Without probes into new styles and that outlets, it's likely that variety would have disappeared long are.

Joys of Suburbia

Random House has a copy in its powderroom.

Excitedly we rushed out and ordered the Sunday Times. Times, as you know, is the biggest paper in the world. You just don't pick it up; you have it delivered by Railway Express.

When the Times arrived, we

When the Times arrived, we pushed all the furniture out in the hall to make room, dived for the realestate section and found this ad: "Now! Own the dream house of a lifetime—LIVE in Malaria Acres—just 40 short minutes from the big city."

This was it!

We hopped into the car—I should add that my wife and I eat nothing but carrots and we hop a lot. In no time, we were looking at our dream house—that advertisement was right. It is 40 minutes from New York—by television!

Before showing us around, the

A few weeks ago my wife and dig Cape Cod style, there's the I were sitting in the kitchen of "Cape Codder" for \$38,000—made our Central Park apartment watchour Central Park apartment Park apartm all know green lumber won't le burn! Low water bills after every rain, you have a private reservoir in your basement! Completely rain, you have a private reservoir in your basement! Completely rain, you have a private reservoir in your basement! Completely rain, you have a private reservoir in your basement! Completely way of getting the collene trade, a landscaped (each house is surrounded by beautiful Venus Fly landscaped (each house is surrounded by beautiful Venus Fly landscaped (each house is surrounded by beautiful Venus Fly landscaped (each house is surrounded by beautiful Venus Fly landscaped (each house is surrounded by beautiful Venus Fly landscaped (each house is surrounded by the feed them? It is equipped with a combination gard bage and mother-in-law disposal unit (evidently you can burn them up together.! Malaria Acres has no transportation problem—it's near all the main side roads—and express competent in the main side roads—and express competent in the expression of the expression of the economic picture, by population shifts, ever-changing to do under the population shifts, ever-changing to do under the population shifts, ever-changing attempts to the training to the provided if the business is to hard on the provided if the business is to have a season as the radiation count at a big shopping centre would open just as soon as the radiation count dropped.

We looked at Malaria Acres during the December snowstorm and while we were waiting for a Red

Three y ars later:

at our dream house—that advering to come slowly utes from New York—by television!

Sups and downs vision!

Before showing us around, the realestate agent, a friendly Eichmann type, gave a warm squeeze ast favory Jellinek to my wallet. Smilling, he kicked as favory Jellinek to my wallet. Smilling, he kicked as favory Jellinek to my wallet. Smilling, he kicked as favory Jellinek to my wallet. Smilling, he kicked and asked him to have a 15-year attempt to assess the tour.

What bargains!

If you like one-story living, he had a pleasant trip back with one other passenger—a half frozen cattle and your own sheriff. If you Bennett Cerf.

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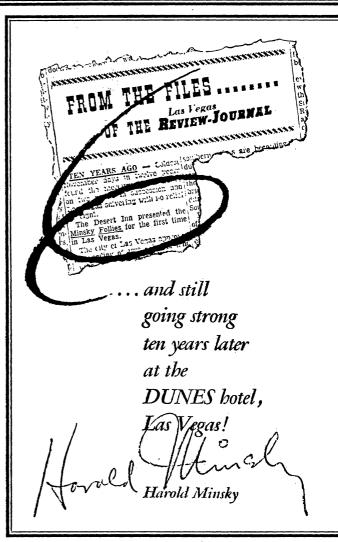
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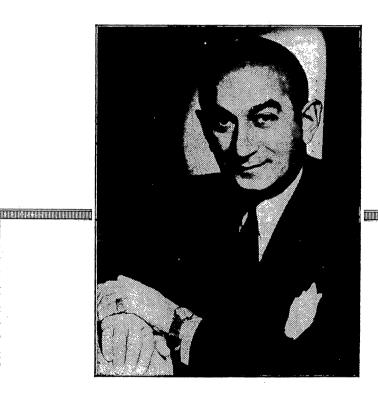
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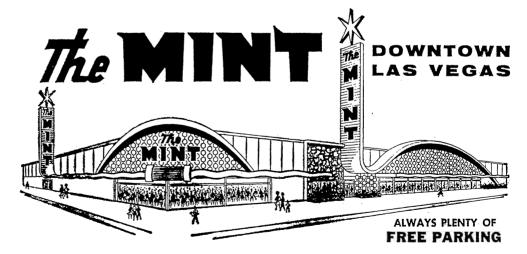
Sam Lesner CHICAGO DAILY NEWS

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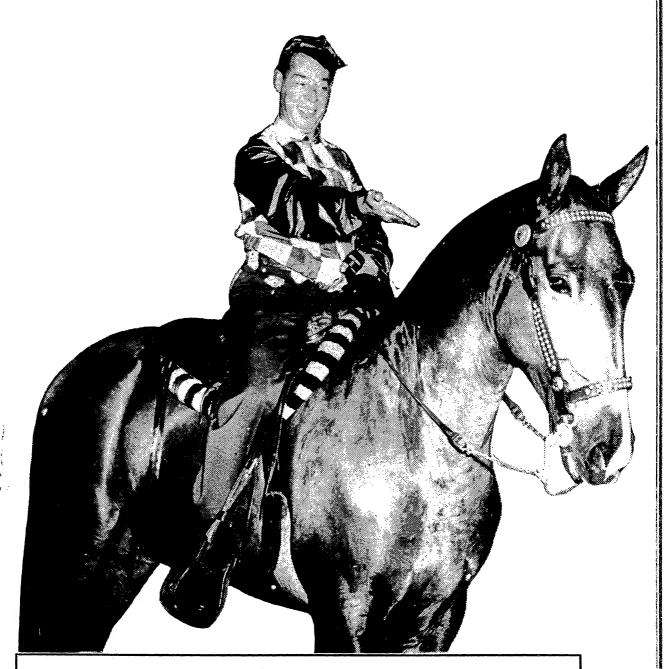


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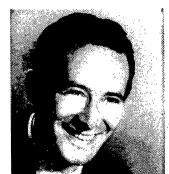
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- 4 Weeks, June 15 Holiday Hotel, Reno, Nev.
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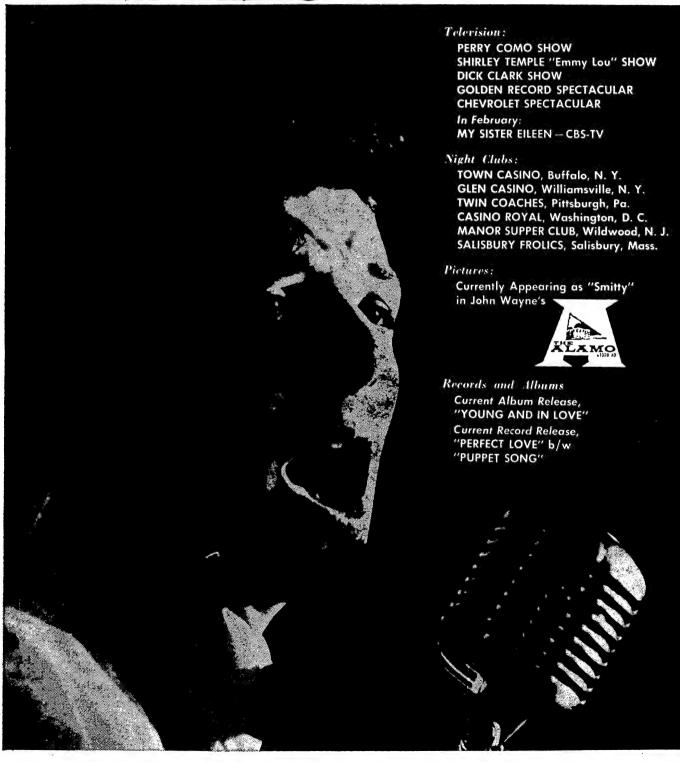
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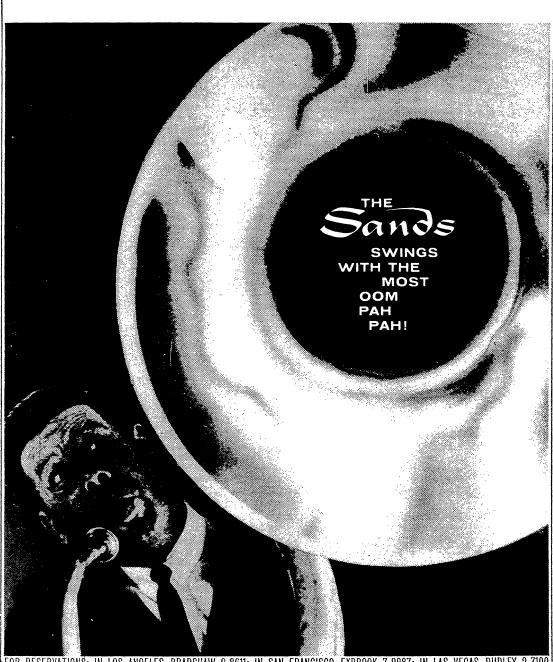
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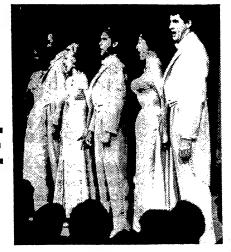
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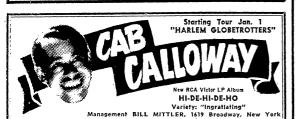
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Soho's Shoddy Stripperies

one-room dives. Duck away from ostriches in their refusal to take a trating one of these joints is as crazy as anyone taking a midnight stroll in Central Park. From a belt! You'll find a dingy cellar cials before using. It's a buck-ashot for near-beer and more for phoney Scotch or gin. What's left in your billroll after one of these unsavory brief encounters would be given the horse-laugh if you tossed it to Skid Row's least choosey panhandler.

But 1961 should see a body blow who have been driven off the London streets. They wait like predatory vultures for well-lined, wellloaded suckers and they are a

passed an emergency law restrictsuccessive governments have be- and do the job reasonably well. haved like bluenosed, myopic Nobody's going to regard as Tem-

these as you would from bubonic peek at changed circumstances. plague. The casual visitor pene- But now the Home Secretary, R. A. Butler, has announced proposals for new drinking laws. If they go through, the thirsty visitor and his putting over a "produced" show. doorway a babe will ogle you and, equally thirsty host will find some if you walk in, tasten your seat- welcome, if not extensive changes, such as being able to drink in with trowsy girls who could well saloons for longer hours and being be employed for ty soap commer-able to linger over supper tippling for an extra half hour, including that arid period just after midnight on Saturday.

But an urgent part of the new plan will be towards cleaning up and opened Raymond's Revuebar. undesirable strip and drinking dens, by regulating the sale of alcohol, making it more difficult for mushroom clubs to spring up for such clip-sinks which are the overnight. What this particular hangouts of crooks, hoods, con-Butler wants is the abolition of all men, layabouts and the vice dolls the sleazy little dens and, in fairness, the properly regulated membership clubs share his views.

leer-palaces vary from the Soho-so blight. But war is being declared, to the terrible with mode In World War I the government lomes who are more salami. to the terrible with modern Sa-

But there are others which set ing drinking hours. Since then out to cater for an apparent need

in a hassle with a tassle; a girl wrestling with a boa-constrictor; Peaches, Queen of the Shakes, and other offbeat terpers, but the girls do look as if they are on regular nodding terms with a shower; the dresses, such as they are, are not tatty and there is some attempt at

Paul Raymond's Class Spot

Stripping virtually began with the Irving Theatre, off Leicester Square. But then a young man named Paul Raymond, who had been running touring strip vaudeville shows with such titillating titles as "Strip, Strip Hooray," "My Bare Lady," and so on, moved in

This is certainly one of the best in the TorSoho belt, with a cast of 40, three shows a day changed every 13 weeks and properly proevery 13 weeks and properly produced. Running costs are a weekly \$8,400 and this bistro, which is representative of several others, In the latter you, officially, need has bought Raymond an expensive 48 hours before application for house in the suburbs, a Continental-Bentley and the trimmings an legally buy drinks. It is the all from stripping. There's gold in them thrills. These better class literatre clubs take their vocation know the boss or the desk clerk. What are the others like? The nental-Bentley and the trimmings priously and they've formed their own vigilance committee, headed by a padre, to censor the shows of all ship clubs.

So the flesh-and-blood strip peries have lost their kick for you? peries have lost their kick for you?
Well, there's competition in the
cinema! Kenneth Rive of Gala, is
operating a click series of club
cinemas, with films that haven't
got a certificate or don't rate a
circuit release. A new entry is
Tony Tenser's Soho Compton Cinena, a well-appointed house which also specializes in films that have lost out on the Censor's nod. And at the Georgian Club, in ritzy St. James', "Slim" Catton amuses his members with regular nude-and-stripper pix, which are pretty in-nocuous but help down a couple of martinis.

of martinis.

Maybe 1961 will bring a fresh ing kick for the sated entertainment are seeker. Under proposed new Gaming Laws, gambling rooms and one- an

ples of Art places that will trot armed bandits will become legiti-out such acts as Fluffles, always mate. There's no likelihood of the in a hassle with a tassle; a girl New Year seeing Las Vegas-on-Thames, by burly John Mills, who Thames, bw burly John Mills, who fronts the swank Les Ambassadeurs and Milroy Clubs, after huddles with his lawyer, admits that he is planning "chemmy" and baccarat rooms at his clubs. Till the new law is properly defined, caution is the keynote, but several other club owners are getting geared for this fresh assault on the visitor's greenbacks.

But don't think that London's

and grind diversion but watching naked dames praincing in saucy tableaux. Cabaret in London is probably still well below par in quantity with any other capital city, but the carnest nighthawk setting out on the Midnight Mile needs only a well-stacked billroll and a little know-how to get himself a shot of entertainment.

A word of court

A word of caution to the New Student. Find out the difference between an open restaurant and a

Names Wake B.O.

Setting a hot pace in the cabaret stakes are Al Burnett's Pigalle and Bernard Delfont's "Talk Of The Town." Sammy Davis Jr.'s standout success at the Pigalle has Burnett thinking in terms of "bring on the names and to heck with the expense." Shirley Bassey, Dan Dailey, and Jack Carter have followed, and Burnatt promises constant swoons. and Jack Carter have followed, and Burnett promises constant swoops on top Broadway and California talent. "Talk Of The Town." first with Eartha Kirt, then the Andrews Sisters and with Sophie Tucker skedded, is also on the stellar marquee bandwagon; and in both cases the policy is paying off.

Most of the night clubs put on lavish floorshows, miniature revues which are well dressed, well rehearsed, the girls set a high Variety Clubs International, to purstandard in terping, if not in chirping, and with specialty acts, They ing, and with specialty acts, They ing, and with specialty acts, They unjaded young men, of whom Bryan Blackburn is one of the top (already been made.

practitioners. The Eve, Winston's, Edmundo Ros', Churchill's Don Juan, Embassy, Latin Quarter all keep to a roughly similar lively pattern; "you pays your money and takes your cherce." Talking of money, a couple can get out for around \$25.

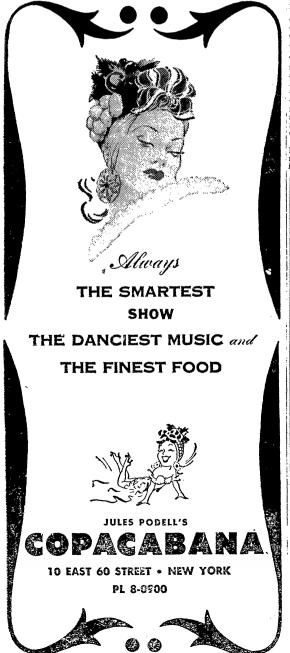
money, a couple can get out for he is planning "chemmy" and baccarat rooms at his clubs. Till the new law is properly defined, caution is the keynote, but several acts, rather than a production is the keynote, but several acts, rather than a production show, and invariably toplines with a Yank. Others usually stick to one act, such as the Colony and society cafes. The Colony has a single still well below par in quantity with any other capital city, but the earnest nighthawk setting out on the Midnight Mile needs only a well-stacked billroll and a little know-how to get himself a shot of entertainment.

A word of caution to the New Student. Find out the difference between an open restaurant and a series of the single act doubles at Quagnut and the Student. Find out the difference between an open restaurant and a series the Siedle Club helf.

Studen being welcome regulars.

The wine-dine-see-and-be-seen spots are in the Siegi's Club belt. Siegi's is sans dancing but there are Les Ambassadeurs and the new Persian Room at the Empress Club where one can. Two distinct additions to the gaiety of West End dife are the Beachcomber Room, which specializes in Polynesian food, exotic decor, but no dancing or cabaret, and the White Elephant Club. On the sunny side of Curzon Street this has replaced the old Wardroom and is fast becoming the top showbiz rendezvous in the Mayfair league, without denting the popularity of such summit eating spots as the Caprice, the Guinea, the Ivy and the Mirabelle. ing spots as the Caprice, the Guinea, the Ivy and the Mirabelle.

One way and another, any explorer who can't find somewhere around London's West End to be fed, wined and amused just isn't trying. Read any good books,





'TIRED BUSINESS MAN' REVUES

A Reprise of the Girl Displays In the Winter Garden

During the 1912-1924 'Passing Show' Era

By ROBERT BARAL

Once a horse ring. The Winter Garden, Broadway at 50th Street, alma mater of many of the biggest subsequent names of theatre, radio-ty, and films, got into the REVUE act in 1912 with "The Passing Show" series. Messrs. Shubert operated it.

Lee and J. J. Shubert had produced a revue called "Up and Down Broadway" at the old Casino Theatre, Broadway at 39th Street - and its successed them ten live of the street and the successed of them ten live of the street.

Broadway at 39th Street - and its success led them to plan a theatre with a larger seating capacity strictly for musicals. Hence the Winter Garden. The Shuberts acquired the site which W. K. Vanderbilt had originally bought for \$200,000. Long before the Dutch farmhouse of Andrew Hopper it later became the American Horse Exchange, a tanbark-covered.

For years Broadway wags would sometimes refer to its original site in describing a revue then on the boards which they thought o



revue then on the boards which they thought of a par-ticular fragrance.

The Winter Garden, in 1911, was first of all a Music Hall devoted to the continental idea of variety. Eat, drink, be merry - and watch a show. The surrounding Broadway landscape was anything but continental or even picturesque, though. Anything above 44th Street was then practically jungle.

esque, though. Anything above 44th Street was then practically jungle.

Across the street from the theatre were some one-story buildings and the rest of the block was boarded up - just plain empty lots. Behind the Winter Garden was a carbarn - at Broadway and 51st Street was a small apartment house and another one was located at the southeast corner of Seventh Avenue and 50th Street, where later the Earl Carroll Theatre went up - also the old Casa Manana. The Strand Theatre site on Broadway between 47th and 48th Streets was where the old Brewster Carriage works was doing business - and still another carriage company stood at Broadway and 48th Street. Low buildings dotted the rest of the area - but in 1910, when the Shuberts plotted the theatre, the uptown movement was foreshadowed.

Architect for the Winter Garden was William Albert Swasey. Seating capacity was 1,200 in the orchestra, 400 in the balcony and 25 boxes for six people each. The entire decor reflected a schmaltzy garden effect. English lattice work graced the walls and the ceiling was trellised.

All sorts of features were laid out for Winter Garden patrons. A promenade (wear your best plumes, Maud), lounge space and a White Room on the balcony level were available with cafes scattered throughout. A summer garden aura was created though the name of the theatre specified the Winter label. On matinee days smoking was permitted in the balcony only.

The opening program in 1911 offered a two-way bill first, a sort of ballet with operatic overtones and then a

permitted in the balcony only.

The opening program in 1911 offered a two-way bill a first, a sort of ballet with operatic overtones and then a vaudeville-revue. The ballet was called "Bow Sing," an oriental fantasy, then came "La Belle Paree," with music by Jerome Kern - the only time he ever wrote a complete REVUE score. Al Jolson, straight out of minstrel shows, was in "La Belle Paree," His performance in this capsule show pushed the ballet out of the show eventually.

After this came "Sumurun," an exotic extravaganza minus any dialogue, which introduced a thin type of Max Reinhardt art to Broadway. It ran 62 performances - followed by a run of Russian Ballet which Gertrude Hoffman engineered with herself as the star. The Diaghilev Ballet Russe was then the rage of Paris and this ballet presentation at the Winter Garden was a sort of preview of what came later into the Metropolitan Opera House with Nijinsky and Karsavina.

When Ziegfeld's "Follies" (remember, the official ban-

Nijinsky and Karsavina.

When Ziegfeld's "Follies" (remember, the official banner of the "Ziegfeld Follies" didn't evolve until 1913) - which had been climbing since their start in 1907 began to get a solid grip on Broadway - the Shuberts fell in line. "The Passing Show" series was the result,

A "Passing Show" was not exactly a Shubert creation, A revue of this same name had been presented on May 12, 1894 at the Casino Theatre. It had a score by Ludwig Englander and a book by Sydney Rosenfeld, Adele Ritchie was the star. It was strictly hot weather fare.

And so was the new "Passing Show" which the Shuberts

And so was the new "Passing Show" which the Shuberts produced. Sometimes it would open by April at least then again mid-summer but it was basically a show to fill in that gap during the summer doldrums.

then again mid-summer but it was basically a show to fill in that gap during the summer doldrums.

The early "Passing Shows" were lively - in fact they cut into Ziegfeld and his series - with frequently snappier songs and funnier, broader sketches. This competition spurred Zieggy on to greater endeavor - and when he obtained Joseph Urban, the Viennese scenic designer in 1915, he spurted far into the lead.

"The Passing Show" started slipping from then on, turning into audience shows with nothing particularly new. Al Jolson was the Winter Garden's hottest magnet right from the start in "La Belle Parce" - and though he never appeared in a "Passing Show," his slapdash revues are clearly identified with the Winter Garden. He started with the Shuberts at \$250 a week. Jolson remained loyal to the Shuberts at \$250 a week. Soon got \$1,000 a week and in 1920 was earning \$2,000 a week. Jolson remained loyal to the Shuberts throughout his entire Broadway career.

There was a steady flow of girlie revues at the Winter Garden in addition to "The Passing Show." The most prominent included "Revue of Revues." "Whirl of Society," "Broadway to Paris," "The Honeymoon Express." "Vera Violetta," "The Pleasure Seekers," "The Whirl of the World, "Dancing Around," "Moid in America." "The World of Pleasure," "Town Topics," "The Show of Wonders," "Doing Our Bit," "Monte Cristo Jr.," "Cinderella on Broadway," "Broadway Brevities" - and the Al Jolson shows. "Robinson Crusee Jr.," "Sinad," "Bombo" and "Big Boy,"

During the Twenties the Shuberts inaugurated their "Artists and Models" which had six editions. They also

produced many other seasonal revues in other Broadway theatres - all nudity held the spoilight and the Winter Garden runway worked overtime. This is accenting the same formula - the body beautiful.

same formula - the body beautiful.

The Winter Garden girls were plentiful and decorative but never in the Ziegfeld class. Many chorines here moved over to the New Amsterdam Theatre eventually. Gladys Feldman (now president of the Ziegfeld Club) was in the very first show in 1911. Jessie Reed was another show girl who started here before she became Flo's most ravishing brunette. Not to forget the ballerina, Marilyn Miller, whose piquant personality was first caught by Billie Burke at one of the Winter Garden's popular Sunday Night Concert shows - and brought her to the attention of the Master of the "Follies." Zieggy waited two years though before he actually signed her. Mary Eaton was another Ziegfeld luminary who started at the Winter Garden's

another Ziegfeld luminary who started at the Winter Garden.

Fred & Adele Astaire, Charlotte Greenwood, Willie & Eugene Howard, Chic Sale, James Barton, Gaby Deslys, Jack Pearl, Duncan Sisters, Sam Ash, Aileen Stanley, Jobyna Howland, Shirley Kellogg, May Boley, Mollie King, Charles King, George LeMaire, Frank Fay, George Jessel, Jimmy Hussey, Fred Allen, John Charles Thomas, T. Roy Barnes, Walter Woolf King, Daphne Pollard, Herman Timberg, Bernard Granville. Charlie Ruggles, Phil Baker, Smith & Dale, Stella Mayhew, Dorothy Jardon, Kitty Gordon, Mitzi Hajos, Barney Bernard, George White, Florence Moore were others of import who came out of vaudeville and minor musicals into the Winter Garden. From this start in a Winter Garden revue most of the above went on to stellar fame - generally under other producers. Sigmund Romberg wrote for "The Passing Show" before he turned to operettas.

New York had several Garden theatres before the Shuberts emerged. There was a Vernon Garden Theatre early in the 1880's - then Niblo's Garden - a Terrace Garden - even an earlier Winter Garden (really Tripler's Hall which burned in 1850 - then reopened under various names) - and of course Castle Garden where Jenny Lind catapulted into a bonanza with her high C's and sad songs.

But for sheer personality and duration the Shubert's Winter Garden outshines them all - even the New Amsterdam, the Globe (now renamed the Lunt-Fontanne Theatre) and the Music Box. Its history is kaleidescope musical drama pegged to REVUE. The runway is dismantled however it still haunts the house, also those living curtains, chandeliers - and Al Jolson!

The Winter Garden went classy in the 1930's when the first of the post - "Ziegfeld Follies" went on view! There was a short period of films but they didn't pay off - then back to the musicals.

"The Passing Show" which started in 1912 can be taken "The Passing Show" which started in 1912 can be taken "The Passing Show" which started in 1912 can be taken "The Passing Show" which started in 1912 can be taken

back to the musicals.
"The Passing Show" which started in 1912 can be taken as a yardstick of typical Shubert revues which came out annually - they filled the Winter Garden.

"THE PASSING SHOW of 1912." The cast: Jobyna Howland, Willie & Eugene Howard, Harry Fox, Trixie Friganza, Anna Wheaton, Shirley

Special Delivery, Wodehouse-Style

My friend Plum (P. G.) Wodehouse had gone over to London and I followed him there. We were meeting to write an old show called "Anything Goes" so you can tell how long ago that was.

He had taken a flat near the Albert Hall which was up four flights of stairs—very nice after you got there with a view across Hyde Park and Kensington Gardens.

I puffed up the stairs and found the front door ajar. He was sticking a letter in an envelope. He greeted me cheerily but said:

"Hold on a minute, old man. I must get this letter off, it's damned important."

He put a stamp on the letter, banged it with his fist and then, going to the window, tossed it out. It went fluttering down to the sidewalk.

I asked him what the hell he was doing.

I asked him what the he'll he was doing.

"I always throw my letters out of window," he replied defiantly. "You can't expect me to climb up and down four flights of stairs every time I write a letter."

"You said it's important so how do you dare—?"

"That's all right," he interrupted, "there's a lot to be said against the English but they're a kind people. Someone always picks up the letter and mails it."

The idea intrigued me. "Look." I said, "will you write me a letter and throw it out of window? I'd like to see for mysolf if it really works."

A few days later, in my ilat in South Audley Street, I was called from my typewriter by a rat-tat on the knocker. I went to the door. A roughly dressed man in poor condition was standing there, breathing heavily. I had only two flights but they were long ones.

heavily. I had only two flights but they were long ones.

"Mr. Bolton?" he enquired.

"That's me." I answered ungrammatically. He handed me a letter.

"I saw this lying on the pavement, sir, so, seein' it was addressed to you, I brought it along."

My hand sought my trouser pocket, He stopped me. "No, no, sir, thank you kindly but I don't want anything. I was coming this way, just got off my bus one stop sooner."

"Well, at least come in and have a glass of beer."

He agreed to that, I left him in the kitchen consuming it, rushed to the phone and called Plum.

"The hell you have." said Plum. "I only threw it out of window 20 minutes ago."

"Special Delivery, Wodehouse-style," I said, "Quickest in the World."

Guy Bolton

Kellog, Charlotte Greenwood, Charles J, Ross, Ernest Hare, Adelaide & Hughes, Clarence Harvey, Daniel Morris, George Moon, Oscar Schwarz, Sydney Grant, Book by George Bronson-Howard and Haradd Atteridge. Costumes by Melville Ellis, Music by Louis Hirsch and others. Staged by Ned Wajburn. Ran 136 performances.

Schwarz, Sydney Grant. Book by George Bronson-Howard and Harsald Atteridge. Costumes by Medville Ellis, Music by Loois Hirsch and others. Staged by Ned Wayburn. Ran 136 performances.

A double-bill. "The Ballet of 1830" (as played for eight months at the Alhambra Theatre in London; was the opener. It was described as a "mime-dramatic ballet" in Three Scenes with a scenario by Mons. Maurice Volney, Emile Agoust staged this part of the show and also appeared in the cast. Others included: Nellie Brown, Greville Moore, E. Zanfretta and Emil Zajah. The stage was littered with painters, middinettes, flower girls and members of a wedding party. Everyone ended up in a Jardin des Amoureux (everything was a Jardin in those days!).

Now - for the first "Passing Show" which Ned Wayburn staged. This almanac in seven scenes presented the high spots of many important events, such as political, theatrical and society including "Bought and Paid For." "Butty Pulls The Strings," "A Butterfly on the Wheel," "Kismet," "the Typhoon," "The Quaker Girl" and "Oliver Twist," the current boxoffice hits of the period. Herold Atteridge, to become one of the Winter notables on the writing-end, penned most of this first book. Many of the characters overlapped into the various scenes which aimed at a sort of compactness but turned out plain dizzy. Willie & Eugene Howard were with the series right from the start. Jobyna Howland appeared as Lady Fluff-Bered "In ta takeoff of Lucille, Lady Duif Gordon, the high poaceed dress designer; Shirley Kellogg was "Bunty", Charence Girl", Ernest Hare ito win radio fame later on when this medium took hold, "Officer 666"; Charlotte Greenwood was "Fanny Silly"; Trixie Friganza was "Namy Skes"; Willie Howard was "Peter Grimm"; Eugene Howard was "David Belasco", Daniel Morris was "Mutt"; George Moon was "Jeff"; Charles J. Ross was "Sykes" and Harry Fox "David Belasco", Daniel Morris was "Mutt"; George Moon was "Jeff"; Charles J. Ross was "Sykes" and Harry Fox "David Belasco", Daniel Morris was "Mutt"; George M

"THE PASSING SHOW of 1913." The cast May Boley, Anne Dancrey, Charles King, Sydney Grant, Carter Delfaven, Molle King, Laura Hamilton, Herbert Corthroll, George Whiting, Sadie Birth, Harry Gdfoil, Edward Beetey, George Hanlon, George Pord, Wellington Cross, Charlotte Greenwood, Preddie Nice, John Charles Thomas, Bessie Clavton, Lois Josephine, Harry Dettloff, George LeMaire, Effed Hopkins, Book by Harold Attender, Sons by Jean Schwartz and Al Wayburn, Ran 115 performances,

Brown and others' Special music by Meville Ellis. Staged by Ned Wayburn. Ran 115 performances.

The first complete "Passing Show" - no ballet for an opener. And the runway, to become the trademark of the Winter Garden, came into view. Jean Schwartz wrote the music this year, starting a long association on the syries. Mille. Anne Dancrey of the "Folies Bergere" in Paris was in for a limited engagement. Again the show stressed burlesks of the past season - with headlines of the day also covered. "The Sunshine Girl." "Peg O' My Heart," Gaby Deslys, Billie Burke and others were among the shows and personalities captured in the limelight. Herbert Gilfoil appeared as the Tired Business Man eventually this boiled down simply to the T.B.M.). Among the newcomers to the rostor were: Mollie King, May Boley. Carter DeHaven, Edward Begley, George Hanlon, George Ford, Wellington Cross, George LeMaire, Frank Conroy and John Charles Thomas who impersonated the past legalimate stage hit, "Stop Thiel." He also sang "Strongheart."

Many of these newcomers went on to wider stardom. Carter DeHaven and Freddie Nice did a Tangle-Footed-Monkey Wrench Dance - and Charlotte Greenword carried over her long agile legs into this edition. Her Stunting was about the same them as now - tricky aerobatics coupled with a surprised stare on her face. She was very funny and unique in her field. Here, most of the time-be played with a surprised stare on her face. She was very funny and unique in her field. Here, most of the speciality dates.

Cast changes kept this edition in a constant state of the shuffling. Texas Guinan was also in the cast for a time but not as hostess. She sam! Ned Wayburn, who was about to move to the New Amsterdam Theafre for Zergiet'l, again staged this edition. He had the finale set against the Capitol steps and the Winter Garden steppers movand up and down and across. There was a "Florodora Shide" and a "White House Glide" which kept them busy. Neil Carrington. Roste Quinn and Lucille Cavanaugh were nachnbers of the glife

"THE PASSING SHOW of 1914" The cast Mariba Maller, Mariel Window, Ethel Amouta Kell, Frances Demarest, Robert Emmett Keans, George Monroe, Lew Jones, Bennerd, Frances Demarest, Robert Emmett Crawlord, T. Roy Egrave, Percent Grandle, Jose Caller, Edward A. Roy Egrave, Percent Grandle, Jose Caller, Edward Mariel Mariel Caller, Land Mariel Mariel

Marilyn Miller, practically in pigtails, debuted in this year's edition. She had been doing impersonation, since she was 10 years old - such as Bessie McCoy Davis, Sophie Tucker, Fritzi Scheff, Adeline Genee ther inspiration for ballet - and with her two older sisters she gave a triple-threat impression of Julian Eltinge in his bathing beauty song - she was 13 years old then. She was a little older, but still a teenager (born in a trunk, as the saying goes) when she stepped before the Winter Garden curtains.

This 1914 edition also marked Sigmund Romberg's first musical chores on the series. "Sari," "Omar Khyam," "Way

(Continued on page 269:

Did Legit Theatre Peak' in 1907?

An Old Trouper, Focussing on Actor's Fund Bazaar of That Year-of-No-Taxes, Believes Successful Players Never Had It So Good

By GASTON BELL

ing the month of May in 1907 lies partly in a feeling that it was in deed merry but mostly a conviction, that the legitimate the legitimate the legitimate the the atre was then at its Arut: and the cinema, then despised by any leading man who cwned a fur-collared overcoat, was just around the proverbial conner.

cwined a tur-collared overcoat, was just around the proverbial corner. But the play was the thing, as the Bird had ordained, and to be Rieyer on the boards was a very satisfying profession indeed. atistying profession indeed.

That was the spring the Actors and of America held a gala Fair, a lazaer, in the Metropolitan poper a House, the season there using exert and the orchestra chairs enough. In that clustering of active and pretty actresses selling matter textsion made "promotion" the commonplace it now is, there were names destined for names destined

there were names destined for figure lone, One was John Barry-made, he of the classic profile, thought en a leauncy juvenile in thought en a leauncy juvenile in was that for the tair he would concet he cream sodas, as he did in the plan. In the light of his later places at may come as an leavy to come at Larrymore and banana yards, the such was the situation; levely lary Ryan, then the leaders had in my own play, "Brewstiff," "Hime" was present to ad in my own play, "Pions" was pres if and if my own play, Browness is "Him," was present to be p Ps whome dispense the calculation of the Calcu 19:7 fa'r with a by gone era

no trecall this occasion by I recall this occasion is to senal. About from its 1, beloas having been corn test credits as a . I let the Hadson Theory of the week to attend to take operated until I desirely late that the test of the senal o Prove on I recall this occasion vividity is 1, sonal. About from the carincip late that is a carried, the action of the carried.

who wrote "More of P." as a starring which are the rection of dimer. Hence L. key, correct the Century Theory of a feedly. Don't commendation of the commendation of t is, a certical the Century The-cylor health. Don't contine the List with the Century the List same years later on all kilothe As an actural list of the Elis because she pro-lated to actions named forthe actual treat the fluoraction at an which Daniel Frobia. Presented Charles Cherry strained Laurette Taylor leads at the Lecture.

Before Film Inducements Became Main Factor

Speaking of theatrical romance

Speaking of theatrical romanees that spring, there was a girl in one of the 1 to his dispensing so, p manufacture i by her dad. Her rame was Beb Sully and her bein was Boardas Paichanks. Her grand-was Boardas Paichanks, Her grand-aoghter, the child of Doug Jr., we may let just the other day.

My point that the New York her into theatre was at its peak in 1917 is horre out, I think, by a rendean of the famous troup, a Charles the title internal at the Logar Court of the famous troup, a Charles the Picture Rebson, later Mrs. Augest Belment, a bane long associated with the 2 % of the Met that year was 23 years eld?

Old actors' memories never fade the first "King of Kings") for anbut sharpen, especially as to certiful content of the content

Their Names Still 'Pong'

Meanwhile in the opera house that May of 1907 I saw or knew such personages as William Collier, Lina Arbanell, Irene Bentley, Christie MacDonald, Frances Starr, Jane Cowl, Carlotta Nielson, Henry B. Irving and his wife Dorothy B. Irving and his wife Dorothy Blaird, Fred Stone, David Montgomery, Margaret Anglin, Minnie Durpee, Ellen Terry, James Carew, Henrictta Crossman, Katherine Grev, Ben Greet, Ethel Barrymore, Leo Ditrichstein, Kyle Bellew, Margaret Illington then Mrs. Daniel Frohman but later to marry radio's Major Bowes, Julia Dean, Weber and Fields, Louis Mann and Clara Lipman, Eddie Moels, E. H. Sothern and Julia Marlowe, Viola Allen, May Irwin, Robert Mantell, Arnold Daly, Julia Ancerson, John Mason and Virginia Harned, with whom I played Little Billy in "Trilby" at the New Amsterdam.

I submit that this is a remarks a re. fame. Aushe list of durable fame. Ad-nittedly not all enjoyed equal breaks. Bad health and death as y and often had the veto power. For my own taste Audrey Bouch coult, you of the prolific Irish playcoad, son of the proline Irish playwight. Dion, gave so superb a crifermance that season in 'Oid Heidelberg' that I rate him in the mory far beyond Richard Mansfield.

note. So many of the old theatres have state been razed, though my fouldly remembered Hudson operates still. I understand the Lyceum is new the object theatre still dealered in round actors? on Broadwirk, Today, at 84, I don't get down to typ beloved legit but stick to my cond. Harry Chaffin's, hearthstone in Woodstock, N. V., highlight. in Woodstock, N. Y., a bucolic vil-lone with the added charm of leaving many theatrical folk in re-idence, and a summer theat.e,

There was no trouble, when I had was a remantic juvenile in mimber Marly, o pink greasepaint, about getting hair have job the grassepaint, about getting hereige cars or group tickets or a coast-to-coast tour for firstrate shows as I now read in Variety. There were probably 7,600 theatres playing live talent, if hells unstairs over the fire houses are constituted.

counted.

Henry Miller was one of the start actor-managers, a species little known to the present generation. Richard Mansfield also theired in the land, And, of course, there was the triumphant Charles Frehman, then the actors' dream preducer, a man of great taste in his day, fated to be among the numerous celebrities to go down in 1913 with the Titanic.

artificial starmaking of persons with little training.
Was Maude Adams at the Fair?
No, she was on the road. I doubt if she would have come. It was part of her way of life, and Frohman's clever management, that she arrived artificial real training and the she are the starting and the she are the she ar rived and left from the stagedoor

rived and left from the stagedor in a closed cab.

I have a special niche in memory for Lillian Russell, a wonderful woman. She was not at the 1907 fair but five years later in Hollywood she was very much present in a color illm with myself as her leading man. Most modern students of the early cinema seem never to mention that pioneering process, Kinnamacolor. I myself don't know the corporate facts but was employed there a year at what I shall describe as very nice money. The choice of the country's most famous beauty was namoney. The choice of the country's most famous beauty was natural. She radiated in a variety of pastel shades. When the picture what was the tile, I wonder? opened in Manhattan, she made a personal appearance at \$2,000 a week, pre-income tax. I remained varm personal friends with Lillian Paradia and the Pitthynyth willian. Russell and her Pittsburgh million-aire husband. Alex Moo'e, whilom U.S. ambassador to Spain.

Nathan Hale's Coloring: Goodwin Knew Answer

My color pictures experience on the coast included Nathan Hale, the American patriot from East Haddam, Conn. It was important to know the color of his hair but history books were no help. Nat Goodwin was. Ey sheerest luck I net him and learned he'd played Hale on Breadway in 1859 and still possessed the wig. I were this on the setten.

the sereen.

Haying started with reminiscences of other actors at the 1907 bazaar I naturally an reminded of my own career. After the color silms on the coast I returned cast for Lubin, then located in Philadelphia. I starred in five Broadway plays shot in six reels—"The Third Degree," "Lion and the Mouse," "The House Next Door," "The Wolf" and "The Daughters of Men."

Some more history: after the

Nowever the artificity was creaticed I was able to do a certain amount of trouping, a film with Tada Bara, a road lead in "Cheatage Cheaters," again a part in "The Naighty Wife."

Naughty Wife."
Back to the 1507 Fair: At the book stall on Authors Day I met Mark Twain. With his bushy white hair and his traditional Palm Beach suit. He was snappy in ap-Brach suit. He was snappy in appearance and very much alive, I also met Ella Wheeler Wilcox, noted for her poems of passion. Well she did not look it in any respect. She was tall, very conserver, etc. etc. etc. and menners. Her poems in those cays were supposed to be pretty hot even though she was a perfect lady.

Pauline Fredericks Loses To a Burlesque Queen

Future Playwright's 'Expose' Magico

Many years ago when I was 11 years old I got a job with a traveling tent show called "McMahon's Palace of Illusions." Honest Pat MacMahon was the owner and his star attraction was Prof. Ducroute, "The World Famous Hypnotic Wizard." The Professor's feature illusion was "The Floating Lady." This bit consisted of the Prof. hypnotizing a beautiful lady and placing her sleeping body on a sofa and after making a few hypnotic passes the beautiful lady would very gradually rise from the sofa, in a rigid horizontal position and float in mid-air. In order to conclusively prove that there were no wires holding her up, the Professor passed a hoop over and under her body. Then he made a few hypnotic passes and the sleeping beauty gradually descended to the sofa, he would awaken her from her sound sleep, and they would take bows to thunderous applause from the amazed audience.

One of my numerous jobs with the show was operating the windlass machine from a hole dug in the ground under the stage. The lifting apparatus was the simple mechanical device of a vertical iron bar passing up through a hole in the floor directly in back of the sofa and connecting on to a horizontal iron cross bar which was concealed on the seat of the sofa where the hypnotized lady was lying.

I only had two cues to watch out for in this levitation act. When the Professor stamped his heel on the floor was the cue to start turning the winch evansk-handle that sent the iron har up through a part the iron har up through

I only had two cues to watch out for in this levitation act. When the Professor stamped his heel on the floor was the cue to start turning the winch crank-handle that sent the iron bar up through the hole in the floor and lifted the sleeping beauty into mid-air. After she was floating the Professor had two or three minutes of gab about the science of hypnotism and the years of study required before anyone could master this mysterious art. After this gab the Professor would give the second cue by stamping with his heel on the floor and I'd start turning the crank-handle lowering the Floating Lady back on to the sofa.

Everything was going along fine for me at this job. At last I was in show business and I loved every minute of it. We were playing the Country Fair in Berlin, Conn., and the free show attraction was the famous Dane-Devil Dan Barnell, the greatest aeronaut extant. I had seen him pereform inany times and always got a territic kick seeing him cut from the balloon and make his parachule drop.

tant. I had seen him perform many times and arroger sort activities kick seeing him cut from the balloon and make his parachute drop.

On this particular day, the Professor was gabbing, the beautiful lady was floating, the audience was entranced, and I was hot in that hole under the stage. I had two free minutes before my cue to wind her down. I laid on my back and litted the bottom of the tent wall to get some air. I heard a roar from the crowd down at the balloon put as Dare-Devil Dan Barnell was just making his ascension, His tameus words as he took off, each time still ring in my car. "Goodbye everybody—everybody—let her go." I rot a good clear view of him and the balloon as he sailed over our tent. He was do ne his daring stunts, hanging by his teeth and the spread-cacle. I forgot all about listening for my cue and the Floating Lady remained in the air until the curtain was closed. It gave the trick away much to the Professor's embarrasment. I didn't realize what happened until the Professor came cursing at me and attempted to kick me in the head, I got to my feet and started tunning like the devil with the Professor after me. I was faster than he was and I gave him the sign. I hid out in the Tattoood Lady's tent until the Prof. cooled off.

I never massed another cue. The Professor and I became good friends. The last time I saw him he was running a Magic Store on 34th St., west of 7th Ave., in New York.

Ped Dinamag.

two blackboards and one could vote to me, at least at my time of life, for his or her favorite at 10e a vote, that the legitimate theatre in Pact ire Pred-ricks was not playing America must have been at high at that time and she volunteered to noon then. If you made the big Wolf" and "The Daughters of Men."

Some more history, after the first Lubin film I had a new leading lady on the screen, Ethel Clayten. She was destined to become a tim star of some magnitude as I may acting arthritis, to curtail my acting.

A first move to cope with my milady was the conversion of my Men. Servents, much more of a novelty rithed era than it would be today. However the arthritis was created in the was able to do a bestain amount of troughing, a film with a condition of the condi

There were to be plet complications "Wine, Women and Song"
at the small Circle Theatre at
larlesque, quite colorful with a
Columbus Circle, was "superfor"
lively chorus line, some good low
comedians and the usual sketches.
It had caught the public tancy and
was drawing carriage trade, For
the elife it was must. The show's
voluptions brunette could dance
and "belt" popular songs. They
called her Bondt. She too, would
drop in at the Fair with her manager and she was soaring until
Saturday night came. The prize was
a diamond broach in a star design
which had been given to Georgia
cayvan as the most popular leadsing actress some years before, at
the old Lyceum Theatre near 23d
and Fourth Avenue. When Miss
Cayvan dicd she willed th broach
to The Actors Fund It had, been

Signal of the triumphan Charles from manners of the prison of the problem. Then the actors dram product, a man of great days in product, a man of great days in like of the problem. Then the actors dram product is by her dad. Her manner was bely Sully and her being his day. I falled to be among the manner was elebrified to the triumphant Charles from the fill the fill

to me, at least at my time of life, that the lexitimate theatre in America must have been at high noon then. If you made the big salary class, the money was yours to keep. You weren't working for the U.S. Treasury, Don't think its plories existed only in the irragination of talkative old performers.

Foundation to Bankroll Canadian Players Tours

Toronto, With formation of the Canadian

Players Foundation, of which Lady Flora Eaton is financial backer, this offshoot of the Stratford (Ontario) Shakespearean Festival plays splitweeks and one-nighters of Canada and the U.S. from Jan. 4 to April 8. The ail-Equity company touring 8. The gil-Equity common tournal Canada presents Shakespeare's "The Tempest" and Bertolt Brecht's "Caucasian Chalk Circle" at 44 points. The converse touring the U.S. presents Shakespeare's "Julius: Caesar" and Shaw's "Saint Jean" at some 30 American situations

tions.

This takes The Canadian Players across Carada, with sulit-weeks in Wincipeg, Regina, Saskatoen, Letheridee, Victoria, Edwonton and Oltawa. The other company goes through Indiana. Ohio, Michigan, Missouri, Illinois and Wisconsin; with jump-offs to Montreal, Ottawa and Guelph, Ont.

Ledy Eaton, who heads a chain of trans-Canada department stores in principal cities, founded the Canadian Players Foundation and is honorary president of the Canadian tour, The "invasion" of the U.S. remains an operation of Canadian Players Ltd.

HOW TO DIG THE METHOD: An Examination of Russia's Gift to Am Russia's Gift to America

By THEODORE HOFFMAN

(The author of the treatise which follows is a director, producer, sometime actor and translator. He heads the drama department at Carnegie Institute of Technology in Pittsburgh. His commentary was published first in Forum, a quarterly published by Columbia University which is edited by Erik Wensberg. Copyright is vested in that periodical, by whose permission Variety reprints.

No other art is more anxious than the theatre to pro-claim its unbroken links with tradition, and no other art is more subject to radical change. Every quarter century acting styles shift so completely that a large number of competent craftsmen become permanently out of date and out of work; the genuinely good ones survive, as the Lunts, Katherine Cornell, Helen Hayes, and Judith Anderson are doing today, as admirable relies whose influence on the rising generation of actors is negligible. The new style proclaims its monopoly on reality and rejects the old as and artificial.

stale and artificial.

These days the American theatre is witnessing the triumph of a new acting technique that is so convinced of its own superiority that it even calls itself The Method and its practitioners' most obsessive catchword is "truth." The Method has so completely won over or intimidated the theatrical profession that even its enemies learn to use its working vocabulary, and its success can be measured by the amount of trouble audiences have in identifying The Method without a scorecard.

Easier to Spot a Bad Method Actor Than Good

It is possible, of course, to tell when you're observing Method actors, but it's easier when the actors are bad Method actors. Method actors seem more intense than others. They like to get close to each other (closer than the traditional arm's-length. They are apt to speak low when there is distance between them and loud when they are close to each other. There is a tautness in their voices which makes them inaudible or gratingly monotonous. They don't seem to move much, and when they do it is with rapid, spasmodic movements. They like to scratch themselves, rub their arms, brush their hair, count their buttons. They keep on doing these things even when other actors are the center of attention. They seem to alternate between assaulting each other and retreating into them-selves. They like to play scenes wherever they choose. Ire-quently in odd pockets of the stage. They apparently don't like to deliver lines towards the audience.

like to deliver lines towards the audience.

All the characters in a Method production seem to be gifted with similar voice levels and similar speech patterns, and they all behave alike. The play grips one at every moment, but seems to go on forever. There are long pauses between lines. When a piece of business like lighting a cigarctte or pouring a drink comes up, the play seems to stop while the actor carefully examines the cigarctte to find out what brand it is or looks for germs on the glass. One gets the impression that a great deal is happening to the characters but one isn't always sure just what. And in the end one gets a kind of cheated feeling, as if the actors were going through all that rigamarole for their own pleasure and really weren't the least bit interested in communicating anything to the audience.

But this is merely to catalogue The Method's cliches,

But this is merely to catalogue The Method's cliches, which can also be taken as the mistakes, aberrations, and botched experiments that must somehow or other be gone botched experiments that must somehow or other be gone through on the way to genuine achievement. Phony diction, gratuitous grace, arbitrary movements, forced timing, inconsistent characterization, and spurious elation defined the badness of the newly old-fashioned "technique" acting. We can only judge the theory of an art by its successes, not by its failures. The Method at its best possesses an artistic apparatus which is large and complex enough to produce, a rich kind of art, and whether we are sympathetic toward it or not its practitioners are responsible for most of the vital work in our theatre today.

What is The Method? It is a monument to the great

for most of the vital work in our theatre today.

What is The Method? It is a monument to the great
Russian actor and director. Constantin Stanislavsky, its
defified founding father. It is a series of refinements, offshoots, and, if you will, corruptions of the theories he
developed to counteract what he regarded as the stale,
mechanical, unreal techniques of acting he wished to
sweep away. What he sought was a system that trained
students in character analysis and provided rehearsal proredures that would enable actors to capture the essence

He developed his techniques while working as director He developed his techniques while working as director of the Moscow Art Theatre, which he helped to found. He hesitated to spell out and publish his theories because he believed in experiment and hated dogma. His writing is incomplete and in fact represents an attempt to add to the recognized crafts of acting. His work should be valued as one of the most earnest attempts ever made to extend the imagination of the practiting artist. It is also true that he never intended to originate a complete new system of acting. A leading lady of the theatre, Helen Hayes, is reported to have remarked that The Method is all right if you also happen to know how to act. She expressed more understanding of Stanislavsky than one hears from most of the idolators she meant to chide.

The foundation of The Method rests on one hook. An

hears from most of the idolators sne meant to critic.

The foundation of The Method rests on one book, An Actor Prepares, published here in 1938. Stanislaysky had prepared a completely revised version, which, incidentally, has never appeared in English. Stanislaysky recognized that a great actor frequently seems to have an instinctive knowledge of all of life. He also realized that many actors, actionly studied that the standard standard shoult. particularly students, simply do not know enough about life or are unable to use effectively what they have observed and experienced. An Actor Prepares is a kind of

fictional description of the paternally playful exercises a teacher (who is clearly Stanislavsky himself) devises for teacher (who is clearly Stanislavsky himself) devises for themselves the various experiences of life. He intended such training to prepare the actor for the real work of using external techniques to create characters on the stage who are complex and whose actions are plausible and perfectly based on life. But this intention didn't become apparent until the belated publication of the surviving chapters of an incomplete sequel, Building a Character (1948) and Statislavsky on the Art of the Stage which is not by Stanislavsky at all but is only a series of notes and impressions by his students and colleagues.

Acting Not 'Internal' It Just Doesn't Rate

The Method is often called "internal" acting, and its most ardent acolytes tend to describe any other kind of acting as "external," as if that were a dirty word. The main psychological tenet of The Method is that each man is somehow universal and that the actor can find the ingredients of any role within his own personality, and use them to transform himself into the character he wishes to play. His aim, of course, is to "feel" this character, and the educational genius of Stanislavsky's system lies in its provision for beginning exercises that make few demands on the rational intellect. The basic exercises can be done effectively by totally untalented people.

be done effectively by totally untalented people.

The Method tends to permit an actor to judge his performance by the intensity and comfort of his own experience while playing. This has led some actors to believe that the sole measure and intent of acting is personal psychotherapy. It has also resulted in a kind of dislocation of the empathy theory. It is the actor himself who holds attention, and audiences have tended to judge him not by his success in creating a plausible character but by the degree to which he convinces them that he "believes" in the character. The approach has also changed rehearsal techniques, since an actor is likely to inform a director who suggests a stage movement that "it doesn't feel right" or that the character "just wouldn't do that."

Method rehearsal recalls the anthropological potion that

Method rehearsal recalls the anthropological notion that "ontogeny recapitulates phylogeny." The actors bring characters to life by going through all the basic techniques

THE WALTER HAMPDEN MEMORIAL LIBRARY

By GEORGE FREEDLEY

Written into the constitution of The Players are instructions for establishment of a library for the recreation, solace and self-education of its members. The nucleus was, of course, Edwin Booth's own promptbooks and the collection of Shakespeareana as was natural to the actor, America's greatest Hamlet, who played the role for the last time in 1891 in Brooklyn.

A few years before he had given his handsome and majestic home as a clubhouse in Gramercy Park for his friends and their friends in the professions and the arts to enjoy. He distrusted the idea of an exclusively theatrical club but patterned it after London's Garrick Club of which Mr. Booth was a member, proposed by Sir Henry Irving, his friend and the first actor in England to be knighted. Among the founders of The Players Club were Brander Matthews, Columbia University professor, dramatic critic, theatre historian and such an unlikely one as General Tecumseh Sherman. All the arts and professions are represented in the membership as well as patrons of the arts.

This library in The Players' clubhouse has been used This library in The Players' clubhouse has been used and cherished by the members and their guests ever since founding. Distinguished scholars were permitted to use it although (due to club rules) ladies were barred except for the traditional annual "ladies day" on or near Shakespeare's birthday. This rule was once violated when Lillian Arvilla Hall, custodian of the fabulous Harvard Theatre Colletion, was "smuggled" in by way of the service entrance and whisked up in the tiny elevator (which once stuck when carrying the great Sarah Bernhardt and the club's president John Drew when Mmc. Bernhardt was being honored in one of her last "farewell tours" of America).

was being nonred in one of ner last Tarewell fours of America).

All of this is now changed, and for the better, as even the traditional dichards acknowledge. Wishing to honor our late president Walter Hampden, our present president, Howard Lindsay, proposed that the Library be made a memorial to another distinguished Shakespearean actor and a charter be sought as a public research library opened to qualified scholars and students (on written application), from the N. Y. State Board of Regents. A provisional charter having been granted, the Club employed professional librarians to prepare the rich collections of books, Shakespeare folios, bound periodicals, scrapbooks, manuscripts, autographs, playbills, programs, prints, photographs and clippings for professional research use. On April 19, 1959. The Players entertained members of the Theatre Library Association and distinguished theatre scholars at a reception during which Mr. Lindsay declared the Library open for professional research.

A member of the club's staff, Patrick Carroll, acts as

the Library open for professional research.

A member of the club's staff, Patrick Carroll. acts as librarian. He is aided by a board and executive committee which include such as Donald Sewell, Robert Downing, Paul Hampden. George Stewart, Newman Levy, William Post Jr., Burt Shevelove, Leslie Stratton, Peter Van Doren and the composer of this little tribute to Edwin Booth, Walter Hampden and Howard Lindsay.

in "belief" that comprise The Method curriculum: "sense memory" exercises in which relative personal experience is relived; "communication" exercises in which a rate and is relived; "communication" exercises in which an attempt is made to explain things to other actors who practice "concentration"; even "animal" exercises in which the basic rhythms and behavior of the animal most resembling a whole training involves trying on different characters like so many suits of clothes, and its aim is to achieve a shamanistic ability to create a second, coexistent identity for oneself that can grow its own fully biographical personality with or without recourse to the play.

Character relationships develop through "improvisations," theoretical situations that actors "live" their way through. Advanced Method acting uses scene work but treats the text as a mere scenario. Characters are based only loosely on the text, and since the scene is played so that the behavior of the characters progresses "honestly," the playwright's style, meaning, and form can be mutilated beyond recognition. in "belief" that comprise The Method curriculum: "

beyond recognition.

In actual production it is the director's duty to see that the actors' inventions are faithful to the play, but Method directors often unconsciously revert to the classroom, which is why some Method productions are justly described as "studio exercises"; they recall the absurd sight, common in acting classes, of talented students immersed for nion in acting classes, of talented students immersed for incredible lengths of time in a state of infantile solemnity, trying to feel like trees or trolls. The current fashion of catharsis through transcendental belief operates even here, and there is more parable than philistinism in the cartoon which shows a beat young lady pointing through a broken upper-story window and explaining to several puzzled policemen: "Then they decided to dig being soft, fluffy snowflakes."

'Theatrical' Becomes Dirty Word to Message-Bearers

At first glance The Method seems to concentrate so much power in the actors that the director ought to be only an administrative idea man. And, to be sure, some Method directors will suggest that a production just grows through letting "believable" characters "live." Actually the good Method directors have succeeded in making a greater reputation for themselves than the good Method actors, by impressing on productions the stamp of their own imagination. The work of Elia Kazan, who is probably the greatest talent in the American theatre today, is identifiable by extravagant staging that in other hands would be branded "theatrical." another dirty word in The Method's vocabulary. Harold Clurman and Robert Lewis make efficient use of the same principles of dynamic form that guide pre-Method directing. The better Method directing, in fact, attempts to use The Method to make "truthful" the staging styles or the past.

The fact is, no director can by direct explanation or demonstration get an actor to do exactly what he wants; one might say that the director's job is to tell an actor to do the particular thing the director does not want him to do that will get him to do the particular thing the director does want him to do. The actor must do the acting himself and the director who demonstrates movements too precisely or "gives" line reading gets inaccurate or wooden results even from the best actors, which partly explains why many good actors make bad directors and why good directors need not be good actors.

The director's tob is to find a vocabulary that communi-

directors need not be good actors.

The director's job is to find a vocabulary that communicates his ideas to the actor in a way that appeals not to the actor's logical comprehension but to his craft imagination. The director deals with the actor's means of acting. There is in fact, a fatal paralysis that occurs in acting if the actor gets too perfect a picture of what he should be doing. It prevents him from acting, just as the patient who gets too rational a picture of the traumatic roots of his problem cannot be treated by the psychoanalyst because he becomes incapable of reliving and exorcising the experience. Pianists who let their mind dwell too precisely on the incredibly small variations of time and pressure that make the difference between good and superb playing sometimes find that they cannot play at all.

The Method director makes use of terminology that

sure that make the difference between good and superb playing sometimes find that they cannot play at all.

The Method director makes use of terminology that converts the actor's techniques into a performance. He begins by finding a relatively simple theme, or image, or goal, or parable, or proverb that somehow sums up the play and can be broken down or played upon to guide the eators in finding useful motivations for the various scenes of the play. Since basic character in The Method is a relatively static affair, the action of the play is conceived as a matter of goals for which the word "objectives" is used. "Objectives" are thought of as the infinitives of transitive verbs. Hamlet, for example, might be directed along the lines of "to save Denmark." and the characters assigned "objectives" that direct their behavior towards this end. Hamlet may be given "to cleanse the country of corruption"; Claudius, "to organize power pragmatically"; Gertrude, "to make everyone happ,"; Polonius, "to keep things running smoothly"; Horatio, "to preserve dignit;"; Ophelia, "to marry well." and so forth.

The Method director next proceeds to break the play down into units, or "beate" which have nothing to do with rhythm. Each "beat" has it, own directorial "objective"; Hamlet's talk with the Ghost might be seen as: "to provide instruction." or "to frighten Hamlet," or "to confuse the issue," or "to introduce religion." Hamlet and the Ghost are given "objectives" that fit the scene and their previous behavior. If the scene's objective is "to confuse the issue," the Ghost may be played tongue-tied, placed on a high wall, and given the objective "to spur Hamlet to revenge," while Hamlet's objective is "to find out the exact truth.

The Method director is primarily conoerned with the

The Method director is primarily concerned with the (Continued on page 270)

B'way Follows This Ex-Showman From Naples (Fla. to Italy)

To paraphrase an old saying: "You can take the boy out of Broadway, but you can't take Broadway out of the boy." For more than two years I have been living in Naples, I lorida, a levely Gulf Coast resort town tree plug for the Chamber of Commerce. I have not been in of Commerce. I bave not been in tetrement; my highly energetic bother-in-law. Addison Miller, who used to be in show business and whose idea of recreation is to play 18 holes of golf on a hot Saturday afternoon, leeps me too hesy for that. But certainly I'm a long way—1.350 miles—from Times Square and my former day and with terrotice. night cronies.

Down here, in a community devoted to fishing, golfing, boating, brachcombing, hurting in the Everglades, and trafficking in real bracheombing, hurting in the Ever-glades, and trafficking in real estate, you might reesenably sup-pose that you would be far re-moved from the cencerns of the West Forties and Fifties, such as how much did the Music Box gross last week, and what is my old friend Louis Lotito un to? Mais non! Like an octoms, Broadway's tentacles extend in all directions, even to this remote region of Southwest Florida. Southwest Florida.

even to this remete region of Southwest Florida.

The enterprising local radio station, WNOG, keeps us up-to-date with the recordings of the new shows as soon as they are available. "Camelot" and "The Unsinhable Mally Brown" have lately been filling the airways. Syndic ted columns in the Miami, St. Petersburg and Tampa paners bring the latest fiallo gos in, and the Miami II radio gos in the Miami II radio gos in the Miami II radio gos in, and the latest the National way and three hours for the Sunday and three hours for the Sunday edition, just as it d'd in New York.)

Sordi's Ry-the-Sea

Sordi's Ry-the-Sea

Naples is a wea'thy little city, with a large proportion of millionaires among its home owners seemed free plug for the Chamber of Commerce, and at least two of its Commerce, and at least two of its residents are substantial investers in the theatre, Julius Fleischmann, who operates in Cincinnati and New York, but spends a good deal of his time here, is a member of of his time here, is a member of the play producing firm of Myers, Potter & Fleis hmann. He also operates Naples' Caribbean Gardens, a beautifully developed tropical jungle of exotic flowers and birds, which is among the showplaces of Florida, and this requires showman hip in its promotion. Jane Tibbett, wife of the late, speed singer also must her chies. preat singer, also puts her chips on various New York shows, and has had a particularly successful association with Bobby Griffith and Hal Prince. The parents of Pat Zipprodt, costume, designer, live here, and this fall they made their here, and this fall they made their first theatrical investment in "Lau-rette". They quickly became iri-tisted into the hazares of the treative yhen, Judy Holliday was stricken and the play indefinitely risken and the slav indefinitive octioned. To make it were, the easy reached fly m about the time first hursiene Donna wreaked her easy on this community. Mache incoher of Commence won't be to brow their tike?

tee brank theat (1/8). Neapolitans, whether they reside for part of the year in Carcaro, Detroit, Cineman'i, Columbes, or Milwaukee, set to New York retuberly and se the pages. Since show hushess is neto reasily city man's other business, some of these people, even though they red done dose that the Fig. Mike. Teed done dose that as "defiliars" to air ceurant to a decree that puts my cord wife, hardan, and not a sharm. Lying or the brech. pats my cord wife, armon, and me to shame. Lying our the beach, with the agravitative Gult of Mexwith the activity is Gub of Mis-bra is cancers by live sky alove and with the pain trees swaying gently in the breeze, you are likely to be brought enough back from Lotus Land by an overheard dis-cussion of "Ecchet" and the per-fermances of Olivier and Quinn or an opinion on how "Advise and Consent" presents up to the prod-Consent" measures up to the novel.

And then there are Maggie and And then there are Maggie and Howard Taylor. He was in the concert business for years and is a valuable source of information and anecdote. Under the name of Margaret Carlisle. Maggie s ng in many New York and London musicals and can play practically every other theatre afficionados have come to light among realestate salesmen, beautyshop operators, gittshop proprietors, banktellers, deep sea fishermen and even Florida State Troopers.

Florida Showmobile

Florida Showmobile

The Naples Community Theatre, an aspiring amateur group, mounts five or six productions a year and has an able director in the British Hugh Parker. They have been kind enough to ask Marian and me to review their presentations, which at least gives us a periodic warmup at that kind of writing. The group has recently done Maxwell Anderson's "Joan of Lorraine." and it has given a good account of itself in other ambitious ventures, such as "The Women," "Mr. Roberts" and "Pinafore."

Miami, with the Coconut Grove

Miami, with the Coconut Grove Miami, with the Coconut Grove Playhouse 110 miles to the east, enables us to catch up with some of the plays we have missed, and in the season the beautiful Palm Beach Playhouse affords an elegance that Broadway can't match. And, for night clubbing, there are all the glittering attractions of Miami Beach. all the glitte Miami Beach.

Mami Beach.

Feeling unusually energetic a couple of years ago and animated with a design to bring the people to the theatre, or maybe vice versa, Marian organized a Showmobile to transport Naples residents by bus to the Coconut Grove Playhouse, with dinner in the Playhouse restaurant included in the package deal. The first trek was so uccessful that there have been several since, and more are planned for this season. Marian's accomplice in this caper is Doris Reynolds, who runs a local publicity and advertising service and frequently travels to New York for a spot of theatregoing.

Marian and I recently returned from a trip through the Mediterranean which took us to Israel. The cruise director on the SS Atlantic was Hal Honnescy who, before he became one of the best liked figures in that field, appeared in Zicefeld and Dillingham shows—"Oh. Please," with Beatrice Lillie, among them. In charge of sports activities was Jack Redmond, professional goifer, who has demonstrated his skill in vaudeville and the "Vanities" and, between voyages, is a regular at The Lambs. In a moment of weakness, or posibly complete mental aberration, I yielded to Hennesey's blandishments and agreed to me, the ship's talent show. I guess I got away with it—at least Capt. Christiansen did not put me in the brig and there was no organized movement among the passengers to throw me overboard. On deck the next morning a passenger whom I had never seen before—it turned out he had come aboard at Barcelona—stopped me and asked if I remembered a certain vaudeville act. That was duck soup with morning coffee for me, since in my youth I worked in the processional duck the head Colonial in the dars when Bob O'Donnell was the treasurer; at the Pelace, and the other former hig. O'Donnell was the treasurer; at the Prlace, and the other former big-time houses. It turned out that this vandeville and theatre fan wes now in the antione business in Hollywood, Florida, and had been in Funene on a buying trip. He reads Varury every week and told me that he had found a conv in Barbert he had found a conv in Barbert which wes more than I was able to do at the Ritz Hotel, and the new & Richs where foreign published with the most wicks where foreign pubthe news kiesks where foreign publications were sold. Our burgeon-

A Marked Man

Once the word got around the ship that I had some connection with show business, various people asked me varied questions or vouchsafed morsels of information. A lady from New York told me that her uncle had written the original play upon which the internationally successful operetta, "White Horse Inn," was based, and she described her delight at viewing a production in Salzburg a couple of years ago. The wife of Alan Couriney, Miami radio commentator, broke down one night in the smokingroom and confessed mentator, broke down one night in the smokingroom and confessed that, in her youth, she had been a member of a girls' singing act which had appeared in George White's "Scandals" and Lew Lessile's "International Revue." The people in an adjoining cabin turned out to be deeply involved in the Sarasota Community Theatre and friends of Joseph Hayes and his wife. Marijane. An unidentified friends of Joseph Hayes and his wife. Marijane. An unidentified man from California asked me if I had been at Metro in 1927, which I hadn't. And a Georgia gentleman kept inquiring every time he had a few drinks, if I had known Lamar Trotti, screenwriter and producer. I had once met Mr. Trotti and that seemed to provide momentary reassurance for our southern friend. At least three times on the ship assurance for our southern friend.
At least three times on the ship
he asked me the same question and
received the same answer, and
when we had disembarked at Port when we had disembarked at Port Everglades and were having din-ner at a Fort Lauderdale restau-rant, he suddenly appeared on the scene. After he and his wife were seated and had ordered their meal. be arose and made his way to our

"Pardon me." he said, "Perhaps

An amusing angle on show business in Israel was provided by Ladislav Koch. Paramount's able representative in Tel Aviv. Sciling pictures to cinema owners in that impressive, fascinating land he runs up against a situation which does not exist elsewhere in the Middle East. Europe or, for that matter, the world. More of the Israeli exhibitors, Mr. Koch reports, have some connection with Hollywood, often pretty tenuous. It may be that a nephew, a second cousin or a distant relative of his wife is a resident of the West Coast film capital. Such persons report An amusing angle on show busi-

wife is a resident of the West Coast film capital. Such persons report the gossip and give freely of their opinions to their kinsmen on the eastern shore of the Mediterranean.

"When I go to sell a picture,"
Mr. Koch says, "before I can say "Shalom' the theatre operator will tell me that his wife's cousin Sammy's nephew was on the set in Hollywood weeks ago and what he saw didn't look so hot. So, with this inside word, he argues that the picture isn't worth the terms I want. You can sell the Turks, the want. You can sell the Turks, the Syrians or the Egyptians without trouble, but here in Israel every-body seems to know more about the business than I do."

Mr. Koch did not say whether a similar situation obtained in Greece where Spyros Skouras has many relatives. But the fact redaresay Afghanistan. For a report on the Afghanistan situation I refer you to my old friend. Richard Watts Jr. Me. I keep busy double-talking my way around the cis-Atlantic Naples, and I hope that if he reads this Russel Crouse will feel inclined to bring his family down here again this winter. As for Louis Lottio. Well, his son, Louis Jr. is a regular visitor here. Loves to fish and lets his old man worry about the standees at the Lunt-Ponlanne. Lunt-Fontanne.

Squaring a Debt

About six months before Robert E. Sherwood passed away he told me a story about Sidney Howard's play, "Madam, Will You Walk," in which George M. Cohan starred. The comedy, produced by the Playwrights Co. of which Sherwood and Howard were members, folded in Baltimore after a one-week tryout in November 1939.

nembers, folded in Battimore after a one-week type ber, 1939.

Cohan had a 10-week contract to star in the play and his office sent a bill for the full salary to the Playwrights, Sherwood, rather than make an issue of it and because of his admiration of Cohan, paid off. A number of years later Sherwood received a check from Cohan for the amount of salary paid him for the nine week during which he had not acted in "Madam." Attached to the check was a note: "Dear Bob: I couldn't go out with this on my mind." The next day, George M. Cohan died.

Ike Levy.

A Marked Man

I asked you this question before. Did you ever know Lamar Trotti?"

many relatives. But the fact remains that, once you are in the show business, you are never out of it, whether you live in Naples, Florida, or Naples, Italy, or, I daresay Afghanistan, For a report

ing friendship almost came to an end when he said he had left VARIETY onshore. The Glory of The Yiddish Stage +++++++++++++By HARRY GOLDEN ++++++++++

One of the pieces in my latest book "Enjoy Enjoy!" which seemed o elicit great affection from readers was my story about the Yiddish stage and the great Yiddish actor, Jacob Adler.

But truthfully no one has yet described the Yiddish stage in all its color and depth. It was one of the most productive of all theatres and one of the most glamorous. There are people active now on Broadway, in Hollywood, and on television who received their early training on the Yiddish-speaking stage. Milton Weintraub, for instance, comes immediately to mind. Mr. Weintraub for many years has been the secretary and treasurer of the Association of Theatrical Managers & Press Agents, an organization of which Victor Riesel once wrote as one of the best managed organizations in the American labor movement.

the best managed organizations in the American labor movement.

There is Joe Grossman, the manager of "My Fair Lady," an dIrving Cohen who managed the road companies of "Auntie Mame" and "Romanoff and Juliet." And Boris Segal who handles television shows like "Peter Gunn" and "Wells Fargo."

There are many many others; I mention only those people with whose work I am familiar. And I am not necessarily trying to indicate how important any one strain has become in the modern theatre but rather of those who came from that wonderful world of the Yiddish stage. The decline set in with the first restrictive immigration law, but not before it managed to send out into the American culture a host of writers, directors, managers, and actors.

host of writers, directors, managers, and actors.

The performers who made the jump from the Yiddish to the American stage would make a respectacle Who's Who of the American theatre: Paul Muni, Edward G. Robinson, Luther and Stella Adler, Jacob Ben-Ami, Menasha Skulnik, Joseph Schildkraut and many others including my friends the Bernardis—Boris Bernardi, now manager of the touring company of "Once Upon a Mattress." and Hershel Bernardi who plays Lt. Jacoby on the "Peter Gunn" show and who is also "Harry Golden" in the west coast production of "Only in America," by Jerry Lawrence and Bob Lee.

Lawrence and Bob Lee.

The Bernardis have been in the theatre for several generations. The father, Berel Bernardi, was brought to America by the world famous Yiddish actor, Boris Thomashefsky (whose son, Teddy Thomas, has written some of Hollywood's successful movie scripts). Berel Bernardi was a fine and accomplished comedian—"a kominker" as he was billed on the Yiddish stage—and after a year or two in New York, Berel brought over to America his fiance, a girl he had met in Germany who joined the Thomashefsky troupe in Chicago. Thomashefsky had a brilliant idea: "Why not get married on the stage right after a performance and I'll give you 25° of the evening's receipts?" The wedding, following all the Orthodox requirements, was billed as a special added attraction and Paul Muni's father, the fine actor Philip Weisenfreund was Berel's best man. The immigrant Jews loved the chance to shed the tears a wedding offered them. At a Jewish wedding everybody cries but each one is thinking about a different thing.

Upped the Percentage

Upped the Percentage

Twentyfive years later, Bernardi remarried his wife, this time after a performance in Boston. And Bernardi now insisted on a 5% increase and indeed received 30% of the evening's receipts. And now Paul Muni replaced his father as the best man while young Hershel Bernardi was the ring-bearer.

nardi was the ring-bearer.

What a wonderful world this Yiddish theatre was. Any book that recreated its flavor and accomplishments would have to be a bestseller because all Americans would find in a close identity with their own tears and laughter. They would find also the earliest beginnings of the American theatre. The Jews brought the family drama to the American stage; good daughters, bad daughters, a son who marries out of the faith, children who do not take care of their parents in their old age and so on: a thousand rewrites of Shakespeare's "King Lear"—the first great "Jewish" drama.

And it was a world filled to overflowing with humor. The fractured English of those actors would leave you in stitches; "A steak, please, well-to-do."

Vienna, Too, Blames Critics

- By EMIL MAASS -

The news of 1960 was the rise of the "cellar" theatre. These legit havens, many under coffee houses, some former bowling alleys, increased in number and activity, after World War II. Improved quality of their offerings produced a kind of special prosperity so that some of the impresari were consequently able to rent superior premises.

premises.

Notable was Stella Kadmon, producer of "Courage." She and her outfit left the Prucekl coffee house rathskeller and now operates in the Scitenstettnerhof building with a real stage, a formal auditorium, etc. Her troupe includes the American actor Marshall Rayner.

her outhit left the Prucekl coffee house rathskeller and now operates in the Scitenstettnerhof building with a real stage, a formal auditorium, etc. Her thouse includes the American actor Marshall Rayner.

Heard This Before?

That most hackneyed of theatrical industry explanations for box-office slump, the cruelty of the critics, was advanced here by Franz Stoss, chairman of the Assn. of Theatre Managers. Between the lines of a radio interview during the year he blamed the critics' severity, not the quality of the scripts and scores for the fiscal disappointments of Austria's latterday librettists and composers. However he also asked the pertinent question of whether Austria's literati were nowadays writing plays which do not play, or at least do not run.

American Plays

First year of Ernst Haeussermann's directing the Burgheatre was successful. Two American plays were offered by its branch house, the Academy, to wit, 'Parisian Comedy" by William Saroyan and "A Moon for the Misbegot" the Scipton of the Misbegot and "Ah Wilderness," Otto Schenk directing. U. S. items of the Interpretation and its considered and Hot Tin Roof" and planned "Cat on A. Hot Tin Roof" and planned "Cat effect. In its branch house the for Passing." The Gates In its branch house the stage on the Rice. In its branch house the for Passing are "The Gravs Is Clike. In its branch house the for Passing are "The Gravs Is Clike. In its branch house the for Passing

'ten" by Eugene O'Neill. Both were

well received.
At the Volkstheatre Tennessee
Williams "Orpheus" was rated soso. On repertory were "Beyond the
Horizon" by O'Neill and "Saturday's
Children" by Maxwell Anderson.

Horizon" by O'Neill and "Saturday's Children" by Maxwell Anderson. Planned for early production are "Elder Statesman" by T. S. Eliot, "The School for Scandal" by Sheridan, "A Breeze of Spring" by Peter Coke and "The Sainted Sirers" by Alden Nash.

Theatre in der Josefstadt scored a mild success with O'Neill's Connecticut comedy "Ah, Wilderness," Otto Schenk directing. U. S. items in repertory; "Anderson Trial," "Cat on A Hot Tin Roof" and planned "Cue for Passion" by El-

THOSE CLOBBERING CRITICS

Frank Sullivan ribbed Foreign Legion movies like "Beau Gesie" with a "drama" about four Legionnaires (one to be played either by Edward Everett Horton or Buster Keaton — "or in a pinch Polly Moran will do" — the others by Gary Cooper, J. Harold Murray and Ronald Colman. At one point Cooper exclaims, "Mon Doo! Not the fort that will be surrounded by 10.000 Arabs and Cecil B. De-Mille."

Turns out none of the Legion-Turns out none of the Legion-naires has a Past a disgrace they remedy by running into Marie Dressler, who agrees to be the Past for all of them. A new re-cruit, Richard Barthelmess, enters and the Colonel calls for a loving cup. Not being able to find one, "they fill Marie Dressler to the brim with champagne and pass her around. And everything ends hap-pily, because the next day they go to the fort, are besieged there by 12,000,000 directors, and die of 12.000.000 directors, and die Klieg throat."

Benchley Recalled

The late Robert Benchley reviewed a revival of Victor Herbert's "Babes in Toyland," remarking. "In addition to Singer's Midgets, the management has gone to the other extreme and added three elepannts to the cast, but they did not offend us old-timers so much, as they didn't sing." Also W. C. Fields in "Ballyhoo" after the humor mag of that day with Chaz Chase, Slate Bros, and Grace Hayes truther of Peter Lind Hayesi. "There is enough of Mr. Fields to make a fine evening of it." Benchley noted that Ray Doo-ley sat in the same row with him.

Top legat prices in that depression year were \$3 for straight plays and \$4 for musicals. But Prances Williams, Charles Kion, Ann Pennington, Hope Williams, Richard Carle Marie Cabill, Warling's Pennsylvanians and Clayton, Jackson 2. Durantle were rapid for

for Leaden's Piccedilly London.

Tiscellany of 1931

Just then Paul Robeson's "rete to not the concert half" was listen to the concert half" was listen and Delfont has made as a Come is Hall, where Foundard for communes by the wave convertily singling and played many red Jascha Heifetz were concentrated by the Hall man and Jascha Heifetz were concentrated by the Hall and played a 75% majority for approval.

Among the existing directors are currently fielding and Benjamino Golds as majority for approval.

Among the existing directors are currently fielding and Benjamino Golds as majority for approval are currently fielding and Benjamino College the propersion will resign from the board if the Mary Coman, "Europe's lettest deal goes through, and though they are sometimes choles on the legit scene, the field goes through the propersion of the propersion of the propersion of the propers letter and form Arnold, both his mide as the United States and Tom Arnold, both his mide and the Robert Maller, a brilliant interviewer. Some think he is wasted in his present job but he, too, lightly punchily for what he regards as the Unholy Twins cho ear and the Many of the Arnoll and though they are sometimes intolerant of the pleasures of more movine-reviewed. The Robert Maller, a brilliant interviewer. Some think he is wasted in his present job but he, too, lightly punchily for what he regards as the Unholy Twins cho ear and the Many of the Arnoll and though they are sometimes intolerant of the pleasures of more movine-reviewed. The Robert Maller, a brilliant interviewer. Some think he is wasted in his present job but he, too, lightly punchily for what he regards as the Unholy Twins cho ear and though they are sometimes intolerant of the pleasures of more movine-reviewed. The Robert Maller, a brilliant interviewer. Some think he is wasted in his present job but he, too, lightly punchily for the Piccadilly.

The Aisle-Sitters

By HENRY SHEREK

London.

After over a year of bullying by some of the critice, the London playgoing public is resisting their efforts to keep it out of some of the more amusing plays with great obstinacy and courage

There has been a strong move-ment by various gentlemen to clean out the Augean stables, un-less the horses rethered therein

less the horses tethered therein have a message, or the plays in the theatres talk in great detail of the habits of tarts, ponces and homos. Certainly there is an audience for this sort of thing, because seeing people wallowing in filth makes anybody feel rather highminded and grand, but there is also a much bigger audience, which we, in our oldfashioned way, called a family audience, who just want a jolly evening seeing a play to which they can take their children. The danger is that amongst the

Scitled Out of Court' at the Strand. Both these plays are doing business, in spite of the fact that they received worse notices than it has ever been my displeasure to read, and this right after the first performance, whilst the poison from the program of the court of the court

The late Ring Lardner, in a piece titled "Old Man Liver" in the New Yorker of 30 years ago (Jan. 3. 1931), wrote, "I was recently connected with a man named Ziegfeld and every time I go in a telegraph office these days they give me four rolls of wall-paper."

That was the issue that had Reginald Marsh's famous two-page cartoon, "The Angelus," of Amos & Andy, winged in the sky, with "Brush Your Teeth Night and Morning — Consult Your Dentist Twice a Year" in the clouds above them. Below was a church-tower clock at 7 p.m., with masses of pople, heads reverently bowed, all round it as far as the eye could see.

Frank Sullivan ribbed Foreign

The Isla Ring Lardner, in a lily" with a rave for Fredric March's John Barrymore, and Wheeler & Woolsey in "Hook, Line August a typical hotel line: "If you want anything, just wring a towel." Gate notes: Texas Guinan and "20 World's Most Beautiful Girls—Dancing Till Dawn—A Merry Place to Roost All Night," to wit, Club Argonaut Inc., 151 W. 54th St. Listed as "Broadway Atmosphere": "that mad trio. Clayton, John Barrymore, and Wheeler & Woolsey in "Hook, Line August a typical hotel line: "If you want anything, just wring a towel." The power of the "Seven Butchers of Broadway" may have started merely as a snide Sardi's legend. But it has grown and spread. Now, wherever in the world theatre folk mingle, awesome yarns are swapped about the arbitrary way these aisle-sitters can bust or boost a Broadway show. There are some in London, morosely licking their abrasions after a critical larruping, who ruefully believe that a pretty effective local heave. who ruefully believe that a pretty effective local branch of the Broad-way Butchers is currently operat-ing in Shaftesbury Avenue.

ing in Shaftesbury Avenue.

Not for many years have the critics so boldly and audaciously tried to sift the good from the trash in the West End legit field as lately. The theatre here can be under fire from more typewriters than in New York. There are nine national morning critics, two shrewd evening assessors and two major Sunday reviewers. That's apart from the appraisers hired by major Sunday reviewers. That's apart from the appraisers hired by several serious, influential weekly journals and popular glossy maga-

With such numbers and varied opinions, the crafty impresario may often be able to arrange a plausible bouquet which, displayed outside the theatre, may persuade the public that a show is better than it is. With costs drastically less than on Broadway a management is often able to nurse an "iffer," despite a cool critical reception. Cheaper seats hore also help him.

The \$2.80 top encourages a playgoer here to test his own judgment, whereas in N. Y. he usually wants firm assurance (at \$6.90.\$9.40) from the reviewers that a \$9.40 from the reviewers that a play's a click before digging down. London enjoys a big coach trade from the sticks and they and other visitors often approach the legit scene with open minds, since the notices rarely impact far out of London.

Not Polite Chaps

All these points may seem to lessen the London critics' influence ooth these expressions used in review in an important London dairy paper).

More sophisticated Londoners, there is a group of people who now only feel certain of having an enjoyable evening in the theater. Fields to make a fine evening of it." Benchiev noted that Ray Doolley sat in the same row with him and looked longingly at the subself of Fields in a Baby Aus'in, which has just replaced the traditional Ford. "Don't you suppose," he asks, "that Miss Brice, Miss Dooley and Mr. Fields are evergoing to get into the same automobile arain?"

Depression Tickets

Top legit prices in that depression begins to get first and depressions for legit prices in that depressions are the Duke of York's Theatre, and William Saroyan and Henry Cecil's Waiting in The Wings' at the Duke of York's Theatre, and William Saroyan and Henry Cecil's Scitled Out of Court" at the response of the first prices in spite of the fact that saying you don't like a show."

On the Order Drum begins and particular, and particular, and particular, and particular, biz fok who commute requirity and are on the lookout for shows the above mentioned critics. A good examned by the above mentioned critics. Covard's "Waiting in The Wings" at the Duke of York's Theatre, and William Saroyan and Henry Cecil's was bady bruised when her "Once Covard's "Waiting in The Wings" at the Duke of York's Theatre, and William Saroyan and Henry Cecil's was bady bruised when her "Once Covard's "Waiting in The Wings" at the Duke of York's Theatre, and William Saroyan and Henry Cecil's was bady bruised when her "Once Covard's "Waiting in The Wings" at the Duke of York's Theatre, and William Saroyan and Henry Cecil's was bady bruised when her "Once Covard's "Waiting in The Wings" at the Duke of York's Theatre, and William Saroyan and Henry Cecil's was bady bruised when her "Once Covard's "Waiting in The Wings" at the Duke of York's Theatre, and was provided the Association of the Saroyan and Henry Cecil's was bady bruised when her "Once Covard's "Waiting in The Wings" at the Duke of York's Theatre, and was provided the same and particular.

The provided the same and particular to the provided the provid

On the other hand Jerome Whyte is urhane. "Flower Drum Song" and "South Pacific" were both panned. "But they were both hits," Whyte softly comments.

Richard Carle Marie Cahill, Warins's Premay lamins and Clayle on,
Jackson & Durante were going for
\$3 top in "The New Yorkers," and
Bill Robinson could be seen in
"Brown Duddies" for \$2,50 top.
Going on to "The Inspector
General," Benchley remarked
"Mr. Led Hirris, to my way of
thinking, get away with on'te a
bi' of medicine-showmenship in
three's vaya," and had a great
many people stroking their forgations over a specialled comedy by
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Those over a special became the
most discussed "hired assassin."

Levin writes nimbly and fearlessly
and was put over with power by
the Express. He utilizes journalistic
gimmicks. Once, when he didn't
understend a play (an unusual
admission) his review were both
hits," Whyte softly comments.

Stunty Levin

Who are the main London aislesiters? A gusty wave freshened
the stale air of the stalls a couple
of years ago with the arrival of
22-year-old Bernard Levin for the
powerful Daily Express. Slight, inleasters?

Levin writes nimbly and fearlessly
and was put over with power by
the Express. He utilizes journalistic
gimmicks. Once, when he didn't
understend a play (an unusual
admission) his review was printed
upside down and sideways. Though
shrill and opinionated, he's a
butter for the best.

To counteract tevin's explosive
and a play (an unusual
admission) his review was printed
upside down and sideways. Though
shrill and opinionated, he's a
butter for the best.

To counteract tevin's explos

Witty Gracles--30 Years Ago | LONDON'S BRANCH | REVIEWERS' PRIVILEGES

The war between the creative rist, the writer, the actor, the roducer and the critics is perenial. Every year sees a recurrence rist for the gallery of the purchaser, Sir Coutts Lindartist, the writer, the actor, the producer and the critics is perennial. Every year sees a recurrence of the battle, and this season a play was produced whose central character is a critic engaged in his nefarious work. When a dra-matic critic for one of our great newspapers differed with his colleagues, the producer, for the benefit of the readers of the newspaper, reproduced in toto the criticisms which had appeared in the other newspapers. Critic was thus made to battle with critic, as well as author.

Everbody who submits work to

the public must expect criticism. Criticism can go as far as it likes. It can be derisive, it can be scornful, it can be humorous, it can be derogatory. But there is a special privilege which the law extends to the critic and which protects him from suits for libel.

from suits for libel.

When anyone submits his professional work to the public and appeals for its support and approval he is bound to expect praise or blame of the work. Fair and legitimate criticism is always permitted upon any work to which the attention of the public has been invited. Judge Gaynor, once a Mayor of this city, wrote with regard to the critic:

"That his opinions and infer-"That his opinions and where-ences are farfetched, high strung or severely chaste or moral, or contrary to other inferences or opinions that seem more reasonable, does

seem more reasonable, does not natter so long as there be a basis for them."

Judge Learned Hand said:
"It is indeed not true that all ridicule... or all disagreable comment... is actionable; a man must not be too thinslimed or a self-important prig..."

In describing a play on Broadway a critic wrote that it was "unatural," "clumsy." "grotesque," "amateurish," and that "at times it is so bad it is quite funny." The court held that such expressions were the opinion of the critic, and that it would be protected just a.

if the photic is to be ataca in forming its judgment upon matters of public interest by a free interchange of opinion, it is essential that honest critism and comment, no matter how foolish or prejudiced, be privileged."

It's Not Carte Blanche

On the other hand, this does not give carte blanche to the critic. The critic has a right to criticize the work but he can never attack

say ought not to have admitted works into the gallery in which the ill-educated concert of the artist so nearly approached the aspect of wilful imposture."

approached the aspect of wilful imposture."

The criticism of the works was permissible, but the words "wifful imposture" involved the personal integrity of Whistler and were not an expression of opinion concerning his art or of him as an artist.

As the Court of Appeals said in a leading case in New York:

"The distinction between criticism and defamation is that criticism deals only with such things as invite public attention or call for public comment, and does not follow a

things as invite public attention or call for public comment, and does not follow a public man into his private life or pry into his domestic concerns. It never attacks the individual, but only his work. A true critic never madiges in personalities, but confines himself to the merits of the subject matter, and never takes advantage of the occasion to attain any other object beyond the fair discussion of metters of public interest and the judicious guidance of the public taste."

Let the critic take note. In the battle he must fight fairly. When he uses the poison gases of defamation, he has exceeded the ground on which he may stand safely. The playwright, the producer, the actor, know that when they submit a work to the public it may be criticized, even though unfairly. Investments of time and money may be lost. But let the critic beware of exceeding the rights which public interest give him.

ISRAEL PRISON DRAMA FOR REHABILITATION By HAROLD FLENDER

Kishon Epitratin, Israel's fire-not humor writer. In the relears al state now are three original one-act plays written by the innutes, Zvi Jivati, director of the Tel Mond prison, is most enthusia to about the new program of play production. "It has turned out," he says, "to be the most successful type of rehabilitation profilem we have ever had here. For one thing, it forces those immates who want to act but are illiterate to jearn how to read and write Secondly, it overcomes the natural The critic has a right to criticize learn how to read and write Stothe work but he can never attack the work but he can never attack the author personally except in respect to the worth of his work, brise or. Appearing in a bity An attack upon the author is an attack upon him and his profession, and just as the law is sensitive to the rights of the public soin, and just as the law is sensitive to the rights of the public so the law responds to the needs of the writer and producer.

Any writing about a professional man which attacks him in his leeps them from being tored with a profession and livelihood is libelous. Everyone is entitled to practice his business or profession free from personal attack upon him as such as distinguished from his such as distinguished from his conceav roles, is a libeton or work. When one leaves the field start, the Zonist who modified attack upon reputation, one has left a safe world for danger.

The case in which Whistler sued lars.

BEEFS AND STEWS ABOUT THE LEGITIMATE THEATRE

By HAROLD CLURMAN

When showfolk foregather at bars and restaurants there is together with the usual kidding, chitchat and gossip a certain amount of good talk. Sometimes there are complaints—repetitious, dejected, futile—but they nearly always reflect justified grievances. They point to flaws and ills of the protession which may not be easily remedied but which are none the less worth airing.

By HAROLD CLURMAN

cording to a pre-arranged scale, I would never consider the scheme, by others that the managers for their backers) would refuse. Perhaps so. I am certain however that sooner or later—perhaps through crisis in which we shall all be involved—some plan now deemed thealtre from extinction.

II Greatest Optimists less worth airing.

less worth airing.

Yet when these same folks are wiled upon to speak publicly or to to the speak publicly or to the speak process and the speak process are like. The theatre world and they personally were entirely contact. So a lot of healthy protest or the speak publicly process or the speak publicly of the speak publicly speak publicly.

So, for the sample is the courtest.

Su forbearance is the courtesy showfolk pay to their public. The paypoer should be encouraged to think of the stage as a glamorous place where all is charm, wit, place where all is charm, wit, be autiful temperament and lovely electronic. Besides no one likes to before private hurt or sound like a gripe. For one thing it may be bad for business, that is, for one's

After The Opening Night

Another effect of the euphoric of a play is the contradictory one with makes eaeryone connected with it unconsciously behave as if there were only to be one performance: the New York opening night. The second night audience by the way often seems of a play is the contradictory one with makes eaeryone connected with it unconsciously behave as if there were only to be one performance: the New York opening night. The second night audience by the way often seems to share the state of mind. If the notices have promised a good time, everyone enters "laughing at the ushers"; if the notices seem mixed or poor the state of mind. If the notices have promised a good time, everyone enters "laughing at the ushers"; if the notices seem mixed or poor the state of mind. If the notices have promised a good time, everyone enters "laughing at the ushers"; if the notices seem mixed or poor the state of mind. If the notices have promised a good time, everyone enters "laughing at the ushers"; if the notices seem mixed or poor the state of mind. If the notices have promised a good time, everyone enters "laughing at the ushers"; if the notices seems mixed or poor the state of mind. If the notices have promised a good time, everyone enters "laughing at the ushers"; if the notices seem mixed or poor the state of mind. If the notices have promised a good time, everyone enters "laughing at the ushers"; if the notices seem mixed or poor the state of mind. If the notices have promised a good time, everyone enters "laughing at the contradictory one which makes eaeryone connected with it unconsciously behave as if there were only to be one performance: the New York opening night.

The second night audience by the way often seems to share the state of mind. If the notices have promised a good time, everyone enters "laughing at the contradictory one which makes eaeryone connected the with the to be a served on the state which makes eaeryone connected the with the mother than the promised as the promised as the with the

the theatre had lost.

This feeling was not provoked by partisanship for either side. I am sorry for actors because employment is scarce. I am sorry for managers because they usually own so little of what they presumably produce. The theatre will suffer as long as every category of stage worker—including writers—thinks of his own special field apart from the theatre as a whole. This has the theatre as a whole. This has very little to do with being idealisvery little to do with being idealis-tic. More than almost every other endeavor the theatre is a coopera-tive pursuit. No one can really thrive at the expense of the other without damage to the entire enter-

It is supposed to be thoroughly "realistic" to think of actors and poducers as capital and labor because that is what it seems to come to at the moment of "collective barraining." (Let us forget for the noment that very few producers passess capital.) It all seems very c"fferent—does it not?—when a sow is in trouble and author, director, producer agree to waive localities and actors to take cuts—usually without any chance of ever accovering their losses in the future. They all really want the sow to go on—not for profit but from an honest regard for their work.

Normal honest regard for their work.

So long as the profession believes itself a business to be compared with the making and selling of shoes, automobiles, cosmetics, etc.—showfolk will be dupes, the theatre will be moribund, and everyone connected with it sick in every respect. Whatever the theatre has been prior to 1927 it is no lyoper business now—partly because the theatre was never primarily or essentially meant to be a business and more particularly because of wholly new conditions which have made it an absurdity in terms of serious commerce. The only ones, it strikes me, who have really profited from the theatre in the past 15 years or more are the big "artists" agencies.

If this is so, whose fault is it?

big "artists" agencies.

If this is so, whose fault is it? Not with any one individual. We should not think of these matters as a tug-of-war. We must think in new terms in view of the peculiar circumstances today. When I suggested to a manager—oh very tentatively!—that all productions should be truly corporate propositions in which each party began with a certain minimum and each shaled in the hoped for profits ac-

II Greatest Optimists

Greatest Optimists

Showfolk are the greatest optimists in the world. I say "optimists" but if I weren't one of them I should employ a less complimentary epithet. Despite statistics and yearly experience everyone plans on the basis of success when it is well known that failure not success te and above the base of the success.

well known that failure not success is—and always has been—the norm. It's only with success that the question "What happened?!" is appropriate.

Even publicity men dream only "rave" notices and plan their future campaigns on them. That is why theatre publicity seems on the whole to be routine and ineffective. It is geared to exceptional circumstances: the expectation of the "right" number of favorable reviews in the right spots.

III After The Opening Night

first curtain.

Needless Hysteria

As a result of this confusion of attitude in respect to what the theatre is meant to be and to do, the atmosphere which prevails in it is one of hysteria. Many show-folk rather enjoy this (masochists!) without realizing that the fevered air in which they live really kills the fun that their hard work should give them. A man who knows his job relies on his craftsmanship, his judgment, his experience and his off tested talent to produce desired results.

results.

The fact that there is no guarantee that such results may be regularly depended on gives a real professional his deep concentration and concern—even some nervousness—but it will not drive him crazy! In the theatre, one ought to behave like a sound statesman or soldier: they know they are in danger to begin with, but they try above all to preserve their wits. Everyone in the theatre should strive to keep balance, which means, to conduct rehearsals and production conferences in the most

relaxed fashion possible. One has to play the "game" well rather than be bent on "winning." "Vic-tory" (or success) is not in our power to command.

Other Hazards

With the hysteria that so often obtains among us — particularly during the out of town tryouts (with well received productions as often as with those "in trouble")

often as with those "in trouble") comes superstition.
Showfolk are notoriously superstitious: for they do not know how to placate the "gods." I am not talking of such superstitions as those about climbing over the foots, whistling in the dressing-room, reading the last line of the play at rehearsal. etc. I am talking about the disposition to find a victim. someone to blame, a simple about the disposition to find a vic-tim, someone to blame, a simple cause for the play's not having done well in New Haven or Wilm-ington or Boston!

ington or Boston!

More specifically: the hysteria which demands rewriting before it is determined why an audience's response was unsatisfactory on opening night, the hysteria of replacing actors for director) on the road before one is sure that what is wrong is a particular actor or the director. The hysteria I refer to infects almost everyone: no one seems to be inmune—not even the

to infects almost everyone: no one seems to be immune—not even the director who often communicates his uncertainty or fear to the cast. A playwright once asked me shortly before an opening, "Why do you want to relax the actors? They should be kept tense." Perhaps that particular playwright confused relaxation with indifference or drowsiness.

drowsiness.

VI

Ain't No Such Animal

I am skeptical when I hear people speaking of our theatre as a "director's theatre." This is more of a commercial superstition than an artistic fact. Certain directors are supposed to be "top" (money) directors because they have directed several hits. Very few hits have been made from wrethed scripts or with bad casts. There is of course such a thing as fine or mediocre direction.

But a play being a hit or a failure isn't a sign of one or the other. But since so few people—even among producers, writers, backers and critics—know much direction (It is not easy to know) the superstition flourishes.

stition flourishes.

VII

It's The Playwright
One has heard of stars being coddled. Whoever seems to hold the reins of "power" apparently needs to be coddled or conned. 'Sometimes it's the agent!) Hence Boris Aronson's remark, "The theatre is a collective art in which the strongest person wins."
But nowadays I find it's the playwright who needs to be coddled. He is apparently never wrong: it's always his producer or director or designer or cast or publicity man. When a playwright asks me im-

Teaching Audience Manners

Elisabeth Bergner, who recently staged a sensational comeback in Germany in "Long Day's Journey into Night" and "Dear Liar" was not only the toast of Berlin b.H. (hefore Hitler) but also the "enfant terrible" of the German theatre. Not only could she act anybody off the stage (and once sent her leading man to her dressingroom to get her coat because she was chilly!) but her unpredictable antics put fear in the hearts of actors and audiences alike. One time, during the first act of a play with an Edwardian setting, she was upset by four latecomers who, having dined and wined too well, continued their table conversation as they shoved their way into their front-row seats.

Moving over to a small table on which rested an old-fashioned photograph album, Miss Bergner opened the album and interpolated a whole new scene. "Just look at this picture of old Uncle Hermann" with one of the offenders in the front row — "What a loud-mouthed ass he was, to be sure! And Aunt Emma, who was always over-dressed, wore fake diamonds and dyed her hair an improbable shade of red." etc. By this time the entire house knew whom she was really talking about and roared with laughter.

When the curtain rose on Act II, the four front-row seats were empty. This story got around and after that audiences at Miss Bergner's performances developed a strange habit of being punctual.

patiently, irritably and prematurely, "Why doesn't X act that scene more forcefully?" I am often tempted to respond uncivilly, "Why idin't you write the scene with more talent?"

There should be mutual record.

more talent?"

There should be mutual respect in the theatre not only for each individual person engaged but for the task and problem that each person's work entails. It all comes down to each worker knowing his job and also knowing something about the nature of the other fellow's inb

about the nature of the other fellow's job.

The producer can't demand that the playwright be a wonder man grinding out greatness at will, the director can't expect his actors to be inspired at each moment in every circumstance, nor can anyone regulate the bloodstream of every script and personage involved in production.

The theatre in effect must be viewed not as a deal made among a number of craft unions, but as one Big Union.

VIII

Scarcity of Jobs

Failure is always painful. (It may at times also be instructive, even creative). But nowhere else in the arts but in our New York theatre is it made to seem a disgrace. Our condition might be compared to the plight of 50 starving men who are asked to share or compete for a pound loaf of bread. It is not likely there would be much grace, measure or good will in the environment.

These things might all be more or less taken for granted if the theatre were rationalized in its fundamental organization—a goal it will take a long time to achieve—though, as I have intimated a severe shock might in the long run help.

severe shock might in the long run help.

Still, in all fairness to everyone, one must admit: the theatre has nearly always (and everywhere) been a little bit as I have described it. Only nowadays with us in New York the mischief is aggravated tenfold.

Don't get me wrong as the feller said—I speak only from love—and the exasperation that goes with it.

Harold Freedman Heads Authors' Agents Group

Authors Agents Group
Harold Freedman has been
elected president of Authors Representatives, Inc., succeeding longtime prez John W. Rumsey, who
died recently.
Other officiers elected include
Alan Collins, first vice president;
Marie Rodell, second vice president; Sterling Lord, secretarytreasurer, and Audrey Wood and
Louis Aborn, directors.

London Bits

English Plays

Anglo-Amercan Theatre here has taken shape. Several brandnew plays are lined up for April-September, when the Englishspeaking contingent in Italy peaks. Joseph M. Gordon, a British author-director now resident in Florence, will guide the troupe which will use actors from Britain and America. "Dancing Shadows" by Royce

Ryton, new, won a competition by this group. "Fashion" by Anna Cora Mowatt goes back to the 1840s, a comedy of manners by an Wilde's "Ernest" is also on the sked as is Benn Levy's "Rape of The Belt." a flop in New York earlier this season.

earlier this season.
Other items in prospect are:
"Hunting The Fairics" by Comptom Mackenzie, a world premiere as will be Adam Drinan's "Don Juan in Heaven." Still other local premieres for Florence will be Evelyn Waugh's "The Man Who Loved Dickens" and John Dos Passos' "USA."

A filler melodrama will be Edward Chodorov's "Kind Lady," based on Hugh Walpole's novel.

Stoltz Svenskatown Aim A Nine Months Cycle, Up From a Strawhat

Minneapolis.

Midwest's only professional winter repertory theatre has been launched in a new, 655-seat showhouse built for it at 17-mile distant suburban Excelsior on Lake Minnetonka. It's a Don Stolz enterprise. an outgrowth of his smaller and less pretentious strawhatter at the same location. Opening bill, running two weeks, is "Marriage-Go-Round," never seen before in the Twin Cities.

Twin Cities.

The \$150.000 theatre's inaugural spells legit's forthcoming biggest Twin Cities' inning in years. It precedes the construction and operation of the professional repertory, civic summer theatre which famed Broadway director Tyrone Guthrie and his associates will come into here after \$1.000.000 is raised in a current fund drive. A site and a \$450.000 grant already have been made available for the Guthrie theatre.

All this is in addition to the ac-

Keith Waterhouse, part author with Willis Hall, of "Billy Liar," has given up his newspaper column to concentrate solely on plays and films.

Advance bookings for "The Music Man," due at the Adelphi in March, already have topped the \$37.000 mark.

"Camelot" is now slated for the Sichard Burton and Julie Andrews in their original roles.

The hit farce, "Watch It Sailor," is being turned into a novel by Shiela Steen.

Anton Walbrook returns to the West End in "The Masterpiece," due at the Royalty in February.



CORNELIA OTIS SKINNER

A Ferrer by Any Name

During angel auditions to raise dough for "Oh Captain," one prominent lady, reported loaded with loot was present. Livingston & Evans sang their score directly to her. Tony Randall poured on the charm in her direction and Joe Ferrer spent most of the evening bringing her drinks, canapes and explaining the intracacies of the plot. Charmed blazes out of her and she wrote out a big

check.

On the way out, she came over to Ferrer and said, "I just wanted you to know that I'm not crazy about the songs, the cast or the script. I'm investing in this show only because of you." Ferrer beamed until she killed him with a final line, "I just love you and that lovely wife of yours—Audrey Hepburn."

Al Morgan

The View From London Bridge

By HAROLD MYERS

the arm which the boxoffice can always use. Two welcome developments at any time, but especially in this era of television which has undoubtedly contributed to the depressed condition of the provincial

The buoyant state of the West $\boldsymbol{E}\boldsymbol{n}\boldsymbol{d}$ theatre rarely fails to impress professional visitor from Broadway. Pick any working day in the calendar and it's a safe bet there'll be close on 40 shows on the boards here. And now there are new theatres to swell the total and the promise of others to come within the next year or two.

Yet it is a paradoxical situation. Yet it is a paradoxical situation. Production costs continue to mount, and though they fall short of Broadway standards by a long way, still give cause for concern. And the ratio of flops to successes of froughly three-to-one, is not much help in inspiring confidence. Nevertheless, the West End theatre has attracted new talent among writers, actors and mangements, and new finance to build more upto-date theatres. to-date theatres.

Extreme Contrasts

Extreme Contrasts
The world of the London legitimate theatre is, indeed, a strange one. It is one in which a ho-hum thriller by Agatha Christie such as "The Mousetrap," can still attract capacity business in its ninth year, while distinguished imports—and even originals—fail to make the grade. Where the Whitehall Theatre, for example, can have a successive run of farces, each of which has topped 1.000 performances, while other productions struggle to break even or hold on long enough to make a modest profit. Even the experts will agree that it is easier to find out what makes a play run. play run.

play run.

But even the dichards will now concede that it is a changing world, and one in which there is room and scope for the talented offbeat and colorful writer. It is hard to pinpoint the start of the new trend which developed in the 1950's, but a string of writers can take some share of the credit. John Osborne, for example, may have launched the anary young man era, but it for example, may have launched the angry young man era, but it took writers like Harold Pinter. John Mortimer and Brendan Behan to give inpetus to the new dramatic school. Shelagh Delancy, currently represented on Broadway with "A Taste of Honey," is one of the disciples of that school, but Arnold Wesker did not follow the capyentiant, particular, but many his Arthur Wesker tha not follow the conventional pattern to make his name and his mark with his distinguished trigoly which received critical and public acclaim on its recent outing at the Royal Court Theater. Theatre.

'Waving' At You

Ir. France such a devolpment would undoubledly get the "non-velle vaene" tag. But not so in Lon-don where these writers have moved into local and national prominence through the backing prominence through the backing they've received from such institutions as the English Stage Company (which operates the Royal Court), the Arts Theatre Club and a few young managers with the courage and the confidence to experiment.

It is presumably not without significance that later this month one of the managements in question. Michael Codron and David Hall. Michael Codron and David Hall, but that is a long time coming; in will be presenting three one-act the meantime, it is reassuring to plays by three "new wave" writers know that private enterprise has for a season at the Arts Theatre done something to take up the Club. The authors in the bill will slack.

London. There's new life in the London stage. New theatres are a prime source of encouragement, and new writers are providing the shot in Leggett and Richard Briers. As such writing talent—quite apart from the performers—nowadays is considered b.o., it is fair to assume the management is confident of a subsequent transfer.

subsequent transfer.

Indeed, it is the b.o. magnetism of the new wave writers that has finally convinced the doubting Thomases among the impresarios. A standout example, of course, is "The Caretaker," Harold Pinter's three-character play which got raves when it was first presented at the Are lest Arpli and her been raves when it was first presented at the Arts last April, and has been following the capacity trail ever since its transfer a few weeks later to the Duchess Theatre. Though not a homegrown specimen, Ionesco's "Rhinoceros" was a smash hit for its limited engagement which becan at the Royal Court and moved over to the Strand with Laurence Olivier as the star.

Disappointment Ratio

Disappointment Ratio

Laurence Olivier as the star.

Disappointment Ratio

While the proportion of hits to misses was about the same last year as in any other, it was, on balance, a bad year for American imports. Among the early casualties were "Visit to a Small Planet," 'Inherit the Wind," "Tomorrow With Pictures." 'Once Upon a Mattress," and "The Princess." "Flower Drum Song," didn't please the critics, but is still okay after more than nine months at the Palace. "The Gazebo," too, had mixed notices, but is still holding strong at the Savoy, and "Majority of One." with Molly Picon in the Gertrude Berg part, stayed the course for tive to six months. A major disappointment, however, has been "Most Happy Fella" which failed by a long way to repeat its Broadway success at the Coliseum, though it was artistically acclaimed. The musical has been at the St. Martin's Lane theatre since the letter part of April and will probably fold within the next month or so.

On the other side of the two-way

On the other side of the two-way On the other side of the two-way trulic lane, Britain seems to be fairing better. "Irma La Douce" Bouch originally French is a smash hit on Broadway, and "A Taste of Honey" and "The Hostace" appear to be holding their own. A recent sad failure was Ben Levy's "Rape of the Belt." thouch as counter-halance, both "Five Finger Exercise" and "At the Drop of a Hat" are waving the flag for Shaltesbury Avenue on the road. At a stretch, of course, this break-down could include "La Plume de Ma Tante" as it was the show presented by Jack Hylton In London which subsequently transferred to which subsequently transferred to

sented by Jack Hylton in London which subsequently transferred to the Royale.

However good the plays, however telented the performers and however audacious the managements, there is no gainsaying the importance of modern, comfortable theatres. What appears to be an inevitable, trend was started with the demolition of the old Stoll Theatre and its replacement by a huge office block, which includes the smaller, but well equipped and upodice block, which includes the smaller, but well equipped and upodice block, which includes the smaller, but well equipped and upodice block. The pattern It was in that venue, for example, that Mired Lunt and Lynn Fontanne made their West End return in "The Visit." The pattern will undoubtedly be repeated in the replacement of the Winter Garden Theatre and ditto with the new Prince Charles Theatre which is part of a \$700.000 development off Leicester Square. One day, presumably, the National Theatre will finally be built on the South Bank, but that is a long time coming; in

WHO KILLED COCK ROBIN?

Vet Advance Man Likens Today's Esoteric Broadway Legit Versus Vox Pop Preferences on 'The Road'

By NED ALVORD

Bluntly that portion of the Con-nent west and south of the North iver and north of Souvien Duvvil There are not enough "My Fair" Business man. tinent west and south of the North River and north of Spuyten Duyvil is not always-seldom, in fact-on rapport with Manhattan. When there were thousands of legit attractions, large and small, Tiffany and turkey, the dog wagged the tail. Now the tail wags the dog. In its prime "the road" exceeded Broadway in numbers and aggregate take many times over.

With few exceptions, even New York productions were made with one eye cocked at the No. 2 or Southern Company destined for New Orleans and New Iberia. If General Motors confined its

huckstering to the Five Boroughs and neglected the tenfold of er prospects, the management would be whisked off to Central Isip or Mattewan-pronto.

Marshall Field did pretty well by giving the lady what he wants. Other entrepreneurs have profited by the formula. Then, why do not the astute merchant of legit enter-tainment stock goods that will sell? Perhaps they're not astute.

In its heyday show business was in the hands of showmen who profiled from operation instead of promotion. There were "New York" shows and "Chicago" shows. Some of the former did indeed prosper on tour but never did the latter click on Broadway.

click on Broadway.

These is a classic giveout about the time Dave Lewis introduced "A Royal Caef" to Gotham. He went into his song that had for over a year panicked 'em at the La Salie Opera House. "Take Me Back to That Dear Old Chicago Town." When he got to the refrain, "I wanta go back. I'll taka hack—" a heckler in the gallery shouted." Go back you son of a gun, I'll pay your fare."

Yet lacking the Broadway hall-

Yet, lacking the Broadway hall-mark many Chicago shows out-grossed their New York rivals. The several troupes of "The Time, the Place and the Girl" for example, was a national champion.

Recently no less an authority than Lawrence Languer was quoted in Markeree Languer was quoted in Markery as substantiating the difference in tastes between New York and the barbarous lands from the St. Croix River to the International Date Line.

Values Are Universal

A glance at the type of fiction that sells millions of Saturday Evening Posts every week; the motion pictures that pay the rent; the bait that keeps Procter & the bait that keeps Procter & Gamble in business; the trumpery that snares vites; the bilge that fills the press—indicate that human emotions haven't changed much since Mark Hanna ruled.

Such improvements as indoor plumbing, opaque saloons, Picasso, drugstore lunches, Detroit devildrugstore lunches, Detroit devil-wagons and artificial feminine up-holstery have no doubt advanced the Journey of Man to ultimate Perfection. Yet there is the popu-lous mob that still hankers to be amused. Not unlike audience at London's old Globe or even the Academy of Music, Athens, circa 602 B.C.

Alexander Hamilton with candor Alexander Hamilton with candor unseemly in a politician called 'em "that great beast." More politict, Lincoln gave with, "God must have loved the common people, he made so many of 'em." Quality and quantity. Chumps doubtless. But with \$4.30-an-hour plumbers and \$100 a week secretaries, there's mucho dinero waiting to be counted.

of commercial activity treated as officers waiting to be counted.

Such H-bombs as "My Falr Lady" or "Music Man" are of course not typical, although they do show which way the zephyrs waft.

Charley Marshall, manager of Duluth's Lyceum, was complimented on the four-performance sellout of Arna Held in "The Little Duchess," in a town of less than 100,000. His reply is as apt today as it was six decades ago, "You can't keep a theatre open on Anna Helds. Sunday matinee and night you have to get money with Lincoln J. Carter's Fast Mail, 'Monday with Al G. Field, Tuesday and Wednesday with Otts Skinner in "Wayne and Fort Dodge the eather than the tast of the robust of the robust is entitled to know what it is, all about even as the without microphones actors managed to let all the customers know was about in such coverns as Pitt-burgh's Bjou or more recently Detroit's Fox.

There are enough stands of one into the widerness settlements of Fort Worth and Fort Wednesday with Otts Skinner in Wayne and Fort Dodge the eather to think; they want to for Ball, 'Friday and Saturday with Grace Van Studeford in 'The Red' get. These poor benighted souls' year for the Tchaikovsky work.

There are not enough "My Fair Lady" and "Music Man" brands to

Typical is the comment of a Los Angeles seer, "Bad play but good theatre." A good play is one that gets money. When the so-called naturalist school took the theatrical out of the theatre it was like metamorphosing a studiorse into a gelding.

gelding.

The click of this melodrama would rejoice the wraiths of Ed Stair and John Havlin as they scrutinized the boxofice statments from the Metopolis in The Bronx, Pittsburgh's Bijou, Chicago's Academy and St. Paul's Grand Opera House. It was hokum rampant, tear duets evacuated, and the distaffers had unholy thoughts of the handsome curly redhaired leading man. It has everything that Al Woods' production of "Queen of the White Slaves" did but a line of lurid lithography.

The pundits didn't like it—only

Inne of lurid lithography.

The pundits didn't like it—only the audience did.

Most recent plays have been "good"—that' is it the customer goes hogwild for gab, culture, gab, messages, gab, social significance, gab, juvenile delinquency, gab, paucity of action, gab, actors with mush in their mouths and backs to the customers, gab—but lousy theatre. theatre.

It does not require the services of J. Edgar Hoover to feret the cause of the calamitous conclusion: New York Critics Murdered the Road!

With the zeal of Samson bringing down the Temple at Gaza on his owen pate, New York critics have destroyed legit in all but a few key cities. To some 200,000,000 Americans and Canadians an other in the neutral in the sec actor-in-the-round is as incon-gruous as a polar bear in Leopold-

Their pitch is that in elevating Their pitch is that in elevating the public taste they are obliged to pontificate rather than report. Accusing the validity of this altruistic sentiment, the hard fact is that John Q. Public harbors no transcendent yen to be elevated. He only asks to be amused.

The late George Warren, long drama editor of the San Francisco drama editor of the San Francisco Chronicle, once remarked: "I'm a reporter, not a schoolmaster. When I cover a show I watch the audience as much as I do the play. If they like it I say so. They paid to get in."

Earl Carroll's Hot 'Cargo

Earl Carroll's Hot 'Cargo'
Earl Carroll heisted the hatchet
men on their own petards. When
they disagreed on "White Cargo"
Carroll ran all conflicting reviews
in a single ad with the caption
"When the Doctors Disagree Let
the Public Decide." The Public did
—for a long and profitable run.
There is some evidence that the

the Public Decide.

—for a long and profitable run.

There is some evidence that the kiss of death turns out to be a pokiss of death turns out to be a po-tent elixir. "Hellzapoppin!" 'Abie's Irish Rose," "Tobacco Road," "Maid of the Ozarks," "Good Night Ladies" are a few of those tricks that have earned the scorn of the Mahatmas and the kopecks of the multitude

Show business is the only area of commercial activity treated as opinion rather than news. New York producers are a race of

On the basis that halitosis is het at least be galvanized into believing they do.

Plenty of Theatres

Plenty of Theatres

That live show business could make an appreciable dent in ty or picture afficionados is ridiculous. But, if only 1% of those innoculated with the fluttering-photographs became patrons of legit there would be sufficient support for a theatre in every sizable community in the land. Even those nurtured on hamburghers occasionally relish filet of mignon.

A whole pack of marifuana

A whole pack of marijuana couldn't conjure the return of the fly-by-nights to the wideopen spaces. The like of John L. Lews, the big coal man, when he managed the opera house at Lucus, the big coal man, when he managed the opera house at Lucas, Iowa, and dished out the bellows-lunged John Griffiths, the Spring-field blacksmith in "Richard III" and Fitz & Webster's "Breezy Time," have gone where the wood-bine twineth.

However, there are the Duluths, Savannahs, Peorias and Winnipers. While they could not support several houses as in the past they might very well make a single theatre profitable.

That starryeyed sect of Pollyl sect of Broadway who (That starryeyed sect of Polly-annas peculiar to Broadway who optimistically predict the "living theatah will nevai die," better lamp that MENE, MENE, TEKEL, UPHARSIN on the wall. With the Main Street housing less than half as many legitimate theatres as it did 20 years ago, the Road ausgespielt, IATSE's decline in membership, there is little cause to believe that even Broadway can survive.

A brick wall doesn't have to fall A brick wall doesn't have to fall on a wise man's head to prove Newton's law. While show business has always been hazardous, on an overall hasts more money has come in that has gone out. Now the trend is the reverse. On percentage a man would do as well with the slots, With all its glamor can even the metropolitan theatre continue to take the chumps?

That, what to all in intents is a virgin market exists, is obvious.

To take the chumps?
That, what to all in intents is a virsin market exists, is obvious. Whether the problems are insuramountable is a horse of a different color. In past generations. American enterprises almost without exception managed to come up with the goods for those who wished to buy, despite fell and high water. So the first hundle would be to discover a showman—but what would help most would be more showman-hip and less art.

Physical facilities are available. What with the picture houses one jump ahead of parking lots, plus local civic auditoriums, there is not a spot in the United States and Canada worth playing that does

Canada worth playing that Canada worth playing that does not have a place to perform. Most of these have comparatively large-capacity as well as adequate state equipment. With 3.090 to 5.000 seats prices could be held to the range of a person of medium in-

range of a person of medium income.

This would involve a rose foco on the part of actors and directors. Performers would not deliver lines upstage, back to audience and savoring a hot points. After a L that fellah way up in the last rose of the roset is entitled to know what it is all about even as the vixen of Nathon Hale Court in the third row on the aisle.

DESIGNS ON A DESIGNER

- By MILTON M. RAISON

nan anyone in the United States— make that the civilized world. You'd think such a chap would know all about women, and that all other men would be rank anna-teurs, or neophytes sitting at his feet.

But once he was taken in badly by a young, unworldly Albertina Hasch dancer, which, in those days, was one cut above the ladies of the line, or chorus girls. He confessed it to me over a horse's neck at the Scandia, because he had felt like a horse's neck not too good a veological description at the time. zoological description, at the time, and because I was involved in the

hoax.

He took me back to the time when "Sons O' Guns" with Jack Donohue and Lily Damita was playing at the Imperial Theatre, presented by Bobby Connolly, the fattest, but nimblest, dance director on Broadway, and Arthur Swanstrom. a songwriter, whose father, oddly enough, had been the last mayor of Brooklyn.

L was press agent of the show

I was press agent of the show and we were facing a crisis. Lily Damita's contract was up. She was due in Hollywood on a pay-or-play contract, which just couldn't be broken. The show was a smash hit. Who could take Damita's

were bandied Famous names Famous names were bandied around; a few inquiries were made the important actresses were not only too expensive, but were not anxious to follow Damita in the part of the French girl, which she had created. Finally, Swanstrom, a rover like most songwriters, suggested that he go to France and look around.

We shipped him over.

We shipped him over.

Three weeks later, we received a long cable which told us that he'd found the very replacement; a French musical comedy star called Gina Malo. She had everything: youth, looks, could dance, sing and act. It sounded great. Bobby Connolly instructed me to put on the biggest publicity campaign possible on madamoiselle. I started at once: and by the

paign possible on madamoiselle.

I started at once; and by the time Swanstrom was aboard ship with Gina Malo, Broadway was agog. I went down to meet the ship at quarantine with the ship news reporters, and finally met Gina Malo, who was petite, olive-skinned, beautiful. She was dressed and groomed in the height of fashion, but she couldn't speak a word of English. Swanstrom clucked over her like a mother; hen, and the cameramen found her photogenic at once. The reporters questioned her through an interpreter. There was no doubt about it. We had a find.

A press party was given for her

no doubt about it. We had a find.

A press party was given for her at the Sherry-Netherland, and it was here that Charles Le Maire was designated official interpreter for Gina Malo. Since Gina knew no English at all, the great worry was whether she could learn her lines in the show in the short time we had left with Damita.

Mister Dubious

Mister Dubious

The party was richly attended by the press and Gina was dazzling. However, John Chapman of the News took me aside. He had a puzzled look on his face. Jack had been stationed in Paris as a newspaperman and could parlez pretty well. He told me that Gina's accent bothered him. He couldn't quite place it. I assured him that she came from the south of France, where the dialect is different than the pear-shaped tones of the true Parisian. Chapman went away, still frowning.

After the party and a tremend-

After the party and a tremend-ous press, Le Maire took Gina in hand to get her some clothes. She wanted street clothes "such as. American girls wear" and Charlie

Charles Le Maire, who left 20th-Century-Fox for private business, had been nominated for an Oscar for costume-designing 15 times, in the 16 years on the lot, and had won it three times. This is even a better batting average than Ernie Banks.

Le Maire's experience stems back to the Ziegfeld days, when the used to make those gorgeous girls more gorgeous, through the Schwan & Mandel and Aarons & wearing right now. Charlie interpfreedley era to Hollywood. He read that diplomatically, and has dressed more beautiful women what in the civilized world.

World this right age has world.

Then Le Maire, who was also wearing right now. Charlie interpreted this diplomatically, and has dressed more beautiful women. The company of the stockings was picked to for the stockings and the preceding the company of the stockings are pright now. Charlie interpreted this diplomatically, and has dressed more beautiful women. The Le Maire, who was also the company of the compa Hollywood. | picked Russek's as the place to go

Then Le Maire, who was also designated her official escort, took her to night clubs, to shows took her to night clubs, to shows which had a different matinee day than "Sons O' Guns," to swank dinner places—all on an expense account. This was part of the Americanization of Gina Malo.

Meanwhile, Gina had opened in the show and was a hit from the start. She had learned her lines

outprisingly fast.

Three months later, Charlie walked into Gina's dressing room and started to rattle off a bit of news in French. Suddenly, he heard her say. "How'd you like to hear some Irish-American for a change?"

Charlie didn't faint. He just felt like an idiot.

like an idiot.

The story came out and was a bigger news splash than the original story of the replacement. Gina Malo was really Janet Flynn, a former Albertina Rasch girl, born in Cleveland of Irish descent. When the Rasch dancers toured Europe, she elected to stay in Paris. In two years, she had learned the language so well that she had fooled everyone, with the possible exception of John Chapman. man.

man.

To this day, she still calls herself Gina Malo, and lived in London with Romney Brent, her husband, for years although they are now back in the States. Le Maire often reflects bitterly on the times he dashed around interpreting Gina, and blushes when he remembers what the Russek's salesgirls said before Gina—and the many other pungent American roomments he tried so hard to innany other pungent American comments he tried so hard to interpret with tact.

The Shortest 'Run'

Discussing with a producer the shortest runs with which we were respectively involved I believed I could claim the prize because once interested in a play that lasted one night in the tryout. He said that that was quite a long stand, compared with his own involvement in a show that lasted only one act in the tryout.

out.

He explained that opening night in New Haven, because of backstage difficulties, the show did not get started until 9:30. The first act was over at 10:45, and it was 11 by the time intermission was concluded. At that point the company manager came to him and said that there were only about 60 people left in the audience, and that it would be much better to refund the admission money to them, rather than run beyond midnight and get involved in heavy overtime

anoney to them, rather than run beyond midnight and get involved in heavy overtime payments to the cast and crew. He followed that advice, and rang down the curtain. It stayed down for the rest of time. J. S. Seidman MUSIC TENTS STAND TEST OF YEARS By MAX EISEN (Music Arena Theatres Assn.) The summer of 1960 marked the 12th season of the advent of the musical arena tent theatre. This canvas top, windblown, rain and heat resistant. colorful dirt.

canvas top, windblown, rain and heat-resistant, colorful, dirt-floored, bowlshaped, intimate, and red. bowlshaped, intimate, and Alvin's "Girl Crazy" (\$5.50 top) suburban pregnant women's was a cinch longrunner now in ght, is now here to stay. its 7th week and over \$40.000. delight, is now here to stay.

The arena music tent was first unveiled in Lambertville, N.J., in 1949, through the tugging, pulling and gambling of St. John Terrell, It has done more to bring professional live theatre to those who never saw professional theatre than any other theatre phenomenon of our generation.

Some 20,000,000 admissions gross.

Apollo in its 39th week with "Flying High," standout musical, still around \$30,000 at \$5.50 top. The arena music tent was first gross.

Some 20.000.000 admissions have been sold to tent theatre patrons since 1949, and it is estimated that perhaps 3.000.000 new admissions Henry Popkin, Assistant Prof of English at NYU, has joined The Actors Agency as associate for the representation of playwrights.

John Scott has succeeded Andy Anderson as general manager of the national company of "My Fair Lady."

John R. Wilson Jr., of Williams College, Williamstown, Mass., appointed technical supervisor of the college's Adams Memorial Theatre.

| Matter State | Matter State



PHOTOGRAPH BY LELAND HAYWARD

B'WAY AND CHI LEGIT-1930

Recalling Yesteryear Scales and Capacities And Modest Grosses When a 'Moderate' Show Run Could Be Eked Out

By ABEL GREEN

The last completely new legit theatre built on Broadway was the Ethel Barrymore (1927). The transition has been from 60-70 legit houses in the 1920s, to 40-50 in the 1930s, and the 30-odd stands today. The real difference lies in operating costs and profitable grosses. A musical today needs more just to "break" than the sellout grosses of the yesteryear smash Ziegfeld, Schwab & Mandel, Aarons & Freedley, or Earl Carroll musical. Cutrates also figured prominently in the 1920s in keeping many a show going and continuing employment.

Days of the City Investing Co.'s Save for the City Investing Co.'s parents of the post of the post of the control of the propose of the propose

NEW YORK

(November, 1930)

Avon held the longrunning champ, in its second year 163d week) with "Strictly Dishonorable," claiming still in the black with the light \$11,000 gross at \$3.85 top.

Ethel Barrymore debuted "Scarethel Barrymore debuted "Scar-let Sister Many," starring Miss Barrymore, authored by Daniel A. Reed, after a long road tour pre-Broadway.

Martin Beck held the smash "Roar China."

Belasco housed the new hit, Tonight or Never." Biltmore in final week with Uncle Vanya."

Booth was getting good \$12,000 for its English comedy, "Man In Possession."

Broadhurst had "An Affair of

State," \$3 top.

Chanin's "Sweet and Low" drew mixed notices; musical looked dubious to last.

bious to last.
Cort was el foldo with "Made In France."
Maxine Elliott was alternating "Art and Mrs. Bottle" with "The Twelfth Night" on a special policy. Eltinge premiered "First Night. Erlanger's "Fine and Dandy" a socko \$40,000 at \$6.60 top for this musical.
Forrest doing okay with "On The Spot," meller.
48th St. Theatre held "Pagan Lady."

Lady."
44th St. Theatre too lowered its tics."
top a bit to \$3.85 and "Lysistrata," in its 26th week, a strong 20G.
49th Street repeating with "Bird In The Hand." on its final lap.
14th St. Theatre held "Alison's Grand House."

and-a-half.

Majestic had a nervous hit in
"Nin Rosa," helped by cutrates and
parties, only \$25,000 at \$5.50 top
in this large (1,717) legiter.

Mansfield was in the 10th month
with "Green Pastures," a smash
still with almost \$20,000 at \$4.40.

Masque trying to force "Up Pops
the Devil" with extra advertising
in its 13th week.

n its 13th week.

Henry Miller's French import,
Marius," by Marcel Pagnol, reitled here to "Marseilles," nsg titled here

1011ed here to "Marseilles," nsg \$8.000 second week. Morosco debuted "Oh Promise Me," Sam H. Harris production of Howard Lindsay-Bertram Robinson

Music Box held the cosmash, "Once In A Lifetime," \$23,000 weekly at \$3.85 top.

National held the new smash, "Grand Hotel," \$27.400 at \$4.40 top, the new leader among the nonmusicals.

New Amsterdam slipped under \$25.000 for the first time with Earl Carroll's "Vanities" in its 22d week, reverting to \$5.50 after trying to bolster overall gross by cutting to \$4.40.

Playhouse looked set for a run with the new hit "The Vinegar Tree."

Plymouth was bowing in Robert E. Sherwood's "This Is New York," under Arthur Hopkins' aegis.
Republic's "Pressing Business" strictly a Leblang.

Ritz occupied by "Schoolgirl."

Royale was trying Sunday nights instead of the midweek mat for "Blackbirds," so far struggling along at \$10,000-aweek, \$3.85 top, nsg biz in this 1,118-capacity

Selwyn housed the hit musical, "Three's A Crowd," solid profitmaker, \$35.000 gross at \$5.50 top.

maker, \$35.000 gross at \$5.50 top,
Shubert dropped its top to \$5.50
to bolster the new musical, "Hello
Paris," a weakie.
Times Square debuting Maurice
Moscovitch's modern-dress version
of "The Merchant of Venice" following shift of "As Good As New"
to the Cort, where "Made in
France" was folding.
| Waldorf's "Light Wines and
Beer" ekeing out via cutrates.
| Ziegfeld over \$50.000 with

Ziegfeld over \$50.000 with 'Smiles," a nervous musical star-ring Marilyn Miller and the ring Ma Astaires.

CHICAGO (November, 1930) with "Mendel Adelphi okay with "Mendel ic.", very big with party trade. Apollo building with "Young Sinners.

Blackstone debuting the third Guild show, "A Month in the Country," following "Garrick Gaie-

Lady."

44th St. Theatre too lowered its top a bit to \$3.85 and "Lysistrata," in its 26th week, a strong 20G.

49th Street repeating with "Bird In The Hand." on its final lap.

14th St. Theatre held "Alison's House."

Fulton expecting "A Kiss of Importance" next week.

John Golden still showing a profit with \$13.000 for "That's Gratitude," comedy in its 12th week.

Guild was solid with "Elizabeth the Queen."

Harris held another class straight play, "The Greeks Had A Name For It" doing \$20.000 a week in this 1.060-seater at \$3 top.

Arthur Hopkins Theatre indef with "Mirs. Moonlight."

Hudson held "Bad Girl" which.

4 \$3 top, was clocking \$12,000.

profitable, and expected to make a run of it.

Imperial's musical, "Princess"

Country," following "Garrick Gaie-tics."

Erlanger a click with "Subway Express." \$10.000, virtual capacity.

Grarick doing okay with William Hodge fans and "Old Rascal."

Grand held the hit musical, Harris held "Last Mile," slated bif in the Princess.

Illinois okay with another touring musical, "Sweet Adeline."

Majestic a big house (1.997 seats) and the \$3.50 scale account-displayment in its 13th week with cutrate run of "House of Fear," due to leave on its 14th and final week in this 1.060-seater at \$3 top.

Arthur Hopkins Theatre indef with "Mirs. Moonlight."

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4 \$3 top, was clocking \$12,000.

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Imperial's musical, "Princess"

Water Shows--From Equine to the Aquacade, From River-Bank Showboats to 'Show Boat'

Fifty-fifth VARIETY Anniversary



When their popularity waned, such performances were called "tank" shows, an opprobrious term which was applied also to poor amusement spots—"tank towns."

Annette Kellerman, Et al.

About 1907, Annette Kellerman farred in the first theatrical water show. Her swimming created somenusement spots—"tank towns."

Another early form of water the summan summan summan spots—"tank towns."

Another early form of the tank arred in the first theatrical water at the Hippodrome probably into the summan show. Her swimming created soments are the most beautiful combination of swimming and showman switched in the first one that an American in the underwater ballet presented at the Hippodrome probably into the water of the tank arred in the first theatrical water at the Hippodrome probably into the water ballet presented at the Hippodrome probably into the water ballet present About 1907, Annette Kellerman starred in the first theatrical water

across and 45 feet wide.

On both sides of the stage, there only enough to admit a small tank were steps which reached from the proscenium to the tank. About 100 girls descended these steps, walked directly into the water and then produced to the stage water show ever the stage record unparalleled for histrionic continuity.

From 'Dead End' to TV The greatest water show ever the stage relevant to the stage relevant

In 1914, at the same theatre, the Messrs. Shubert presented "Pinafore," by Gilbert & Sullivan, with the performers singing and dancing on a great boat which sailed across the water of the tank.

Though water or tank shows command little or no place in the histories of American amusements, they had, originally, an important influence on early American drame for the heroes of what wates the heroes of what wates and the heroes of what was satured and swim in tanks was gauged to fit stage plots.

Bernard Sobel

Bernard Sobel

When their popularity waned,

Though water or tank shows command little or no place in the histories of american amusements. Thanks to the thorough research of Edna Ferber, the musical verification of her novel, "Show Boat," (1957). The many for the most of the tank and of the tank and the proscenium to the tank. About 100 rowers esteps which reached from the proscenium to the tank. About 100 rowers esteps which reached from the proscenium to the tank. About 100 rowers were steps which reached from the proscenium to the tank. About 100 rowers were steps which reached from the proscenium to the tank. About 100 rowers were steps which reached from the proscenium to the tank. About 100 rowers were steps which reached from the proscenium to the tank. About 100 rowers were steps which reached from the proscenium to the tank. About 100 rowers were steps which reached from the proscenium to the tank. About 100 rowers were steps which reached from the proscenium to the tank. About 100 rowers were steps which reached from the proscenium to the tank. About 100 rowers steps which reached from the proscenium to the tank. About 100 rowers were steps which reached from the proscenium to the tank. About 100 rowers were steps which reached from the proscenium to the tank. About 100 rowers were steps which reached from the proscenium to the tank. About 100 rowers were steps which reached from the proscenium to the tank. About 100 rowers were steps which reached from the proscenium to the tank. About 100 rowers were steps which reached from the proscenium to the tank. About 100 rowers were steps which reached from the proscenium to the tank. About 100 rowers were steps which reached from the proscenium

parable.

In 1959, Lombardo produced the lovely musical, "Song of Norway," based on the music of Grieg, with a cast headed by Brenda Lewis, a star of the Metropolitan Opera, and other notables. This past 1960 summer, "Hit the Deck," though too small in theme for the surroundings, proved pleasant.

Another popular entertainment, Dick Randall's "Aquarama of 1960," featured Vincent Lopez, Ink Spots and "Beautiful Mermaids."

The most ingenious tank show in the history of the Broadway stage was presented without any tank

Another early form of water entertainment was the picturesque showboat which piled up and down various rivers, using often a callope to draw people to the river banks as a comeon for attracting attention and selling tickets.

Owners of these showboats would engage stock or repertory companies who did specialty numbers between the acts—singing, dancing and monologs. Minnie Maddern Fiske, who was the first lady of the theatre during her era, and who was one of the first exponents of Ibsen in America, started her professional career as a child performer on a showboat.

How was surpassed, however, by cade, the most beautiful combination of swimming and showman ship ever seen in America. Another popular entertainment, Another popular entertainment, Another popular entertainment, Another popular entertainment, and companies which give resen in America. The troupe comprised about thirty-six swimmers, male and fe-1960," featured Vincent Lopez, Ink Spots and "Beautiful Mermaids."

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The troupe comprised about thirty-s

From Dead End' to TV

The stage play opened with the curtain already up when the audience entered the theatre, a hitherto unprecedented procedure. As the story progressed, a number of boys took their favorite places along the banks of the East River and began lishing. But they didn't throw their lines into a tank, for Kingsley had clevesly contrived to make the length of the footlights appear to be the banks of the river and here the bareleged kids throw their fishing lines not into a tank but into the orchestra pit.

A new era in water shows began

but into the orchestra pit.

A new era in water shows began with television. On his morning show, for instance, Garry Moore introduced a new type of tank—a glass container large enough to hold a man or a woman. The performers in these shows did not go in for swimming, grace or skill, but for endurance. They smoked, ate and drank, under water, using the new scientific contrivances which made breathing possible under water.

One weekly television show hed.

Never A Dull Moment

More than 40 years ago, in the others appeared in stock burheydey of stock companies, The Pearl Evans Lewis Players were doing repertoire in Mobile, Ala, at the old Strand.

Just as "Within the Law" was always surefire to pad a sagging boxoffice, some years later the "best bet" 'around 1916 was "Ishmael," or "In the Depths," by Mrs. E. D. E. N. Southworth, the off the old hermit, Jake Worth, Ishmael, the young hero, took the Isading lass to the cabin and said he had to go to the city to seek his fortune but the could not take ters to his knees, and hobbling on ast staff, staggered out of the had the role, as staff, staggered out of the had the role, is soft in on longer—you are my from you no longer—you are my son." So Ishmael embraced the heroine, to a slow curtain, as the role, to a slow curtain, as the role of hospital, Edward Marsden could find no other cast member to double, so the high school boy, a mere stripling, who handled the curtain, was rushed into makeup, zitz and all. Came the feed line from Ishmael. Team't take you with me to the city of a don't have the showgirls completely and the show

I cawn't take you with me to city — I don't know my last

whom the charity was intended.

The same afternoon the flack rode around town with Uncle Jim Harkins on what he called "Fred's personal charity." Seven checks were taken to five different hospitals to pay, in full, bills so old actors could be released. The one Sunday the flack took the trip he saw Allen's checks distributed telalling \$2 \cdot 250 - not a dime of

Thornton Again Heads The Texas State Fair; Plan Musicals for '61

ment hotel project.

Hughes, assuming there will be a State Fair Musicals 1961 season, will also serve as manager of the 12-week summer stagings. Stewart will work with Hughes in planning and executing another Musicals season, assuming that \$100.000 in public underwriting is subscribed by Jan. 31, as specified by the State Fair directors board in its November meeting.

Chicago's Unique Goodman Theatre: "Method' Acting With Common Sense

gether with many other innova-tions, has resulted in a rise of sub-scribership from 2,350 in 1957 to 9,431 at present.

"I cawn't take you with me to the city — I don't know my last name."

The door of the hut opened. Out staggered the white-wigged, long-bearded "old hermit" smeared with a No. 1 white makeup stick. He spoke:

"Ishmael! I can keep it from you no longer! I am your son!"

A quick dip of the curtain did not help. It was a three-minute laugh.

Another Mike Todd
There was another Mike Todd in show business years before the late man of the same name did a small burlesque house there a babott. & Costello, Danny DeMar. Eillie Bailus, and many continued a many of the same name of the name name of the name

Chicago.
The Goodman Memorial Theatre was established in 1925 as a gift to the Art Institute of Chicago from Mr. and Mrs. William O. Goodman in memory of their son Kenneth Sawyer Goodman, a promising young playwright who had died in World War I. After a distinguished all-professional repertory company had occupied the premises for five years with varying fortunes the onset of the depression necessitated conversion to a drama school which, for the next twenty-seven years, concentrated on students while remaining relatively unknown to the public, except for its Children's Theatre.
Beginning in 1957 the theatre and the school have been completely reorganized. Recognizing its non-commercial non-professional status as a training school. Actors' Equity permitted a maximum of three professional actors, usually a guest artist from New York or Hollywood and one or two local members, to join a student cast. A Ford Foundation Director's Grant of 1959 to the Head of the Goodman as a person was used by him for the purpose of initiating the guest artist program which, together with many other innovations, has resulted in a rise of sub-

At the Goodman each of the six subscription productions and four Children's Theatre productions are given between 18 and 21 times, while the Studio Theatre prosects seven productions a season with four to five performances each. The plays represent a careful bilance of classical and modern, serious and humorous. American and foreign works many of which Citicazo would never see were it bit for Goodman. However, no untried scribts have as yet been offered. The Children's Theatre scored with "Jack and the Beanstalk," "Hancel and Gretel," "Rumpelstiffskin" and, for the older children, "Young Ben Franklin."

PUTTING THE CARTE BLANCHE BEFORE THE HORS D'OEUVRES

By GERARD WILLEM VAN LOON

willingly risk homesickness, humil-jation and starvation in order to gain a foothold in the least "se-cure" of all professions. This never ending flow of self-propelled egos is as much a natural resource as our timberland but, while our for-ests are shrinking, this glut of masochistic hopefuls is steadily in-creasing.

Looking over the many new faces in the ever-expanding play-ers' guides I find myself wonder-ing, however, how many of these ing, however, how many of these kids have approached the concept of an acting career with the same sort of realism required to become a doctor, an engineer or a lawyer? If so, what did they do about it? They may have studied speech and learned to articulate. They may have taken up dancing or fencing and learned how to move. They may have poured over books on "stagecraft"—long on theory but short on practical know-how—and they may have taken courses in acting technique.

Does any of this really give them

they may have taken courses in acting technique.

Does any of this really give them a sound idea what they will be up against once they hit the inhospitable pavement of Times Square? Will anyone have taught them how to walk in off the street and read for a part, how to dress for an audition and, above all, how to comport themselves as human beings? I doubt it. This they will have to pick up as best they can by agonizing trial and untold error. As a result, many of them never learn it until their faces have faded, their courage has leached away, and they have been ferced by economic necessity to retire from the field and give the whole thing up as a bad job.

There are those, of course, who

There are those, of course, who have withdrawn with honor, pre-ferring matrimony and suburbia to ferring matrimony and suburbia to the precarious compensations of a "career." There are those who realize, quite sanguinely, that the day the tales gave out the fascinat-ing personalities they just didn't happen to be around or that what seemed like seering talent in the high school production of "Our Town" washed out under the brighter lights of Broadway. But there are also those who have been drooped by the wayside and some dropped by the wayside and some of them have even been prematurely "terred" for a season', for that saddest of all reasons—they were a pain in the neck to have around!

around!

In an article in the N. Y. Sunday
Times magazine section of Oct. 23,
1860, the eminent English director
Tyrone Guthrie put the case very
succinctly when he wrote: . . "In
the theatre, the pressure of competition is so great that no one,
not even the most eminent, dare for hose behave in an undiciplined, uncooperative way. As soon as So-and-So becomes more trouble than he, or she, is worth, that very minute So-and-So is through, and usually for ever."

'Methods'-Typed?

Along with everything else in this country, the behavior of these unarricyable girls and boys has become so standardized, it leads no to suppose that they have all become so standardized, it leads no to suppose that they have all taken the same courses at exactly the state school. The exact location of this institution is as difficult to pin down as Damon Runch's fancus floating crap-game but I can sure, to judge by the increase in the alumnae it annually turns cut, there is a little man going to and down Broadway handing out the address. Some day I hope to spot him and track him to his him. There, over the door, I count to see, in neon-lettering, SCHOOL, OF ADVANCED STUDIES IN ACTING-UP.

On outering, I will be hended a preserving, reading: What do the Louis have that you haven't got? Truning the page, I won't find the one-word answer. "Genius." but I will find a detailed list of the teurses offered. To wit.

Here to be taken for an actress withen half trying—to act.

How to keep your agent interested by calling him at home to tell him what your psychoanalyst just told you.

How to be seen at Sardi's in a sweatshirt.

How to use all the four-letter words in the language when ad-dressing secretaries or anyone who can't answer back.

How to take a poke at the director in order to prove your integrity as an actor.

How to keep switching agents. How to show how much in de-mand you are by having an un-listed telephone number.

How to patronize stage-managers. How to hold up rehearsals by disputing the director's suggestions in the light of what learned about "inner motivation" at Drama "inner School.

School.

Now to convince the folks back home that you decided to give up the Broadway stage because of its lack of "ethic."

As I've said, some day I am going to find out the address of this school where these girls and boys learn to put the cart before the horse and throw their weight around before they've learned how to walk across the stage. When I do, I'm going to pass it along—to the Sunday Bomber.

In the one-act plays of John Mortimer, N. F. Simpson and Harold Pinter, due Jan. 18 at the Arts, will be staged under the apt, gentic title of "Three."

The French boast of Sartre, Anouilh and Ionesco, the British have such clever writers as Osborne and Rattigan, the Americans can point to Tennessee Williams,

Always Good Country For Legit Repertory Scotland Now Frets

Never have so few owed so much ments while making gratuitous to so many.

Where would our handful of theatrical producers be were it not for the hundreds of gloriously crazy girls and boys who gravitate towards Broadway each year? What a debt our theatte owes to the foolbardy courage, the absurd tenacity of these youngsters who willingly risk homesickness, humiliation and starvation in order to

The report describes as the most disturbing feature of the 1959-60 season in Scotland the "very serious decline in audiences" at the four repertory theatres—the Gateay, Edinburgh, the Citizens', Glasgow, Perth Repertory Theatre, and Dundee Repertory Theatre.

In 1959 the average weekly decrease in number of seats sold was 15% at Perth Theatre and 10% at fell by 12% of the previous year's the Gateway, Edinburgh. In 1960 audiences at the Dundee Theatre average, while Glasgow Citizens' Theatre showed a decrease of 9% in attendances of their plays.

Position at Glasgow Citizens' Theatre was, however, obscured by the enormous success of its Christnas revue which played to capachase revue which played to capachase the companion of the property of the sease. crease in number of seats sold was

mas revue, which played to capacity houses for eleven weeks as against an eight-week run for a similar revue in 1958-59.

Scarcity Of Contemporary Playwrights

German Legit's Biggest Headache:

Thriving Amateur and Semi-Pro **Theatres Boon To Dramatists**

To those who are consumed with loom and despair about the state of the American Theatre, one must oint out a very reassuring and opeful fact. There is, believe it r not, a theatre "boom" in the IS.A., a lively, thriving market thich eagerly snaps up all that troadway can supply — and reathes continued life into plays with New York hallow leaves and reader and collect a-stipulated royalty for each amateur performance. A uniform contract was drawn up guaranteeing equal treatgloom and despair about the state of the American Theatre, one must point out a very reassuring and hopeful fact. There is, believe it or not, a theatre "boom" in the U.S.A., a lively, thriving market which eagerly snaps up all that Broadway can supply — and breathes continued life into plays which New York has long since consigned to obscurity. This is the non-professional theatre in America, a force which is still growing so energetically that it defies attempts to analyze it in terms of breadth and number.

breadth and number. By last count there were some 5,000 community and "little" theatres, and perhaps a like amount of college and university producing groups. Triple this total and you have a fair idea of the additional market offered by high schools, private schools, clubs, church groups, the armed forces, hospitals, and even penal institutions—all giving credibility to the estimate that better than 100,000,000 Americans attend more than 500,000 amateur producions in his counry, each year. Add in Canada, and the

drawn up guaranteeing equal treat-ment to all properties, and assur-ing the dramatist of the major porment to all properties, and assuring the dramatist of the major portion of any royalties which his work might generate. Howard Lindsay was elected president—a post which he still holds—and the board of directors of the Service was, and is, composed of the most successful and dedicated dramatists and agents. As the list of plays represented by the Service grew, so did its peripheral contributions to the field—in the form of window cards, publicity kits, advertising displays, and sound effects records—all calculated to air amateur production and show the way to ever improving standards. The "experiment" now keeps its records in black ink, but the reasons for its existence have never changed. The idea was, and remains, that of establishing a healthy competition—to benefit the playwright and to stimulate the market, while giving all plays an opportunity to realize their full potential on an equitable basis.

Fancy Take

The results are notable. The

As signif
And s

As that of establish and that of establish and the satisfaction of achieving its markable becaute the country cultivated test thebles. The states its. Thands, apported to lack the fact that this ticket selling method is ported to lack the potential of the production may enjoy a long run. The critics of course, are unknown while way."

One of the few new German aurors who has reached production, may enjoy a long run. The critics, one of the few new German aurors who has reached production, this is influence. They point out that the theatres would artistically benefit if theatres had cause to fear the critics.

One of the few new German aurors who has reached prominence Karl Wittlinger. His piece, "I we know the Milky Way?" most-performed play cases on But one susper res liked his piece it only employs 't therefore eaw ient and '

'cally, v wrif' c''.

standards are high—and still moving higher.

It's difficult to predict what lies ahead, but one thing would seem to be certain. This is that the amateur theatre in America will go on expanding, and creating much pleasure, and excitement, as it does so. The possibilities can only be encouraging, to all who love the theatre, to all who paar their energies into it, and, most important of all, to the No. I figure himself—the playwright.

indeed one, if not the most significant fact about Germany's legit today. This is the more remarkable as Germany is still the country with the best and most cultivated stage tradition. Also, domestic theatres have no money troubles. The bulk of this country's theatres is, if not in State or municipal hands, more or less generously supported by subsidies. Also, there is no lack of customers.

Full houses are a common sight.

produce.

Artistically. Wittlinger is not yet the playwright this country has

Artistically. Wittlinger is not yet the playwright this country has been searching for. His latest play, "Two Left—Two Right," suggests that his abilities are limited.

Foreign observers often wonder was no Zuckmayer or Beriolt Brecht. After all, this country teems with interesting and humanly touching problems as a result of the war. Some reasons may be given:

the war. Some reasons may be given:

The majority of new Gerean writers dedicate themselves to old and overworked thences.

Their creations may be, at least in some cases, good crough for home consumption but their international appeal is practically zero.

Also, formerly authors cone attracted on the theatre because there were few other media of expression. Today, there are too many possibilities: Films, radio, television, etc.

London Critics' Score

writers dedicate themselves to old and overworked thenselves to old the critical reaction is the testing some cases, good crough for Lo don enable:

I have following as the tablishment to recent to the consumption but their international appeal is practically term along the testing to the theater because there were few other media of expression. Today, there are too many sion, etc.

Authors dabble in too many things.

There's no denying the fact that the things and the properties of the travership (barriage). There's no denying the fact that the travership of the properties of the critical reaction to recent to don creating:

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PAUL FORD

In Italy, 1960

Rome. Summer theatre in Italy leaned heavily on Shakespeare in 1960. In the welter of plays produced outdoors in balmy summer nights everywhere from Venice to Siracuse, the Elizabethan figured a half a dozen times.

Most notable: A production of the eternal "Romeo and Juliet" in the youngster's native town, Ver- to "Fiorello."

"Two Gentlemen of Verona" was produced in the well-preserved Roman theatre of Fiesole above Florence. No record, strangely enough, could be found of this play ever having been produced in Italy before.

in Italy before.

"Julius Caesar" was staged especially for the Olympic crowds in the Roman theatre of Ostia antica, the ancient port of Rome. This was a masterful production in which passion for detail went so far as to borrow a real statute of Pompey from a Roman museum for the famous Forum scene in which Caesar is murdered.

Clobbering Critics

Continued from page 261

simple folk they've given the theatre a collective shot in the arm.

A. V. Cookman, silver-haired sensitive author of the erudite unsigned Times reviews, and W. A. Darlington of the Telegraph are now the doyens of the daily critics. Both write with the judgment and tolerance of long experience and neither knocks for the sake of a onin.

Expense Accounts

Expense Accounts
Catering excellently for the important "expense-account" public of the Financial Times is T. C. Worsley, who would rather be wrong than induce apathy in his readers. He describes the play, and his opinion of it and the acting, with model conscientiousness and fills a biggish space fluently.

The Guardian's Philip Hope-Wal-lace admits that he likes to suggest the type of people to whom a play will appeal. His background knowledge of the theatre is impeccable and he has the advantage of his reviews not appearing till two days after a first night.

after a first night,

The other three, Harold Conway,
Sketch, David Nathan, Herald and
Dick Richards, Mirror, are often
handicapped by postcard space and
too short deadlines. As a result
their reviews are too often snap
comments rather than real criticism, yet they are rated most useful guides to their re-pective
readers.

In his early days as a critic. Milton Shulman of the Evening Standard was one of the Arcuy Critics. He seems now to have quieted down but has a quick end witty eye for the shouldy and the phoney, writes graphically enough but sometimes tends to concentrate too much on the plot.

The Evening News man is Felix Barker. His reviews are pithy, human and tolerant and he is always caser to toss a no-egay to a small, well-done performence.

Only two of the Sunday papers treat the theatre with any serious-tess or space. Kenneth Te in all the Observer gained much beautiful on the New York Web. He

the Observer enjired mind to get puest stint on the New Yorker. He is perhaps the most readable of all the British crifics, even for the end directly interested in the theatre. His judsment and his background knowledge of the theatre are fer beyond his years and most people regard his appraisals, and those of the Sunday Times! I neld Hobson, as the final summing up on the week's firstinghting.

These men have one thing in

on the week's firstnighting.

These men have one thing in common. They all write their ewn, unswayed opinions. Often these hurt and then arise those dark hints and reminders about the Broadway Butchers. But the wise, philosophical impresario, authorand artist invariably take comfort in the fact that, ultimately, the public usually falls back on being its own critic.

Big Bard Boom In the Gay Old Troubadoring The Enigma That Days of B'way Pressagentry | Was Oscar Wilde

Another Chapter From the Sprightly Pages of a Veteran P.A.'s Upcoming By THOMAS DEL VECCHIO 'Memoirs of a Publicist'

By EDWARD L. BERNAYS

Fortyfive years ago, the life of a Broadway pressagent compared with today was as "Floradora" is

the very balcony traditionally nett. The lure of Broadway attracted me and I pointed out as being the original pon which the star-crossed lovers cooed. became a Broadway p.a. Through 1913-14-15 I worked with many producers, actors and actresses; among producers, Klaw & Erlanger, Henry Miller, Joseph Brooks, J. Fred Zimmerman Jr.; among the stars, Otis Skinner, Elsie Ferguson, Ruth Chatterton, Lewis Stone, Carol McComas, the Taliaferro sisters, Otto Kruger, and others.

Compared to its world capital grandeur today, New York seemed small then.

New York seemed small then.

Newspapers were the principal communications medium to the public. With the exception of Reninold Wolf in the Morning Telegraph, Broadway coverage as we know it from today's columnists didn't exist. Radio and television were still in the future. Magazines took long to print and received little consideration. By the time they were out, the play might be too. We, of course, used bill-board locations and other postings.

With the exception of Variety and the Dramatic Mirror, the press agent depended on fraternizing to learn what was really happening on Broadway. The two publications and word-of-mouth gave him the leads to new jobs. The verbal grapevine kept us informed of much that went on among managers, actors and actresses. Managers were becoming aware of me from souibs that appeared in Variety and the Dramatic Mirror and I suppose, word-of-mouth. mouth.

mouth.

Newspapers provided a daily showcase that indicated the effectiveness of a pressagent. A manager or actor who wanted to employ a p.a., checked to find out who was behind the item or picture in the newspaper that indicated a pressagent's handiwork and got in touch with him. The p.a. needed to get around in those days. He kept moving to do his job and depended greatly on personal contacts he made in his visits to newspaper offices.

Park Row in Its Halcyon Days

Park Row in Its Haleyon Days

Park Row, the newspaper centre of those days, became the focus of my attack. Several times weekly I visited this section. Within several blocks walk clustered the N.Y. Sun and the Evening Sun in one building; the N.Y. Press, the N.Y. Tribune; the N.Y. World and the Evening World in their building with the great golden dome. The two German language newspapers, the N.Y. Staats Zeitung and the N.Y. Herold, and the N.Y. American and Evening Journal in one building were nearby, although their drama office was uptown on Broadway.

Then I walked crosstown in lower Manhattan to the N.Y. Globe's office on Dev Street, to the N.Y. Evening Mail nearby and to the N.Y. Evening Post on Vesey Street. I rode the subway uptown to drop in on the N.Y. Herald on 35th Street and Broadway and then walked six blocks to the N.Y. Times Bldg. on Times Square.

An old building housed the N.Y. Press, my first stop. Recently bought by Frank Munsey, a hated man in newspaper circles, the rumors circulated that the paper would become part of his grocery chain. Actually this never happened.

that the paper would become part of his grocery chain. Actually this never happened.

A ground-floor entrance led into a loft-like floor. Partitions seperated the business offices with grated from windows provided for receipt of money for classified ads. I walked up one flight of a broad wooden staircase. I found myself in an editorial room crowded with men and women. No receptionist stopped me from walking to the desk of the city editor. Hamilton Owens. He greeted me with a pleasant southern drawl and friendly graciousness. In World War I a few years later, as a staff member of the U.S. Committee on Public Infermation, I worked with him. Later he became editor of the two Baltimore Suns. Elizabeth Brownell, a women's page editor, a quiet reserved Sunday schoolteacher kind of person, always asked me to write a woman's angle story for her page. Women were beginning to be recognized as people. The Press was making a powerful appeal to gain momen readers. Carl Van Vechten, the drama critic, prematurely whitehaired, recherche, led a new resthetic movement. He was just discovering for the American people Harlem and its talent.

Attention-Getters

Atall, handsome and sophisticated reporter on the Press, Rutus Berman, became my good friend. Reporting had low social status in those days. Berman carried a cane because he said it cave him distinction and would compensate for the low status of journalism. He often recounted to me the difference that cane made. Other reporters used imiliar devices to achieve in others eves, the status they knew they had. Edward Klauber, of the N.Y. Times, flourished a gold cigaret case when he felt a condescending layman needed to be put right. And Alexander Woolleoft, much later, were a flowing cavaller's cape around his stout torso, with a double purpose I thought, of burlesquing his own attempt to and need to attract the public's eye.

On the Press I knew Russell Porter, a serious,

On the Press I knew Russell Porter, a scrious, dedicated young man, well known later on the World. Now on the N.Y. Times, he is recognized

as U.S. Reporter No. 1. Fortyfive years ago he was as devoted to his profession as he is today.

as devoted to his profession as he is today.

Occasionally at the Press I ran into a beautiful; languorous and insinuating young woman, Djuna Barnes, artist and writer, who sold drawings to the drama department. She slouched in and out of the Press offices in a mannish-looking suit, with drawings under her arm. Whispers said Frank Munsey was keen about her. She, like Van Vechten, stood in the front line of the avant garde movement.

I enjoyed talking with the many brilliant men and women on the Press and other papers. I made friendships that lasted a lifetime.

and women on the Press and other papers. I made friendships that lasted a lifetime.

At the next stop, the old Sun building, I walked upstairs on a circular metal staircase in an iron framework. The building was ramshackle. The further up I walked, the narrower became the stairs. Arrived on the city room floor of the Evening Sun, I found the staff scattered in nooks all over the place. Eva Vom Bauer, woman's page editor, a recent graduate of Barnard College, was lovely to look at and talk to. Her clear complexion, her soft smooth peaches and cream skin, her face calm and beautifully round, and her sympathetic personality, made her a highlight of the Evening Sun visit. She listened patiently, talked interestingly about her work and outlined the piece she wanted. The brightness and incisiveness of her mind and personality and the stimulation of her wise editorial judgment gave a 23-year-young man much encouragement. Tommy Dieuaide, city editor, was pointed out by staff members as a brave man, who during the Spanish-American war 16 years ago at the battle of Santiago carried messages in the face of bullets, to get news of the fray back to America from Cuba.

More Greats

More Greats

I saw Merle Crowell, powerful young man from Maine, with effulgent red hair. He later became my good friend. Before his death he edited the American Magazine and became senior editor of Reader's Digest. A character rugged in body and in mind, he made the expression "man from Maine" meaningful to me. meaningful to me.

Another young reporter on the Sun was Maximilian Elser Jr., later associated with me at the Metropolitan Musical Bureau.

Metropolitan Musical Bureau.

One of the ablest writers of the Sun papers, was Frank Ward O'Malley, the much admired brilliant and charming raconteur of Broadway. He wrote human interest stories about Broadway characters and events. His favorite taverns became "country clubs" in his copy. He treated the main stem of New York as a countryside. The Knickerbocker Hotel bar with its large King Cole mural by Maxfield Parrish became the Knickerbocker Country Club; Reisenweber's bar on Columbus Circle. the Reisenweber Country Club. O'Malley's babyface remained deadpan when he told a story, that aroused gales of laughter.

One day at 10 in the morning I met him in

One day at 10 in the morning I met him in One day at 10 in the morning I met him in dinner clothes on Broadway. "That must have been quite a party last night." I said. "to keep you up so late." "Last night." Frank rejoined. "Two nights ago, you mean." The party apparently had been going on for 40 hours. Wearing a dinner coat two nights and a day at a stretch did not change his roles.

Jack's on 6th Avenue opposite the Hippodrome between 43d and 44th Street was famous for its steaks, lobsters and for its strong-arm Irish waiters, trained to form a flying phalanx that swept any drunk right out into the street. It kept open 24 hours a day. No reason why a harmless honce should not carry on for 40 hours or more without interruption!

Under the Pulitzer Dome

Under the Pulitzer Dome

Under the gold dome of the Pulitzer Bldg, were the offices of the Sunday World and the Morning World, powerful, constructive forces in New York at that time. In the Sunday World offices little protocol or formality prevailed, Partitions and desks were scattered apparently without any plan. Everything faced in all directions. They welcomed neat the Sunday World office and I stayed loncer than business demanded. Usually I visited with John Olfara Cosgrave, Sunday editor. He played an important role on the paper and in the cultural life of New York. His friendships extended to literary, artistic and social circles. He was a member of the Players' Club, an officer of the Dutch Treat Club. He and his wife became our good friends. His wife later became headmistress of the Finish School, a firishing school for girls, and then president of Finich Junior College.

Costrave had varied extracurrien'ar retivities. His beok. The Academy of the Soul," in estocic searchine, attempted to discover the onigin of the scall. Later he became a sponsor of Gurdüeff, the Fastern vogi. And I encountered Frank Buchman and the Moral Rearmament Movement through him.

Costrave edited the feature and rotocravure sections of the Sunday World. He tried convicientously

and the Moral Rearmament Movement through him. Costrave edited the feature and rotocravure sections of the Sunday World. He tried conscientiously and intelligently to ensure that every article or picture in these sections met his high standards. He acted as a heneficent school principal to those associated with him. He treated kindly the young writers, photographers and artists who flocked to him to sell their wares. And he constantly introduced new ideas and people. Some well known writers, editors and publishers of today one their (Continued on page 268)

(Continued on page 268)

Oscar Wilde was at the peak of his fame in March 1895 when, with nis rame in March 1895 when, when an almost pathological urgency toward self-destruction, he brought his criminal libel action against the screaming "scarlet" Marquis of Queensberry.

Why did he do it? Why, in the face of certain disaster later, didn't he escape from England to Europe and prevent his conviction on a morals charge?

on a morals charge?

These and other unanswered questions have made the Wiff. tragedy an enigma which research and present day psychiatry should help solve.

While Wilde played the role of the flamboyant boulevardier who dominated London's sorhisticated drawingrooms, he was actually, inwardly, a man torn by fears, self-censure and shame.

His judgment had been impaired.

censure and shame.

His judgment had been impaired by inner pressures and conflicts, as well as burgeoning gossip and threats of blackmail. More importantly, his moral fibre was weakening under the shock of syphilis, which he had contracted while still a wide-eyed, gifted, poetry-spouting student at Oxford. This was one of the little-known, spectres which destroyed his marriage, and helped kill him at the age of 46.

These aspects of wilde's life.

of 46.

These aspects of Wilde's life have been emphasized by the writer in a new play on Wilde, "Feast of Panthers" which had a modest tryout by the Arena Players recently. Frederic De Feis, chairman of the Scaford (L.L.) High School dramatic department, directed and played the role of Wilde.

Wilde's own life, was his great.

Wilde's own life was his great-est tragedy. The erstwhile "Apos-tle of Beauty" found his own per-fect villain in that dandified brawler, the Marquis of Queens-

The atheism-spouting Marquis former lightweight champion of rormer iigntweight champion of England, had a genius for hating. Stung by Wilde's refusal to end his friendship with his gifted and handsome third son. Lord Alfred, he set a wily, legal boobytrap for Wilde.

On a calling card he left at the Albermarle Club he scrawled:

"To Oscar Wilde posing as a sondomite."

The very misspelling should have reassured Wilde for the taunt, bad as it was, merely charged "posing."

charged "posing."

Wilde, ripe for tragedy, reacted with unwonted haste and urgency. He distractedly wrote his intimate, Robert (Robbie) Ross. who later became his literary executor: "My whole life seems ruined by this man. The tower of ivory is assailed by the foul thing. On the sand is my life spilt."

Spurred on by Lord Alfred, whose hatred for his tather was almost pathological. Wilde—married and the father of two sons—filed a criminal libel charge against the expectant and cagey Marquis. Even before the trial begon.

Even before the trial begon, Wilde knew that Queen-berry had crattily marshalled an unsavory flock of young males who, under compulsion, stood ready to testily against him.

teshiy against him.

Destruction-bent, Walde persisted in his fiction of imnocence, hing even to his cam solicitors. Though he scored brilliantly dur-Indust he stored brilliantly during the literacy has coffide the trial, Wilde has related into an ignormalist withdrawal of his c so which resulted in a directed verdict for Quien berry.

Queen berry.

His last days were spent in acony which he served to ellected with absintive brandy and a volume of Baize, "my last friend."

He died mesenbly in a describ moon in the Hotel of A face in Rue des Braux Arts. Pares, early on the afternoon of Nov. 20, 2009. For early compost his mornes before the commont his mornes before them by was the need Fatar Cuthert Dunne, when whide had sumbert Dunne, when whide had sumbert Dunne, wiem Wilde had sum-

bert Dunne, when Wide rad summoned.

My "Feest of Panthers" lines to tell sancthing of all this De Fees and I both hope that it gives a more rounded and human partraft of that tortured writer and character whose genius has outlived obloquy.

Lyric 'Lights Dark to Cover' Tattered Scenery; Chi Snobbish, Insists on High-Salaried Stars

By JACK PITMAN

Seems to be open season for critical sniping at Chicago.

Seems to be open season for critical sniping at Chicago's Lyric Opera, which, ironically, notched a record 96°: of capacity in its just-ended seventh season. The appraisers, notwithstanding the rosy boxelfice, contend that at the company has become artistically fraged, and (b) that it's not living up to "community responsibility" as to repertory.

But, "Grand opens

Bread-and-Butter

Lyric is drawing the fire now longely for a close-to-the-vest policy, and with some reason off the past season that was topheavy with standard works. As one criticavers, "Lyric owes something to the widen music public—not just the ones who come on for a Labenter." Company did offer a venture-some and solid "Die Walk-ure" with a memorable cast ineaded by Birgit Nilsson; but there was only one truly offbeat opus, and that Giordano's "Fedora," a thin item that critics ambushed. Italian repertory is Lyric's back-

thin from that critics ambushed.

Italian repertory is Lyric's back-boxe, is legacy from the old Chicago Opera. What a ho-hum season tends to obscure is considerable prior artistic derring-do. Lyric stated Birgit Nilsson's first U.S. "1-olde"; gave the American prepiere of Monteverdi's "I! Ballo Golle Ingrate"; offered Renata Techild's first American Mistress Ford in "Falstaff" and also her first U.S. "Butterfly"; staged the first English version of "Jenuta"; and presented Kyril Kondroshin, the Russian maestro, in his Yank pit debut.

It was Lyrie that imported Maria It was Lyric that imported Maria Callas to this country, and later had co-queens Callas and Tebaldi in the same season '55). And Lyric also was the first to present, among others, Anita Cerquetti, Anna Moffo. Renata Scotto, Eberhard Waechter, Sylvia Fisher, Walter Berry, and Gre Brouwenstijn.

Berry, and Gre Brouwenstijn.

To continue the gainsaying, it may have been leery of, but still had the reach for, a whole clutch of the seldom-staged: "I Puritani," "Othello," "Cenerentola," "Flying Dutchman," "Il Tabarro." "Girl of the Golden West." "Taming of the Shrew," and "Norma." And they still preem here over a "Borts! Goudonov" entirely in Russian, a farity outside, the soviets.

Actually the detractors can mus-

Actually, the detractors can mus-Actually, the detractors can muster more support for the contention that Lyric has been coming apart at the artistic seams. Ragged at times, by grand opera standards. For one thing, Lyric has obviously missed musical director Nicola

Greetings

The first time that Louis Calhern played a role on Broadway he appeared at the Booth theatre. When the performance was over, he walked out the stage door and into Shubert Alley. As he did so, a man rushed up to him and said:

"You're Mr. Louis Calhern, are,'t you?"
Flattered at being recogn zed, Calhern answered enthusiastically: "Yes, I am." "Well, here's a summons for you."

Bernard Sobel

Rescigno, now at Dallas. Some touted import staging has been only sporadically successful in supplementing Lyric's own efforts. Moreover, sets are old and tattered in many cases, and the lighting hasn't always been savy.

One shortcoming leads to another, as Miss Fox admits when she says, "We light dark to cover up" the poor scenery: But lighting surely is the more crucial consideration (if only for a diva's onstage safety. And besides, the problem is hard to sell out front at a \$9 top. Yet it's still a fact that even for a deficit art, Lyric's deficit is more fettering than is the case elsewhere.

Lives on Charity

Ford Aid for Lyric

Chicago.
Lyric Opera, with Ford
Foundation assistance, will
offer four hitherto unproduced offer four hitherto unproduced works over the next eight years, the first, Viltorio Giannini's "The Harvest." scheduled for the 1961 season. Similar Ford grants for new productions have been made to the Metopera, Frisco Opera, and N.Y. City Opera.

Giannini is Philadelphishorn. "Harvest" is set in the rural American southwest at the turn of the century.

stopwatch is often brought to rehearsal.

If Lyric is distressingly short of capital to make amends all around, it's also fair to note that it has had more than its share of financial grief. For one, the present company had a sizable debt to liquidate—and did—when the original Lyric Theatre (of '54) ruptured, sending co-impresario Lawrence Kelly to Dallas. Additionally, in a star-conscious town (per all felt obliged.

Music Tents Stand Time's Test

duce a more

ducers seek out the summer camps

mg surely is the more critical of the community responsibility as to repertory.

But. "Grand opera is grand opera—this is not experimental theories," states Carol Fox, Lyric Fox on Carol Fox Lyric F

fessional theatre, this might pro- 000 persons attended musical theatre-conscious arena tent theatres this past seaaudience among the local denizons. son. The average ticket price was
In other places, the tent pro- about \$2.50.

In the beginning, the main staple in their areas and attempt to get of the music tent theatre was the the camp counsellors to regularly operetta. The first season at Lamthe bertville had a schedule consisting bertville had a schedule consisting of "The Merry Widow." "The Chocolate Soldier," "Naughty Marietta." "Rosalinda." "The Vagabond King." "Bitter Sweet." "Rose Marie." "Sweethearts." "Up in Central Park" and "The Desert Song." For the next five years, through 1954, the tent theatres that went into operation had schedules which consisted mainly of romantic operettas.

This year, while the operetta is This year, while the operetta is more the main attraction, it was nonetheless on the schedule of most tent theatres. The Friml, Romberg, Youmens, Herbert, Kern, Gershwin product slated for revival this season included: "The Great Waltz." "Roberta," "Song of Norway." "Girl Crazy." "Show Boat." "The Firefty." "The Student Prince." "Rosalinda," "The Vagabond King," "The Desert Song." "The New Moon" and "Naughty Marietia."

Echoes Broadway

The important shows being produced at the music tents the past few years have been the revival of few years have been the revival of recent Broadway successes. This year the main shows were "West Side Story" and "Redhead" and also revivals of "Carousel." "South Pacific," "Finian's Rainbow," "Pajama Game," "Damn Yankees," "Brigadoon," "Silk Stockings," "Gentlemen Prefer Blondes' and "Annie Get Your Gun."

"Annie Get Your Gun."

While the music tents have not pioneered any new shows, they have had at least one American premiere—Noel Coward's "After the Ball," and Sinjin Terrell did put on two "new" shows—'To Hell With Orpheus" based on Offenbach's music with a new book and lyrics by Edward Eager, and a version of Strauss' "Weiner Blut" called "Waltz Down the Aisle" with a new book and lyrics, also by Mr. Eager. John Price at the Musicarnival in Cleveland, has put on several operas in English, including "Carmen," "Boheme" and "Tales of Hoffman."

The other contribution of the

"Tales of Hoffman."

The other contribution of the music tents has been the rebirth—via a changed book of past popular musical comedies as: "Meet Me in St. Louis," "Girl Crazy," "Babes in Arms," "Panama Hattie" and occasionally revivals of "The Boys from Syracuse," "Irene," "On the Town." "DuBarry Was A Lady," "Curmen Jones," "Allegro," "Good News," "Call Me Madam" and "High Button Shoes."

To the theatregoer, the music tent has been a pleasant way to spend an evening in the country, combined with dinner at an inn and a relaxing drive; to the uninitiated it has proven an enjoyable experience in seeing live theatre.

The music tents are here to stay. On with the show! And damn the bugs!

Bernays Looking Backwards

careers to his early encouragement. His editors, a able men, young and old, were devoted to him a planny Farrar, an assistant just out of Yale, had great promise. Karl K. Kitchen headed up Cosgrave's Metropolitan section. He knew about his contemporary Broadway, as Walter Winchell knows about his today. And there were others—Bob Ament, art editor; Will Johnson and Prosper Buranelli. I enjoyed conversational camaraderie with this friendly group of Cosgrave's.

Cosgrave became my mentor. I thought of him as an older man whom I could look up to and respect, who answered questions that puzzled me. I often profiled from his sagacity and his helpful, practical and philosophical advice. He remained my friend throughout his life.

Henry Irving Brook, now on the N.Y. Times, presided over the feature department of Oswald Garrison Villard's N.Y. Evening Post, mouthpiece of the liberals. Brock came to New York from the south. A hospitable host, he made stimulating suggestions when I presented ideas and material, photographs or stories about Elsie Fergusoni or others. He had assembled an able staff—Cesare; cartoonist of great power, some good artists—Clara Tice and Thelma Cudlip, illustrators for his drama stories. I saw C. P. Suwyer, drama editor, who seemed very, very old to me. He acted like an older brother, welcoming ideas showing me how to improve a story, just being nice to a young man of 23 whom he hardly knew.

Old 'Daily Mail'

On the Evening Mail, Joseph Durn, feature edi-

Old 'Daily Mail'

Old 'Daily Mail' of On the Evening Mail, Joseph Durn, feature editor, ran a sprightly page. A kind man, later a good friend, he was a witness at my City Hall wedding to Doris E. Fleischman, eight years later. He did favors for those he liked. Since he liked everybody, he had a busy lite. He loved deeply a small daughter, whom he called the Tyke. As we went over glossies together, he told me stories of the Tyke's adventures at home.

At the Globe, a distinguished galaxy ran the paper. Pitts Sanborn, erudite music critic, wrote a devastatingly critical section; Louis Sherwin's drama section had an incisive style and devoted readers. Bruce Bliven and John C. Flinn enlivened the sheet.

Bruce Bliven and John C. Flinn enlivened the sheet.

Uptown the N.Y. American and N.Y. Evening Journal drama offices occupied a store front on Broadway in the 30s, presided over by two men, Watson and Hamor. These papers were difficult to place material with.

The famous clock on the outside of the N.Y. Herald building on Herald Square, hammered out the hours as two automatic figures struck the time. Here I walked up one flight, waited in a little anteroom while the receptionist took in my card to John Logan, distinguished whitehaired drama editor. Usually I saw J. C. Flinn, a handsome young man, his assistant, and placed a picture or story.

At the Times, I waited in a reception room for the man I had asked for to come out and visit with me.

with me.

My contacts grew and my circle of friends in Park Row and on Broadway widened.

Ben Atwell & The Hipp

A man I learned to know well and admire deeply, who taught me much, was a wise, old-time press agent. Ben Atwell, general press representative at the Hippodrome. He knew intimately every onenight stand and drama critic, and had worked with most of the great performers. He took a liking to me. I thought of him as an old man. He must have

been all of 40 or 45 when I met him. As almost everyone who visits New York today goes to Radio City Missic Hall, then they went to the Hippodrome to see New York's most spectacular show. Horses pranced on the stage. Dancing girls walked into the swimming pool and came out dry. It excited, thrilled and mystified everybody, including me. I still wonder how it happened.

Ben Atwell made the Hippodrome nationally and internationally famous. He loved adjectives, his news sense was impeccable and his contacts limitless. Newspapers gave his show much space.

He adored a new wife, with a warm outgoing personality. He recently married her, a soubret in onenight stand roadshows. He called her "the little lady." Ben stayed on his job at the Hippodrome each night until 11 p.m. "I stay until the bitter end," he often said to me. "Some night the white horse in the front row will put his hoof through the orchestra leader's head. I want to be there when it happens. What a story!"

I dropped in on him at odd times in the day or

horse in the front row will put his hoof through the orchestra leader's head. I want to be there when it happens. What a story!"

I dropped in on him at odd times in the day or night to listen to his stories.

Ben told me stories of the road, of newspaper practices and newspapermen, successful pressagent stunts and of some that failed. Then he abruptly interrupted himself: he called for a libation, regardless of the hour. Everybody present adjourned to the bar of an oldfashioned ginmill at the northwest corner of 6th Avenue at 44th St. He treated us to a few whiskies and we returned to his office for endless but always enlightening sagas.

This friendly human overflowed with giving, of himself, his knowledge and even drinks.

Not tied to a desk, I instinctively sought teachers where I found them, my approach to the learning process. As I look back, his talk fascinated me, I didn't consciously sit in as a student to selected teachers. I was enjoying the wisdom of men I admired.

VARIETY & 'Dramatic Mirror'

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VARIETY and the Dramatic Mirror, important theatrical publications of the time, played an important role in keeping me in jobs. They published squibs of my exploits and kept me informed of new productions. Freddie Schader and Jack Pulaski of Variety, wise in show business, gave the lowdown on show business background, procedures, followups; many things I knew nothing about. They helped me get the feel of and the clinical eye for theatrical press agency. Baffled at my naivete and eager to replace this with insight, these friends let me see Broadway through the powerful microscope of their eyes.

of their eyes,

On the Dramatic Mirror, Arthur Edwin Krows inserted blurbs that helped make me known on Broad-

serted blurbs that helped make me known on Broadway whenever he heard of some stunt or break in the papers I was responsible for.

Contacts brought me to Walter Kingsley, publicity man for the Palace Theatre, the bard of Broadway. Three years later, in 1917, I collaborated with him; Sam Hoffenstein, pressagent for A. H. Woods, later a famous poet; Murdock Pemberton, Ben Atwell's assistant at the Hippodrome, on "The Broadway Anthology," a book of poems about Broadway. These men, highly perceptive and knowledgeable, made life easier to understand. They helped me to learn to look at what I saw and what was behind what I saw.

saw. These and many others on Broadway helped a young man who knew little about the job before him before he met them. Learning came through exposure to people who knew and were willing to share their experience with him.

K&E and 'Ben-Hur'

Having been around since BV (Before VARIETY) I have never seen this occurrence mentioned.

mentioned.
"Ben-Hur," which was a tremendous success as a book shortly after the turn-of-the-century, of course, would have been eventually produced as a play because of the book's success and its inherent drama and excitement, including the chariot race. However, why it was produced when it was and by whom is the untold story.

The decision to produce the

by whom is the untold story.

The decision to produce the play was made by Klaw & Erlanger, who had formerly produced "The County Fair" in which Neil Burgess appeared several seasons with great success. In this, of course, there was a race which has always been the outstanding event of "County Fair." and Klaw & Erlanger found themselves with a treadmill on their hands; hence their decision to produce "Ben-Hur."

James F. Reilly

James F. Reilly

'Tired Business Man' Revues

Down East," "Kitty Kelly" were all included in "The Passing Shows" - and Maude Adams, Mary Pickford, Prunella, Salvation Nell were personalities and heroines who were covered in the entertainment. This was the fanciest "Passing Show" to date - the girls played football with the T.B.M. via the runway - they drilled on a sloping stage took off in an aeroplane and did the "Eagle Rock" with Bernard Granville and Ethel Amorita Kelly. The silent flickers were travestied in song and dance - and George Monroe appeared as Little Buttercup (curls and all) as Queen of the Movies! Eugenics, then in the news, was another theme for a girlie number in Act II. San Francisco, always colorful for a production flash, supplied the frame for the spectacular finale - Chinatown, the Palace Hotel, the earthquake of 1905) and the Panama-Pacific Exposition were all brought in. (Winter Garden ran Sunday Night vaudeville concerts at this time and Marilynn Miller was a great draw in them. This is where Ziegfeld first saw her - but he waited two years before he signed her for his "Follies." Jose Collins was the prima donna of this edition, Lillian Lorraine, on leave from the "Ziegfeld Follies" for a short period, was in this production briefly singing "Smother Me With Kisses." J. C. Huffman staged this year, replacing Ned Wayburn. This "Passing Show" was considered one of the best buys in town this season).

"THE PASSING SHOW of 1915." The cast: Marilyn Miller, Frances Demarest, John Charles Thomas. Juliette Lippe, Helen Ely, Frances Pritchard, John Boyle, Charles Stark, Walter Brazil, John T. Muriay, Daphone Pollard, Willie & Eugene Howard, George Monroe, Erest Hare, Harry Fisher, Eleanor Pendleton, Kitty Hill, Theodore Kosloff, Rodion Mendevitch, Mur Mendedina, Sect. Book by Harold Atteriage, Songs by Leo Edwards, William F. Peters and J. Leubrie Hill, Dances by Jack Mason, Ballets by Theodore Kosloff, Staged by J. C. Huffman, Ran 145 performances.

De Jack Mason, Ballels by Theodore Kosloff, Staged by J. C. Huffman, Ran 145 performances.

A memorable edition. Marilyn Miller, now definitely catching on, sported men's garb to impersonate Clifton Crawford, a personality star of the time. Willie & Eugene Howard were back to take-off Hamlet, Trilby, Svengali and Lew "Telegram" Tellegan; Slants on Elsie Ferguson, Ethel Barrymore, Ruth Chatteron, "Androcles and the Lion," "Raffles." "Marie Odile." "Experience" and the Bard were all a part of the extravaganza. The San Francisco Exposition was in full stride and inspired the finale - Daphna Pollard, eccentric comedienne, sang about it in the "Panama-Pacific Drag." The hula was also on the upbeat and "My Hula Maid" was presented by Frances Demarest, Ernest Hare and the Royal Hawaiians. Ragtime was still the rage though and there was a free-for-all operatic overture sung by the Howards, Ernest Hare, John Charles Thomas, Frances Demarest, Din Charles Thomas, Frances Demarest, Diliette Lippe, Helen Ely, Leola Lucy, Eleanor Pendleton and Charles Starr all whooping it up in bravado Metropolitan Opera style. George Monroe swished through the book as Lily, in search of the Song of Songs.

The Shuberts spread themselves on a "Spring Ballet" for a first-act closer. Maria Baldina teamed with Theodore Kosloff and the "Winter Garden corps du ballet." Marilyn Miller pranced out too for classical variations - later all three principals joined hands for a pas de trois. The year 1915 was a boom year for revues on Broadway and this "Passing Show" ran neck-to-neck with the "Ziegfeld follies" for a time-but the latter series eventually spurted far ahead because of Joseph Urban's revolutionary decor which won all the so-called Tonys and Oscars from the Purban touch and whenever this designer created a lovely bird or flower for the "Follies" - the Winter Garden would turn into a menagerie or greenhouse before the season was over.

"THE PASSING SHOW of 1916." The cast: Ed Wynn, Fred Walton, George Baldwin, William Dunn, William Harper, William Healy, Bud Murray, Elida Morris, James Clemons, Stella Hoban, John Boyle, James Hussey, Herman Timberg, Ilattie Darling, Florence Moore, William H. Philbrick, Ford Stietre, Thamrra Swirskaia, Ma-Rolle, Charles Mack, John Swor, Dolly Hackett, Augusta Death, Mackett, March Marc

Harold Atteridae Music by Sigmund Romery, Otto Martan, George Gershwin, Dances by Allan K Foster, Stoged by J. C. Huffman under the personal supervision of J. Shobert, Ran 140 performances.

Dolly Hackett introduced "Pretty Baby" by Tony Jackson: here - the "Passing Show's" first real song hit. Also George Gershwin's first revue chore. "The Making Of A Girl" which he wrote with Sigmund Romberg, John Boyle introduced this song. Ed Wynn was the new comic - having exited the "Ziegefed Follies" for the Winter Garden. He played himself. Takeoffs of Charles Chaplin, Rooscvelt, Wilson, Hughes, Villa mames in the news them made this 1916 edition more on the topical side. The patriotic wave was coming in and William Harper depicted Uncle Sam. Florence Moore was the new comedienne and kidded Lucille, Lady Duff Gordon Zieggy's pet stylist. There was also a Frenchy atmosphere to the first portion of the show - later it got around to Columbus Circle and the Plaza. Mexico too was visited for a South of the Border melee with the Charge of the U.S. Calvary invented by Lincoln J. Carter: providing the scenic splash. "An Olymplan Ballet" featured Thamara Swirskaia though she shared premiere danseuse honors with one, Ma-Belle, another arty terper, Adolphe Blom Bolm?" was the strong-arm partner. This was the season when the first Ballet Russe engagement struck New York.

Bud Murray and James Hussey took off Potash & Perlmutter in a loan shop a standard act for belly laughts and dialectes! - and Ed Wynn played the Nut here. Charles Mack & John Swor also figured in this sketch. Dieting was making news and "Eat and Grow Thin Parlors" kidded it. "Walkin' the Dog" was another catchy song which Hattie Darling and Herman Timberg sang. But the best song "Pretty Baby" . . everybody loves a Baby, and it might as well be You, Pretty Baby. Pretty Baby is still irresistible. That tag "under the personal supervision of J. J. Shubert' was also being built up to convey distinction for a Winter Garden show.

"THE PASSING SHOW of 1917." The cast: Chic Sale, DeWolf Hop per, Marie Nordstyom, Franklyn Batie, John T. Murray, Donald Kerj Wanda Lyon, Roise Quinn, Alike Van Ryker, Effic Weston, Zek Golvan Henry Bergmannier, Salek, Johnay Douley, Dolly Connolly Fred Ardah, Tom Lewis, Hielen Carrington, Andrew Demarest, Da Sparks, Mildred LaRue, Marion Mooney, Inc. Frances, George Schiller Claude Allen, Book by Harold Atterdige, Dances by Allan K. Foste, Songs by Sigmund Romberg and Otto Motan, Staged by A. C. Hief. Songs by Sigmund Romberg and Otto Motan, Staged by A. C. Hief. Formances.

World War I permeated the mood and tempo of this 1917 edition, "Goodby Broadway - Hello France" was the interpolated song which expressed the excitement best.

Chic Sale was the new comic to shine: "The Sunday School Gille Sale was the new comic to sinne: "The Sunday School Benefit," was his homespun monolog - and he became a great Winter Garden draw, DeWolf Hopper was also present and sang about "The Ready-Made Sandwich." Johnny Dooley vocalized about "Ruth St. Denis" 'New York's first real arty dancer to catch on'. Wanda Lyon was a campus cutie for "College Boys, Dear" which ended up in a football tilt between Yale & Harvard - on and off the

in a football tilt between Yale & Harvard - on and off the runway.

Showing how writers then strived for novelty is the "Peech-a-reee-a-Phila-peen-o Dance" which was supposed to be hot stuff. Obviously it was something on the latin side. While the Winter Garden was now in its heyday this particular girlie series began to slip. The "Ziegfeld Follies" was by then in high gear and set the pace. No other revue was able to compete with the "Follies" in the beauty line with the result that imitation was flagrant. It is especially interesting to note that Jessie Reed, considered one of Ziegfeld's very greatest beauties later on, was in the Winter Garden line this year. Her career spurted when she moored to the New Amsterdam - it was Zieggy's individualized build-up which made her famous. "America's Fighting Jack" was sung here by Franklyn Batie with a flock of Winter Garden 'Jackies' behind him - 60 in all: For the finale, "Ring Out Liberty" sounded the keynote for more flag-waving. Sigmund Romberg continued to write the songs but never had a real hit - the best songs were always interpolated.

"THE PASSING SHOW of 1918." The cast: Fred & Adele Astaire, Frank Fay, Sam White, Lou Clayton, Charles Ruggles, George Hassell, Emly Miles Edith Pierce, Aileen Rooney, Isabel Lowe, Willie & Eugene Howard, Nell Carrinaton, George Schiller, Dorsha, Arthur Albro, Isabel Rodriguez, Violet Englerield, Florence Elmore, Virginia Fox Brooks, Olga Roller, Book by Harold Attentice, Sense by Siemund Rombels, George Schiller, Dorscha, Set Set Watson Rombels, George Schiller, Dorscha, Set Set Watson Rombels, George Schiller, Dorscha, Set Set Watson Substitution of J. J. Shubert, Ran 124 performances.

Barratt. Staged by J. C. Hulfman under the personal supervision of J. J. Shubert. Ran 124 performances.

"Smiles" (by Lee Roberts) was the smash song winner this year. Over 3.000.000 copies were sold then and it is still popular to this day. Nell Carrington introduced it however this song was never published with a "Passing Show" credit. Fred & Adele Astaire, who had been trouping as a kid brother & sister act for years in vaudeville, howed in - in fact Adele opened the show with "I Can't Make My Fect Beliave." Willie & Eugene Howard were again present to sing about the "Galli Curci Rag" - and Charles Ruggles dater the Hollywood comedian) introduced "My Holiday Girl" Frank Fay, then on the way, sang "My Baby Talking Girl" and soon the runway was jammed with baby-talkers (oh Daddy!). Nazimova, Ina Claire and Caruso were among the personalities burlesked.

The Astaires got together for "Birdland" in the second act - their song was "Twit, Twit, Twit," Jazz was new and so was the shimmy and both idioms were exploited in "Trombon Jazz" (Lou Clayton and Sammy White plugged it). The Shimmy Sisters were Edith Pierce and Aileen Rooney with Frank Fay giving them an assist on the dancing end. Nudity was mounting and milday's dress served as the excuse for most of the flouncey girlie parades. The girls once appeared as Thright Stamp Beauties for the "War Stamp" number. This was Jessie Reed's last Winter Garden show - Ziegfeld beckoned. And Nia Naldi, the vamp supreme - and Pearl Germonde. another striking show girl, were also in the line - but they too followed Jessie over to the New Amsterdam theatre. Watson Barratt designed the show - but he never achieved the beauty of Joseph Urban's palette which by now had hypnotized Broadway. Broadway.

"THE PASSING SHOW of 1919." The cast: Ayon Comedy Four Rlanche Ring, James Barton, Reginald Denny, Olga Cook, Walter Woolf King, Frankie Heath, Rath Bross, Joe Opp, Ion Ilascall, Hazel Cox, Eddie Miller, Ralph Riggs, John Crone, Haley Sisters, Cherles Winninger, Mille, Madge Deray, Grace Keeshon, Rosalie & Helen Melette, Harry Turpin, Tillie Barton, Book by Harold Atterioge, Dances Costumes by Cora McGeachy and Homer Conont. Produced under the personal supervision of J. J. Shubert, Ran 144 performances.

Costumes by Cora McGeachy and Homer Concert. Produced under the personal supervision of J. J. Shubert. Ran 144 performances.

Many new names on the way up spotlighted the cast this year: Walter Woolf King of future operetta fame!; Olga Cook later one of the Shubert's favorite prima donnas; Reginald Denny on to Hollywood; James Barton of vaude and "Tobacco Road"; Charles Winninger 'Cap'n Andy of "Show Boat") - and in the chorus: Mary Eaton, who later succeeded Marilynm Miller in the "Ziegfeld Follies" - and also co-starred with Eddie Cantor in "Kid Boots." Also, not to forget the Avon Comedy Four - Joe Smith, Charles Dale, Eddie Rash and Charles Adams, which eventually boiled down to Smith & Dale. Winter Garden history is flecked with many budding personalities who later hit the marquees - but on other theatres.

"The Passing Show" still leaned on broad burlesk, frequently smutty - though an outright review of the past season's hits was gradually being sidelracked. Competition again. Rival revues were picking up the formula - so the best thing was to jam the Winter Garden runway with rirls - and more girls. Any excuse was used to bring them on. The Barrymores had a going-over in "The Jest" satire - Blanche Ring as John !! and Charles Winninger as Lionel. Later the comedienne with the electric smile swung out as the Queen of Sheba in a skit. The Avon Comedy Four. as identified above, presented "The Doctor's Office" which erupted with Dr. Kronkheit's garbled slanguage. Also in another sketch. Joe Opp presided as a major domo in "King Solomon's Kitchen" with the Avon foursome serving up choice dishes mixed up receipes, to be sure. Their brand of low comedy laughs fitted the show well. Prohibition, then the national headache, was ribbed with John Crone depicting Bevo, the solt drink substitute. Jean Schwartz wrote a heavy score - but per usual it was an added song, this time "I'm Forever Blowing Bubbles' which clicked. Three muscle boys, the Rath Bros. contrasted the feminine outlay - this season 75 blondes, brunett

"THE PASSING SHOW of 1921." The cast: Willie & Eugene Howard. Marie Dressler, May Boley, Ina Hayward, Emily Miles, Perry Askam, Harry Bannister, Francis X. Mahoney, Mae Devereux, Dolly Hackett, Milellette Sixtes, July 1988, March 1988

Willie & Eugene Howard returned to the series this year - their smash bit was a "Rigoletto" burlesk. Variations of this low opera bouffe have been surefire comedy

LEGITIMATE

standby for years in musicals. Here Willie Howard kept peeking down the tall diva's neckline as she proceeded to try high C. This edition was tempermental with east changes: Marie Dressler started off with the show for a time - then May Boley and Alexandra Dagmar joined. Also Helen-Morgan - a show girl then. This 1921 edition harked back to the original "Passing Show" format more: "Not So Long Ago." The Charm School." "Lightnin", "The Bat," "Mecca" and "Spanish Love," all Broadway hits then, were woven into the book. In the opening such personalities as Edison, Heinz, Tilford, the James Boys, Mennen, Park, Gillette, the Smith Bros and Lydia Pink-ham filtered through the capers. Patent-medicine and other drug-store products supplied the basic theme primarily for this opener.

The country was newly dry and the Howards wailed about the situation in "Broadway to Sahara" "Joseph Schrode and Abe Aronson played a camel here! Harry Bannister was a cowboy in this topical scene. Will: Howard, who always worked hard in a revue, also played Frank Bacon in the "Lightnin" skit. The second section of this extravaganza thow the Shuberts loved this tag) opened with "Dream Fantasies." a ballet - described as a series of Visualized Dreams with Cleveland Bronner a sort of Paul Swan devoteer cooking up a melange of Spirits, Moth & Flame, Love Plantoms, Dream Priestesses, Dual Natures and Fire Fles! Most of it was trick lighting effects with swirling veils, soit cerie music and a semblance of interpretative dancing. This spell was soon broken up with more burlesks and a "Dancing Blues" finale. Tot Qualters, a personality belter, had her featured spot in this edition as Miss Rattle in "A Rattling Good Time" (she rattled). Emily Miles, another popular thrush at the Winter Garden, was also spotlighted for various numbers. There was no 1920 edition of this series - annuals were becoming a problem to build. becoming a problem to build.

"THE PASSING SHOW of 1922." The east: Willie & Engene Howard. Sam Ash, Helen Herendeen. Nat Narzairo Jr., Fred Allen, Willey, DeRouge, Janet Adair, Ceorge Hassell, Nellie Breen, Emily Miles, Arthur Margetson, Fred W.-Ron, Foosbee Sisters, Mile, Meern, Francis Remault, Ethel Shutta, Certrude Lan, the Lockfords, George Anderson, Mary Lawlor, John Keerns, Book by Harold Attentice Sones by Market and State of the Company Market and Seven Services of the Company of the Co

Jack Stanley and Al Goodm in. Dances by Allan K. Foster. Sets by Watson Barratt. Stated by J. C. Buttman under the personal supervision of J. J. Shubert. Ren 63 performances.

The Howards had featured billing below the title) this year. They essayed David Warfield. Barney Bernard. Tonsilitis & Abdullah, the two Street Singers - and garnered additional applause with their interpolated somes which included: "My Coal Black Mammy" and "Carolina In The Morning" by Gus Kahn & Walter Donaldson; Al Jolson's pre-eminence in the tombador field had everyone copying him now. The Winter Garden too was a melting pat for interpolated somes during Tille GREAT BROADWAY PERIOD - and Tin Pen Alley was eager to show a credit on the music cover this was long before the disk jeckey pluggings). Songs st ll sold then for 25c per copy.

Fred Allen made his debut in this 1922 edition - he had the sandpaper voice and dry flowing wit even then which immediately struck the public as someone to watch. "The Old Joke Cemetery" was his solo opportunity to project his brand of cackily humor. Portland Hoffa was in the chorus. Ethel Shutta - later with George Olsen's Band had a peculiar number handed to her: A musical oddity pegged to Eugene O'Neill's "The Hairy Ape" in which her role was called Miss Don't Stop! Janet Adair vang "Poor J'En ai Marre." a dramatic gutter song from Paris, which Alice Delysia had sung in London revues, Francis Renault, a flamboyant femme impersonator, dazied as The Brilliant in "The Diamond Girl' o'rnival - which also featured Mile. Alcorn "undity and sparklers.

Renault, among the top draws of female impersonators then, got tossed about as a slave in a ballet stanza entitled "The Conquerors." Gladiators, soldiers and guards did the tossing! An intervalional flavor got into the show with Lloyd George, Irish Free State and the Prince of Wales (Nat Nazzarro Jr. all introduced. Sam Ash was the romantem minstred this season. Jazz New Orleans variety via Chicago stomp' was the new music idiom featured. Sixtyrive girls in t

five girls in the line this season.

"THE PASSING SHOW of 1923." The east: George Jossel, Holon Shipman, Joseph Wagstaff, Hal Van Rennsyelaer, Jenres Hamilton, Jeon Stelle, Gyrre Hassell, Vera Ross, Louise Bese, Rev Cummirgs, Billee Shaw, Walter Woolf, Bob Nelson, Libby & Sparrow, William Pringle, Alex Morrison, Jean Hay, Jack Rice, Ed Flanagan, Nat Nazzarro Jr., James Watts, Ann Lowenworth, Francis X Withoney, Al White, Frank Bernard, Orrilla Smith, Trado Twins, Phil Beker, Tem Nip. Jeanvitte Glimote, Book by Harold Atteridge, Songs, nv Sigmund Romberg and Jean Schwartz, Dances by Allan K. Fos er Six by Watson Barratt, Staged by J. T. Huffman inder the personal supervision of J. J. Shubert, Ran 120 performances.

Broadway was festooned with living curtains, chandeliers and candelabrae now - and some of the fanciest swags of feminine allure were on view at the Winter Garden, For example: Scene 15, "A Souper During the Second Empire in Paris" - three ornate chandeliers aglow with undraped lookers - and not stopping there a fruit basket with more human figurines al fresco Nancy Carroll, later the Hollywood cutie, was among the grapes. Besides this - later scenes revealed jeweled curtains, nude tassles, animated drapes and misty mirrors all filigreed with Winter Garden torsos. Visiting firemen flocked to the hoxoffice.

Winter Garden torsos, Visiting firemen flocked to the hoxoffice.

An intellectual stanza reviewed the eight hest-sellers styled to show girls: "Black Oxen," "Panjola," "The Brauful And The Damned" Nancy Carroll again, "Black and The Manned" Nancy Carroll again, "Black and "If Winter Comes."

George Jessel was new to the comedian ranks of the series and wrote and acted in the "Upper Box at a French Comedy." Ann Lowenworth played Mama, Another oh so Frenchy number was "Beginning of the French Revolution, 1789" with Vera Ross as Josephine and Walter Woolf as a young revolutionist viewes were dipping into cloak in dagger themes now. The big pageant was contined to "The Royal Wedding: Lady Elizabeth was married to the Duke of York flater George VI and all Westminister Abbey was assembled on the Winter Garden stage, James Watts over from the "Greenwich Village Follies", appeared as the Prince of Wales, Royal raiment was rampant for all the Jords and ladies and ambassadors.

Phil Baker and his accordion was a breather in all the butter of the contract of the public of the published of the solution.

all the lords and ladies and ambassadors.

Phil Baker and his accordion was a breather in all the outlay - and for added novelty. Alex Morrison, American trick golf champ, put on an exhibition of putts and mashie shots. "Birds of Plumage" brought out all the feathery (Continued on page 270)

How To Dig 'The Method'

"lite" of the scene. He doesn't interpret the lines. He trles to 421 like actors to feel the drift of the scene, so that the will find line readings that are "truthful," When a

"The" of the scene. He doesn't interpret the lines. He tries to get the actors to feel the drift of the scene, so that the will find line readings that are "truthful." When a scene doesn't play readily, or when he approaches a difficilities have the actors take the scene and play it with lines they make up themplest kind or "improvisation" is one in which the actors take the scene and play it with lines they make up themperserves. When they feel comfortable in the "improvisation" they then do the scene using the playwright's lines. This sort of timering with new plays sometimes results in the playwright chanding the play.

A second kind of "improvisation" is done by paraphrase 2 individual lines, a trick that antedates The Method, though, of course, it is hard to conceive any oldstill actor learning to understand Hamlet by changing his words to "Man, what an solb, and peasant slave I turned out to be!" And, finally, there is the "improvisation." in which the scene is not used at all. The actor playing Hamlet is the only person who can save a friend from being arrested, and the actor playing Hamlet may be told to play a man who thinks the actor playing Hamlet is the only person who can save a friend from being arrested, and the actor playing Hamlet may be told to play a man who risks arrest himself unless he knows certain facts about the friend's activities and who also thinks the Ghost actor may be leading him into a trap.

The chief aim of improvisation is to give the actor an

may be fold to play a man who risks arrest immesh thanks the Risks certain facts about the friend's activities and who also thinks the Ghost actor may be leading him into a trap.

The chief aim of improvisation is to give the actor an emotion of understanding of the drama of the play into which he can plunge every time he plays his role. The Method is a slave to "the illusion of the first time." Because on the mental habits set by improvisation, some Method actors feel guilty if any two consecutive performances even vaguely resemble each other. The actor prepares evan vaguely resemble and the tearre and situation. Young Method actors "purpoaring" usually look as if they were entering a trance or suffering from intestinal pain. Once, while stage-managing a production. I heard a pathetic wailing beautif the scenery. I dashed back and encountered ayoung actress attired only in her shoes and panties, wrasked by sobs, tears streaming down her face, while at the same time she made an efficient quick change into her next costane. I had occasion later to read her script and noted that she had written in the margin at this point. "Think of little kittles being run over by bigtrucks" Needless to say, she was fairly phony on stage, while the non-Method actor who shared the scene with her and usually spent the moments before he went on complaining that the costume crew hadn't washed his shirt for three weeks was quite convincing. A good Method actres; would simply have had something on her mind more closely related to the scene than kittens.

The past season in New York provided one remarkable example of Method virtues and vices rampant, the Actors Studio production of Sean O'Casey's The Shadow of a Grana. The leading actors would have been impressive no muter wh

deadly serious motivation. One could not deny that a profound story had come alive on the stage.

But the failure of The Method to get out of the studio But the failure of The Method to get out of the studio was also evident. The actors in various ways all hovered around a center table, as if they had done all their rehearsal work in conference. They only toyed with the Irish dialect and treated the authentic rhythms of the lines as if O'Casey were Shakespeare and had to be made contemporary and "natural." It was disturbing to hear an actor named O'Loughlin produce an Irishman with Yiddish inflections when working models galore could have been found in Third Avenue bars; and it rocked one's liberalism to consider that the character was a salesman.

them found in Third Avenue bars; and it rocked one's liberalism to consider that the character was a salesman. The meaning of O'Casey's play was transmuted as much as was his language. One sensed dedication in the production, but the script was clearly only a pretext for a play devised by the company. O'Casey's story is simple, A young poet who rooms with a young salesman allows himself to be mistaken for an Irish revolutionary by the neighbors. As the "shadow" of a gunman he attracts the love of a frivolous shop girl. When a real gunman leaves a bag of bombs in their room and the British raid the house, the girl conceals the bag in her own room, is caught and taken off by the British, while the two men find themselves incapable of confessing their involvement, though to do so would save her. She dies in an ambush.

For all its witty affection for the foibles of the Irish, the play is a bitter commentary on the state of the Irish, soul. O'Casey suggests, though not as effectively and directly as in The Plough and the Stars, not only that idealism does not make a revolution but that the Irish have been so corrupted by life that they are worthy neither of ideals nor revolution. In this production, when the poet announced solemnly to the salesman at the curtain that they would be haunted by the episode for the rest of their lives, the audience was filled with sympathy for the poor well-meaning young men and given a glimpse of horror and guilt that implied their future penance and redemption. The meaning of the play had been shifted so that what emerged was only that banal liberal cliche in which the good-hearted common folk are driven by "The System" to regrettable acts that they might not otherwise commit, a notion which, at most, is O'Casey's goint of departure. In this production, the Revolution was good, the British were bad, and the shadows were gunmen.

good, the British were bad, and the shadows were gummen. The fundamental fault of The Method is that it always seems to be producing the same play, a play about the tragically frustrated desires of well-intentioned, deeply feeling failures—of Strindberg characters living a Chekhovian lite amid Ibsen's social problems. The source of The Method's monotonous treatment of drama is not found, however, in the influence of playwrights but in its theory of human behavior, which offers a vision of life in which man is invariably found struggling against his environment. "Well, he's the kind of guy who wants to ..." an actor will explain, and proceed to interpret his character in terms of a psychology of natural drives and instincts which come a cropper against social convention. And since The Method actor works out of an understanding of what the character "feels," the drives and instincts are invariably brought to the surface. Complexity rarely occurs in depth, only in conflict. Believability becomes a matter

of intensity rather than variety, which is why the actors may at many moments look like walking versions of the Jimmy Durante song: "Did You Ever Have The Feeling That You Wanted To Go And Still Have The Feeling That You Wanted To Stay?"

You Wanted To Stay?"

The importance of surface conflict also manages at times to kill the illusion of human spontaneity; Method actors like to do their feeling and living in the time between receiving a cue and responding to it. The technical result is an emphasis on facial expression and an oscillation between utter repose and explosion. The Method actor therefore plays either violent or inert characters and is ill at ease with thinking characters who don't "feel" with primitive simplicity. This predilection for lower-class characters who alternate between roughhouse and despair has helped brand The Method as "kitchen-table acting."

Forgive Us Our Shakespeare, As We All Love Genius

As We All Love Genius

The limitations of The Method in characterization do not, unfortunately, fully explain its failure with the great drama of the past. For three centuries, most drama critics, teachers, directors, and actors have forgiven Shakespeare his playwrighting failures out of respect for his genius. His characters are great, complete people, we are told, They have a life of their own, and if he failed, through commercial exigencies and ignorance, to portray them fully at every moment, we can edit out the inconsistencies and contradictions and fill in motivation where it seems absent. Most recently, The Method has attempted to do for all drama exactly what the English critic Bradley's school of psychological character criticism has done for Shakespeare.

The real question is: has drama ever intended just to

Shakespeare.

The real question is: has drama ever intended just to give us stories of real people? If one were forced to identify the essence of all drama, the answer might be: an attempt to define the condition of man in order to understand the nature of the universe. The best modern studies in the history of civilization suggest that the condition of men has been variously defined by different ages. It is possible, of course, to believe that there is only one true condition of man and that the universe has an exact nature. Most theories of tragedy, indeed most theories of drama, judge drama by its conformity to whatever cefinition the theorist happens to believe in, which is all right for the critic or epigone.

But if we want to be genuinely objective about the

all right for the critic or epigone.

But if we want to be genuinely objective about the theatre, we can only study each play's own view of 'the universe or of man, or of life. When it comes to character, we need to refer not to one theory of psychology but to many, since each play investigates not a particular group of human beings but a particular theory of what man is and how he operates. And, like any theory of psychology, each play is really interested only in certain aspects of life, in certain aspects of personality in certain parts of a character. The question "Is Hamlet mad, and if so, how did he get that way?" does not greatly interest Shakespeare. This may make him a bad psychologist in our eyes, but if we want to understand and act Shakespeare's Hamlet we had better simply take the fact of his madness for granted and not try to find the answers in the play, lest we risk missing the rest of what is there. If The Method can be indicted for the intellectual vani-

in the play, lest we risk missing the rest of what is there. If The Method can be indicted for the intellectual vanishy of thinking its psychology is "real." it can also be reproved for thinking that its acting is "real." No acting can be "real." since all acting, even Method acting, only "selects" aspects of human action from life. And anyone who has worked in the theatre knows that the audience also finds meaning in patterns of movement, sound, and scenery, and that sometimes the audience reacts less to what is supposed to be meaningful in the acting than to stage patterns that are not supposed to be. Light a comedy in shadows and the jokes may go to pot. An actor who is inaudible or clumsy, whether he intends to or not. And what is more, audiences are capricious. One year, design has one effect on them, the next year another. Dark lighting may convince them either that tripe is tragedy or that tragedy is tripe.

The laws that govern the attrition and recrudescence The laws that govern the attrition and recrudescence of audience imagination are a subject for cultural anthropologists, and if properly investigated might put all the aestheticians, from Aristotle on, out of business. It may be that changing social conditions demand corresponding changes in ritual. Perhaps it is the nature of symbolic communication in the theatre that when the audience becomes too familiar with the current set of symbols they fail to work. In the theatre, the triumph of a style heralds its demise. As soon as we shout; "Long live The Method:" The Method is dead.

At any rate, it is foolish to postulate eternal principles At any rate, it is foolish to postulate eternal principles of theatre art. The best any practitioner can do is to acquire a full command of the materials and craft of his medium and hope to swim with the proper currents. A style is simply the way things are done in a particular place. At present, The Method is the way of the American theatre. Our playwrights plays will be as incomprehensible to future critics, for whom The Method will be of the past, as the drama of the past is incomprehensible to anyone today who tries to understand it in terms of The Method.

it in terms of The Method.

The Method is already undergoing its own sea changes. Those who have made the best use of it have begun to respond to a new style, too. The choreographers and composers of musical comedy are beginning to communicate meaning not found in its stagnant plots and dull lyries. The Method playwrights are slowly shifting from the drama of social problems and personal chies to a drama that reaches out toward the nature of identity and experience. They have begun to provide settings that lack kitchen tables. "Believability." "Truth." "Reality" are after all, terribly abstract words, and, like The Method, they are becoming too easy to use and to understand, too difficult to particularize.

Perhaps it is time to rediscover all those passages in

Perhaps it is time to rediscover all those passages in Stanislavsky that demand the perfection of external technique; time to heed those things in his writing that have seemed like contradictions; and perhaps time at long last to bury the poor man. After all, didn't he say: "If the system does not help you, forget it"?

'Tired Business Man' Revues

snobs in the Garden of Paradise finale. No air-conditioning at the Winter Garden as yet - but the girls didn't seem

THE PASSING SHOW of 1924." The cast: James Barton, George Bressell, Fate McConnell, Allan Prior, Jack Rose, Giga Cook, the Lock for Is Bergers with Wale. Here McNauthon, Trado Twins, Joyce Braits, Dord Bergers with James Marie Savon, Dorothy Janlee, Marie Savon, Dorothy Janlee, Braits, Passing Williams, Marie Savon, Dorothy Janlee, Song and Jack Savon, Dorothy Janlee, Song and Jack Savon, Jack Savon

The last edition. By this time (1924) the formula was definited old-hat and the press, never enthusiastic anyway about the series, yawned outright whenever a new "Passing Shop" was amounced. Winter Garden multiy ran thin (Enf. Carroll was grabbing all the beauty prize winners now and awing Ziegteid a heated race in The Broadway Beauty Trust Sweepstakes. This particular series which is a stock example of typical Winter Garden fare frevues came along with the seasons here always commanded a certain andience, but they never approached Flo Ziegfeld, Join, Murray Anderson, George White or Irving Berlin for sivile and taste.

Join, Murray Anderson, George White or Irving Berlin for style and taste.

This closing edition underwent many cast changes - the Shuber's could never hold on to the best potential talent it seems. James Barton, George Hassell and Bee Palmer were sturred above the title at one time - but eventually Shumenesshe-Wobbie Palmer - she was Gilda Gray's closest ravel in the quiver-field - exit d the cast. Flappers, income tax, blue laws, Coolidge, mobsters, Mah Jongg were all towered in the sprawling book, James Barton eventually to do justice to Jeeter Lester in "Tobacco Road" sang "Society Blues" in this edition, Marie Saxon totter to be Mrs. Sidne Silverman of Variety who had attracted attention in "Battling Burler," a book musical the year before, was also in this production - hating every minute short wards said. She was thereafter to achieve feature, it and star billing in "My Girl," Merry Merry," "The Brubbers," and "Up-a-Daisy," "She became the mother of the third and present owner of Variety." Signment Bomberg-Jean Schwartz sones were still nil. Samples, "Nothing Naught, In A Nightie" and "When Knight) of Was in Flower," Romberg was to hit his stride shortly in the operetta field, The Winter Garden line was a wide-eyed miss named Lucille LeScur dater MGM's dancing daughter and now Pepsi-Cola's glamorous public relations expert. She appeared as a Beaded Bag in one living curtain, hoofed in most of the girlie flashes, and line by es odid "The Passing Show."

"BOMBO" (1921). The cast: Al Jolson, Franklyn Balie, Janet Adair, Russell Mack, Fortest Huff, Fritzt von Busing, Harry Turpin, Dora Ruby, Irene Hart, Berniec Hart, Mildred Keats, Gladys Caldwell, Fred Hall, Janette Dietrich, Frank Bernard, Toddy Huffman, Vera Bayles Cole, Rinna, Book and lyries by Harold Atteridee, Music by Sizaund Romberg and many others, Dances by Allan K. Foster, Sets by Waston Batat', Staged by J. C. Huffman under the personal supervision of J. J. Shabert, Ran 219 performances.

Sets by Watson Batati, Staged by J. C. Huffman under the personal supervision of J. J. Shubert, Ran 219 performances.

Al Jolson, Broadway's favorite troubadour during The Great Broadway Period of Revue had his sturdiest hit in this extravaganta which opened at his own newly named theatre, Jolson's on 59th Street and Seventh Avenue—but after a limited run there settled down at the Winter Garden where it held forth until the next "Passing Show" was ready, Jolson's shows for the most part were really nothing but far-tetched girlie splashes which built into one big liting—his solo spot in blackface before the curtains (... Manumy!. He gave off sparks when he sang and his picture on the cover of a piece of music meant it was a hit.

In his previous show, "Sinbad" (1918) he introduced George Gershwin's "Swanee" which set that budding composer going places—also "Rockabye Your Baby With A Divie Melody" by Joe Young, Sam Lowis & Jean Schwartz: "Chole" by Bud DeSylva and Jolson! "Hello Central Give Me No Man's Land" by Young, Lewis & Schwartz—and the schmaltzy "Mammy" (by Irving Caesar and Walter Donaldson, He was unsurpassed in his field during the revue era—though Eddie Cantor came close, However all singers imitated him. For "Bombo" two acis and 14 scenes) there were 28 songs, mostly by Sigmund Romberg—but the interpolated songs on, the runway swelled this total way up. Here he introduced "April Showers." "Yoo Hoo," "Toot, Toot Tootsie," "Dirty Hands, Dirty Face," "I'm Goin' South" and "California, Here I Come"—probubly the greatest battery of interpolated songs ever delivered by a star in a single show, On top of this array came a reprise of "Mammy" too.

"Bombo" itself was a razzmataz mixture of 1492 and 1921. It opend in Genoa with Christopher Columbus, Ferdinand & Isabella, banditti, sailors and Indians—stopped off in Spain to get the Saula Maria in shape and then headed for far shores—all to misse, When Jolson then headed for far shores—all to misse, when Jolson then headed for far shores—all to misse, when Jols

pirates, senorities and culte-pie squaws.

The Shuberts brought along a new Jolson show every three years and a large cast was always assembled to surround him—but these Winter Garden offerings never compared in class with the Ziegfeld productions framed around Eddie Cantor.

Jolson stuck to blackface until "The Wonder Bar" came along years later when he appeared sans cork for the first time. It wasn't the same though.

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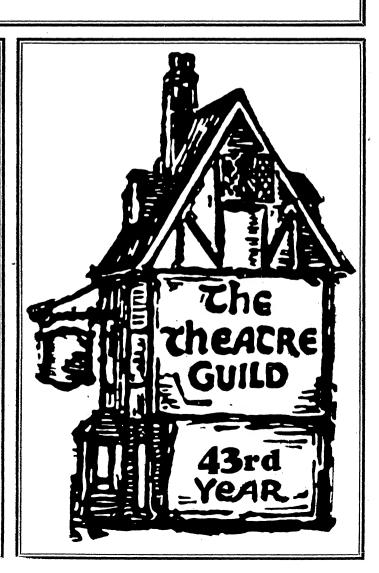
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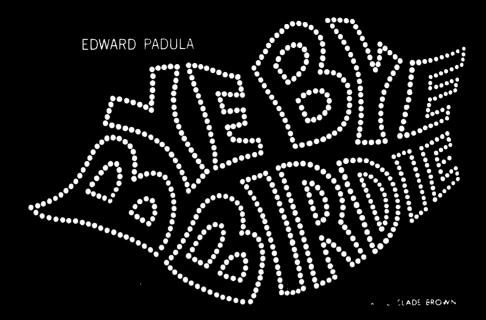
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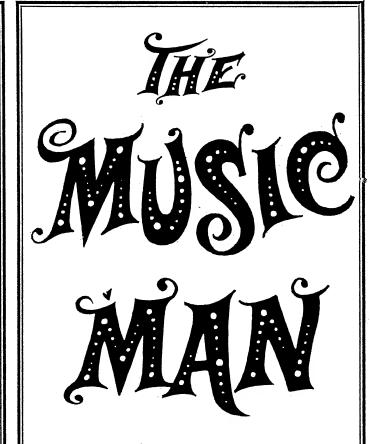
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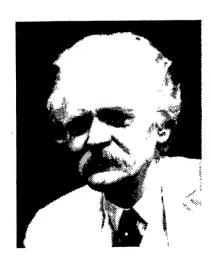
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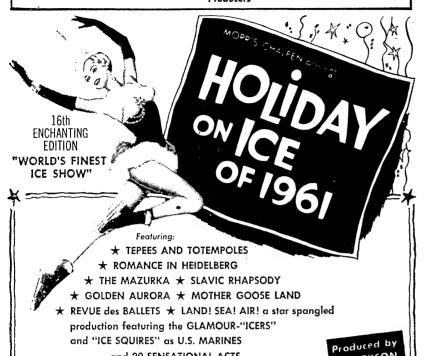


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Shades of 'Little Eva'

Tent Shows, Tom Shows, Toby Shows, Showboats, Stock Companies and Passion Plays, Up and Down the Big River

By ROBERT DOWNING

Wint ever become of the start!

In the ore became of the start!

In the ore like it used to be?

Whick plushed out west of the water tower.

When I meet people in show biz with grew up in Hackensack or Del uncey Street or East Islip. I Tuesday in What Cheer, Wednesautomatically turn green with envy thinking how successive thinking how successive them to get to Times Square. Spend the profits, which were the to get and the profits, which were mall time of pany of six. My windowless hall. 30 years ago was a couple of thousand miles and sev-start million start of the take was as much as a spend to profit the take was as much as a several wards of the folding chairs in a fine square. Spend the profits, which were on Chicago's Gold Coast was represented by an assortment of bent-wood, bird's-eye maple and East-ward of the safe o

We'd pull into a show town around dusk. Furniture for the stage was loaned by local citizens or the undertaking establishment. In Toby shows it didn't matter much that a sofa on the set consisted of three folding chairs in a row, or that a hightoned residence on Chicago's Gold Coast was represented by an assortment of bentwood, bird's-eye maple and East-lake rampant.

was a couple of thousand miles and several miles and or several miles and surface during school months). Was an extending and bender of the miles and several miles and surface during school months). Was an extending and bender and exits: left, right, and up centre. Each "door" was backed with whateners and exits. left right, and up centre. Each "door" was backed with whateners and exits. left right, and up centre. Each "door" was backed with whateners and exits. left right, and up centre. Each "door" was backed with whateners and exits. left right, and up centre. Each "door" was backed with whateners and exits. left right, and up centre. Each "door" was backed with what

and every package." We actors hawked the gaudy boxes of sticky, tasteless candy up and down the aisles. I never deliberately shortchanged anybody, but my arithmetic has always been execrable, and sometimes I made mistakes. This caused me great embarrassment. Some of the older hands considered me a fool because I didn't parlay my shortcoming into a sure thing. They did. Sometimes they got away with it. Sometimes, however, there were ugly little incidents which brought us dangerously close to a "Hey, Rube!"—but the manager was an artist in such pinches and knew how to avoid a Donnybrook without requiring his wife to play the Xational Anthem on the Gibson upright.

We presented a fine line of family "heart dramas." Most of these Toby bills were written by old Bob Sherman—rest his soul—of Chicago. He used current events, familiar situations, and sometimes the plots of more successful authors. But by the time they were adapted for Toby, the plays were strictly original; even more so

ily "heart dramas." Most of these Toby bills were written by old Bob Sherman—rest his soul—of Chicago. He used current events, familiar situations, and sometimes the plots of more successful authors. But by the time they were adapted for Toby, the plays were strictly original; even more so after each Toby altered the scripts out the current to more solution. to suit his own artistic peculiari-ties. I once saw a villain defeated by a Toby who drove the dastard into the wings with a fast clog routine!

Barter System

We delayed our opening curtains until farmers were in from the fields, and sometimes the manager, accepted produce and livestock in exchange for tickels. Generally, the little towns took us to their hearts. I have never known more responsive audiences—nor any more beguiting in their innocence. For all its crudeness, this type of show biz was very close to folk theatre, and the time will come when fancy Dans at Yale and Harry vard will submit theses to Q.E.D. the fact.

the fact.
I warn such writers that they'll I warn such writers that they'll need a fellowship or two to finance their researches. It took me four years to ferret out satisfactory information for my definitive article on "Toby," which appeared in Theatre Arts magazine in 1946—and I'd already lived a generous hunk of my home work! The greatest compliment to my diligence lies in the fact that newspapers and Toby managers have used my words, verbatim, as their very own ever since. There are few printed records of the once-great Toby Industry, and not many of the comedians who played these roles

records of the once-greaf Toby industry, and not many of the comedians who played these roles remain to be interviewed. Those who do are Bunyans at heart, and if you don't know which side of a centre-pole the moss grows on, you'd better watch out!

Saturday afternoons we gave the only matinee of the week, intended mainly for the kids. We usually offered "Rebecca of Sunnybrook Farm" or "Polyanna"—with the emphasis on Toby, yet! Saturday nights, we often revived "Uncle Tom's Cabin," In which Toby, in gunnysack drag, played Topsy.

For Mrs. Stowe's drama, we used "guest" Little Evas: A popularity contest was conducted the week before to choose a tot for the coveted role. Our manager had cut the part of Eva to two lines: "Yes, Uncle Tom," and "No, Uncle Tom." The assignment sometimes proved too much for our local falent. The and assignment sometimes proved too much for our local talent. The tag of the part consisted of Eva's ascension to Heaven, with the tyke hoisted into the flics by means of a line and a piano wire attached to a harness concealed beneath her night.

nightie.

Those Evas!

Eva's costume was left to the discretion of her man Few ladies of the farm belt had much sense of historic costuming. We got fat Evas in pik and blue party drosses with sashes and bows; skinny Evas in mamu's pinned-up wedding gown; wispy Evas in Paisley shawls; and Evas in Configmation attire.

lev shawls; and Evas in Confirmation attire.

Some of the little girls were petrified the moment they saw the audience. A few dampened the stage in their fright Others, often the ones who couldn't work without their steel-rimmed spectables, insisted on waving to relatives out front. We could do little to control these variations, since the child was likely to be the daughter of the mayor the undertaker, or the local loan shark, and had won the popularity contest on merit alone.

I shall never forget the Saturday night when we railroaded "Uncle Tom" in order to ring down before a threatening thunder storm should break and turn the Iowa roads into Swampland Revisited.

Those of us who doubled as bloodhounds in the wings gave off

Gone to Heaven!

About five miles out of town, the manager slammed on the brakes. "My Grd!" he yelled. "We forgot Eva!"

There was nothing to do but turn the car around in the sudden quagmire that had been a road, and head back to the opera house. We found the theatre with difficulty in the darkened town. The stown had taken the street lights. We staggered around the opera house in sheets of chilling rain, pounding on locked doors like a covy of Eleanora Duses trying to get into the Syria Mosque at Pittsburgh.

get into the Syria Mosque at Pittsburgh.

Finally, we forced a door and dashed to the stage with the aid of flashlights. Someone threev a shaft of light into the flies. There she sat like an obedient angel, our little forgotten Saturday night Eva. We got her off the beam, wrapped her in a coat, and undertook to find her parents' house in the cloudburst. They scened mildly surprised when we returned the child. I have often wondered if they believed, in their back country way, that she had really died and gone to Heaven—or it, perhaps, they thought hoped? that their daughter had gone to a better life with the showfolks?

Wherever she is, this aging veteran of a succession of Little Evas, I salute her as one of the greatest troupers I ever knew!

The laughs and the gags and the tears.

The laughs and the gags and the

The days and the gass and the teast towns,
Take me back to the tank towns,
Where I spent the greening years.

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ERIC PORTMAN

GWEN VERDON

OBITUARIES

CHARLES S. MONROE

Charles S. Monroe, 52, long a Her husband, onetime owner of the script editor at the Columbia old Charles Hopkins Theatre on Broadcasting System, was found New York's W. 49th St., died in dead in bed Christmas morning at his home in Forest Hills, N.Y.

Death was apparently due to a he art condition, possibly aggravated by diabetes.

Monroe was born in Michigan, the son of a newspaper editor. He attended the Yale Drama School and worked in legit prior to broad-and worked in legit pri

In Loving Memory

CHARLES V. YATES

January 9th, 1955

Reggie, Harriet, Steve, Jack

of the freelance programs in the youth, Greenburg was an actor in heyday of radio. He was less active Chicago, later associated in theatring the freelance video market as lead to the very later of the late Irving with the creation of the elaborate Bellamy.

Cross-plugs system, which he largely administered though the later of the largely administered though the later of the largely administered though the later of the always credited

And the program dept. and continued for 14 years under the subsequent rezimes of Davidson Taylor, Hubbell Robinson and Oscar Katz. When the Program Writing Division of CBS-Radio was organized in 1948 under the direction of Robert J. Landry, Monroe was one of four staff editors along with Elwood C. Hoffman, Mort Frankel and the late James Hart. In a subsequent jurisdictional tiff between CBS and the Radio Writers Guild, that then was, Hoffman and Monroe were designated "management." roe were designated ment."

ment."

Surviving the writer-editor are Andy Ryan, 62, who had played his widow. Gwynedd, daughter of "Andy" in an Ottawa radio sta-

IN LOVING MEMORY

OF

HARRY and ALBERT VON TILZER

THE FAMILY

EDITH ELLIS

Edith Ellis, who wrote "Mary June's Pa." "Seven Sisters" and "White Collars." died Dec. 27 in New York. The dramatist wrote film plays and, in all, 30 produced legit productions.

Born in Coldwater, Mich., Miss Ellis was the daughter of Edward C Ellis, a Shakespearean actor. Sine began her own career as a child actress and ended on-stage work after appearing with libsen's "Ghosts" "Mary Jane's Pa" was produced in the 1909 legit season. In 1916 she joined Samuel Goldwayn as head of his scenario department Sub-equently, she was an MGM scripter.

In 1924. Miss Ellis' adaptation of "Moon & Sixpence" began a long London run. She always directed her own works and occasionally those of other authors. Her most important scenarios were "Great Meadow" and "The Easiest Way." Surviving are a daughter, Ellis Baker, who is an actress, and a sister.

Meadow" and "The Easiest Way.". Surviving are a daughter, Ellis Baker, who is an actress, and a

VIOLET VIVIAN
Violet Vivian Hopkins, 74, refired actress, died Dec. 26 in New
York Born in England and known
on the stage as Violet Vivian, she
was the wife of the late theatrical
producer-director, Charles Robert
Hankins.

the former Episcopal Primate of tion's Christmas moppet show.

Canada and Episcopal Church in "Alfie & Andy," for 36 years withForcet Hills, a daughter and his
out missing a single performance,
died Dec. 20 in Ottawa. A statisticlan with the federal department of

Meneghini - Callas through West

Menegaini - Carias unrough mest-Germany.

He also handled performances of the Vienna Burg Theater in Ger-many and arranged top interna-tional jazz festivals. the

before he was able to summon

help.
Rinnes was formerly chief editor of the Freies Deutsches Partei newspaper "Freies Wort," published in Bonn, and was radio rep of the German political party in the federal government.

JOHN L. DORGAN

JOHN L. DORGAN
John L. Dorgan, boxing publicist,
died Dec. 27 in Bayside, N. Y.
Working for promoter Tex Rickard,
Dorgan is credited with having
given his employer the rejoinder,
"I don't care what you say about
me as long as you spell my name
right." Ill the last three years, the
former publicist was most active
during the "golden age of boxing"
in the '20s.
Two sisters survive.

Two sisters survive.

MICHAEL NORTH
Michael North, 58, radio producer and songwriter, died Dec. 21
in Reading, Eng. North, whose real name was Charles Stokes, was a creation of the elaborate Bellamy.

Widow, the former Mildred administered, though not be joined CBS when the glass Coulter was head of Mrs. Mildred Kornheizer of N.Y.

Was Charles Stokes, was a veteran BBC producer on radio. His best known show was "Workedid much to boost morale in warriedited sentiative for Sir Phillip Ben Greet. Survives, also one son, and a sister. Survives also one son, and a sister. Survives also one son, and a sister. Survives also one son and a sister.

Henry Berlinghoff

From His Children

musicomedies, wrote the signature tune for ITMA. Survived by his wife and daugh-

GUY L. LANGER
Guy L. Langer, 52, one of the chairmen of the Florida West Coast Symphony Orchestra, died Dec. 9 in Sarasota, Fla., after a long illness. He was a native of Northport,

ness he was a Conn. Survived by wife, Marjory, a

Mrs. Paula Marr Collier, exactress and widow of actor-director William Collier, died at Glendale, Cal., Dec. 22. Son, ex-actor Wil-liam (Buster) Collier Jr., survives.

Father, 70, of prima ballerina Marina Svetlova, died Dec. 13 in New York City, His wife also survives.

James C. Knollin, 67, songwriter and founder-owner of San Fran-cisco's Knollin Advertising Agency, died Dec. 22 in Burlingame, Cal. Wife and son survive.

Mother, 72, of Bill Finch, nitery performer, died Dec. 12 in Oak-land, Calif.

W. German Tele

= Continued from page 3 =

ing to being the minority. So a dispute between Adenauer and the Laender broke out.

Laender broke out.

Existent first channel is controlled entirely by the different Laender of which several are ruled by the Social Democrats (SFD), the opposition party. Taking note of Kennedy's television success, the Adenauer group realizes, of course, the importance of television in its forthcoming (fall 1961) election comparign.

election campaign.

A big lawsuit is pending. The Bavarian Prime Minister suggested a compromise solution: The second channel should be controlled the Government, the third one the Laender. But the Laender the Laender. But the Laender didn't like this idea either. The big question is now who gets the second channel. It's primarily a party

programming side will as-

Mrs. Pat and Bernard Shaw

She came to my office a day or so before she was to face the camera. She might have been a middleaged Paula Tanqueray dropping in for tea and muffins. Her face was pale, but strangely unlined, though she was then 67. Her hair, of course, was still its raven black; she had not let it go as Duse and Ada Rehan had. Her caressing eyes made no effort to conceal their worldly wisdom, and her voice—well, I could have picked it from a million. I should know it now. I had never met her, and she didn't know me from Adam. She was on the defensive. After all, for 25 years one of the most famous of stage ladies, favorite actress of Pinero, Shaw, and others, with the pick of their roles, co-star with pick of their roles, co-star

Distinguished dramatist George Middleton was for 16 years a technical specialist in the office of the Alien Property Custodian on copyrights, and particularly handled the accumulated funds of alien nationals during World War II. He retired in 1958 and marked his 80th birthday this past Oct. 27. Since "retirement" Middleton is back writing and is particularly concerned with protecting the rights of authors and composers. He is the recipient of the "Nustained Superior Performance Award" from the Justice Dept., given him in recognition of these efforts, before his mandatory redanad specific responsible danaled from the Justice Dept., given him in recognition of these efforts, before his mandatory retirement because of age.

threment because of age.

Author of "Polly With A Past"
and "Adam and Era," both in collaboration with Guy Bolton, and
collaborator or sole author of 20
other plays, as well as four volumes of one-act plays and an autobiography. "These Things Are
Mine," the onetime president of
the Dramatists Guild is working on
a new play tentatively tiled the Dramatists Gilla is working on a new play, tentatively tilled "Somebody Else." It is a domestic comedy. (Also reported that Mid-dleton's theatre manuscripts will eventually be turned over to the Library of Congress.—Ed.).

Sarah Bernhardt in Maeterlinck's "Pelleas et Melisande." for years almost an English institution—sit-ting in an office with a movie man! Not until I mentioned I was a dramatist, that I had even sent her a play, that we had many friends, did she unbend.

For 25 Years the Queen

And this lady, about whom for years much of the best of English drama revolved, was now to appear in several patched-up scenes gashed into a routine picture, directed by a man who had never before directed either a picture or a play. This lady, who had played nearly all the great parts in Shakespeare, was now supporting a star who had acted a scant handful of 'sides' and had never even heard of Mrs. Pat Campbell. Except for Winnie, I was the only one on the lot who had ever seen her. lish drama revolved, was now to

of who had ever seen her.

When I saw the film put together, most of what Mrs. Pat had done was bad. Yet there was one moment—a second or two—when she read a totally unimportant speech. But from it radiated a thousand meanings. It was a moment as unforgettable as when I saw Isadore dance for the last time in Paris. I used to have that scene run just to recapture a flash of the old Mrs. Pat: an arresting. fascinating woman, a queen I had once bowed to.

Enter Moonbeam

Enter Moonbeam

Though she was urgently in need of an engagement in London. Mrs. Pat had actually refused a role offered her by the producer of the film version of Shaw's "Major Barbara." She did this solely because The programming side will asspearean roles with the Ben Greet
repertory company, her best known
part being Juliet. After appearing
in her husband's production of
the husband's production of
Treasure Island' as Jim Hawkins
and portraying the title role in

The programming side will assume a more important role no
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talking picture. Her name will help 'how such dogs were penned "in a sales in England. Besides, she's small cage with criss-crossed bars," shooke. We are giving her \$8,000 hor beam subjected to that ordeal. Do the best you can."

I had orders, but my heart was what was left of her career.

I had orders, but my heart was heavy. The script was pried open, and a mature lady edged in. A limousine was sent for her every day, and there were flowers, too, in a star's dressing room reserved, especially for the famous actress. However, in the publicity her name was merely to be in support of two youngsters.

She came to my office a day or so before she was to face the camera. She might have been a what was left of her career.

It is possible, however, that an unrecorded effort may have been made to evade the quarantine regulations. I was told by one who was present, of an admission Mrs. Pat herself made at a private luncheon. It had been given in her honor by Professor William Lyon Phelps, in New Haven, where she had stopped of on a reading tour (after the disastrous Hollywood experience) to eke out her meager "allowance."

ossastrous Hollywood experience; to eke out her meager "allowance."

On that occasion she had with her both Moonbeam and her trenchant wit, which equalled Shaw's. In a gay mood she described her encounter with the Port Officers: "I knew the law, of course, but I knew how the poor little dogs suffered away from their masters. Moonbeam trusted me so; I couldn't betray him. I made up my mind to take him through with me. So I tucked him into my bosom and covered him with my cape. I smiled my prettiest. I sailed up to the barrier. Everything was going splendidly — until my bosom barked."

The Pekinese played his part,

barked."

The Pekinese played his part, and she didn't get hers. She never returned to England. She died at 75 in France. Her estate's most valuable assets were the Shaw letters, that could be sold, and the copyright interest in them which he had given her—thus permitting their publication — plus her own letters which he had returned to her. He had always kept them.

Tijuana Jumping

Continued from page 3

need not atte:npt Spanish translaneed not attempt Spainsh transa-tions. Clip joints are clearly de-fined in blazing neons as "Nite Clubs," "Dance Hall," "Bars," etc. with the predominant note "Floor with the predominant note

While the tourist is on Mexican soil he is expected to pay in American dollars. As a matter of fact, Mexican money appears to be in Mexican money appears to be in short supply, and is looked down on. A spot check of major spots and some commercial establishments revealed that only about 2% quote prices in the two currencies—Mexican and American.

Such organizations as the Tiju-ana Chamber of Commerce, the National Assn. of Actors and variwant to quash once and for all the formerly merited legend of a town wallowing in vice and corruption.

wallowing in vice and corruption. It will take some doing, But steps have been initiated, for example, by the National Assn. of Actors, which controls 28 of the approximate 31 Tijuana night spots. Only about eight spots have shows that still are considered an offense to morals, although the others may slip when there is a let up in vigilance. But Rodolfo Landa of the Association recently said that there must be a general cleanup of night club entertainment in the night club entertainment in the area so that tourists can be pro-vided with "healthy morally unob-jectionable diversions at honest prices.

The law has been laid down to strippers to clean up their acts or strippers to clean up their acts or face punitive fines and possible expulsion. Off-color skits, jokes, and similar questionable material has to go, according to the Association. The general feeling is that the town can still be a fun spot, with a special Mexican lilt, but it had better toe the line as fur as outright pornography is concerned.

MARRIAGES

Virginia Hoefeld to Hanna Kol-mar, Beverly Hills, Dec. 28. She's an ex-William Morris staffer; he's a Frisco legit and film pressagent. Mrs. Eleanor Ehrlich to Abner Miller, Philadelphia, Dec. 25. He's with the Phills Board of Educawith the Philly Board of Education's radio-ty dept.



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Vol. 221 No. 7

NEW YORK, WEDNESDAY, JANUARY 11, 1961

64 PAGES

distinguished criminologist

this week termed completely irresponsible those critics of the mo-

sponsible those critics of the mo-tion picture industry who say, as certain viewers-with-alarm have said over the year, that film pro-ductions dealing with crime con-

tribute to juvenile delinquency. Such criticism has been heard since the trade's pioneer days prior

to World War II and has made the

public prints, this bein; what some editors apparently have accepted

Donal E. J. MacNamara, dean

of the New York Institute of Crim-

inology, in a private interview with Variety said a "criminal personality is not going to be developed by a motion picture."

"Lay people frequently are looking for an excuse for juvenile de-linquency." said MacNamara, the connotation being that films along

with television are seized upon in this respect. But using the phrase-

ology of his profession, he states

"it's very difficult to demonstrate a causal relationship between a picture and its audience."

as "provocative controversy."

TOLL NOVELTY: A LIVE COMIC

Columbia Back to Concert Quiet; **One-Nite Legit Stands' Re-Casting**

The problem of putting the show on the road under midcentury in-flation is again spotlighted by the decision of the Columbia Artists Management to sell its network of 82 "organized audience" one-night stands. Though the Broadway Theatre Alliance, now in its fourth season, will continue under new pro-prietorship, Columbia's own wish to "get out of show business" and back to the comparative safety of concerts alone is certain to stir discussion. It was widely touted as the most salubrious new element in years for touring legit.

New owner is Harlow Dean's United Performing Arts Inc. which has been in the organized audience field, partly for jazz, in some 70 cities. Dean adheres to a policy of selling no single tickets. With the Alliance he acquires 136,000 subscribers, called the largest roster ever lined up in U. S. theatrical history. The Alliance's field staff moves to United. Dean's financing comes from a Wall St. syndicate, a fact of separate interest. He was Vichey of National Concerts.

"Financial security" implicit in the theatrical one-night network is constant of the principals. Ringling wouldn't talk; the Cristianis did.

According to a new pact, the Cristiani Circus in evictores.

stressed as the great factor for both play producers and sponsor-

Columbia licked (a) railroad pas-senger service failures by using (Continued on page 58)

Diskery Payola Made FTC Work

The Federal Trade Commission broke all records for the number of actions taken against deception and monopoly during 1960. It is show. sued 560 complaints and 410 orders to top all performance figures in its 46-year history. Previous records set in 1959 were exceeded by 52 in complaints and 36 in orders.

Standout anti-deception action was in the field of payola—where 83 complaints and 90 orders were

contained exaggerated Makers of seven well-known products, the agency said, were named in complaints charging that camera trickery was used or that significant facts about the commercial weren't disclosed.

But It Ain't Color

London, Jan. 10.
Fourteen-year-old Stanley
Rice of Ipswich bought a 14inch ty set for two cents in a sale. He got it home, plugged in—and it worked.

Explained a salesman: "The set must have been taken in part exchange and put in the sale without being checked."

Cristianis' Co-op Ringling Deal

By LAWRENCE DAME

Sarasota, Fla., Jan. 10.

Big circus deal—a sort of cooperative union of Ringling Bros., Barnum & Bailey with Cristiani -was revealed through one of the

According to a new pact, the Cristiani Circus, in existence nearly 50 years with original circus family still in control, will show in arrangement with much-bigger Ringling in parts of South America. Ringling will be under roofs

Overtime in '600 training centre in Sarasota assumed with the new Disneyland enterprise in the Sanford area. Disney's mammoth venture is in process of negotiation there. The

Daviso Cristiani, second in command to patriarch Ernesto, negotiated with Art Concello and John Ringling North of Ringling. Latter shifted south 18 miles to little Venice (Pop. 4.400) from Sarasota, former bailiwick of founder John Ringling, last year, and has put his money into training fields on issued against record manufacturers and distributors. Altogether, the commission issued 359 antideception complaints, compared with 273 in 1959.

FTC also noted its campaign against misleading tv commercials in which demonstrations allegedly contained exaggerated claims.

Ringling, last year, and has put big money into training fields on the almost disused Venice Airport. There Ringling will stage shows off-season, with a big ampitheatre being built, while Cristiani performs for the same sort of audience at Sanford.

Cristiani's corps of 500 artists.

Cristiani's corps of 500 artists and workers spells a terrific loss in prestige and money to Sarasota because of the move although most of the family still live in what used to be called "The Circus Town."

The rise of Decca stock was exduring the year, and from the ceeded only by that of four nonparent company's record division.

Decca rose from 1734 on Jan.

Chock Full O' Nuts and Brunswick.

135% each, both of which were involved in stock splits, and by (Continued on page 16)

BY BOB NEWHART

By ROBÉRT McSTAY

Toronto, Jan. 10. Bob Newhart, one of the latter-day offbeat comics, appeared last Thurs. (5) over tollvision in a 70minute monolog starting at 8:30, for which subscribers paid \$1.25. This was a "first" in that heretofor Trans-Canada Telemeter, Paramount affiliate, has confined itself to theatrical films and sports.

Essential facts missing as to Newhart are the following: (1) how many subscribers accepted the program; (2) what fee the entertainer was paid and (3) how he looked and registered on a home receiver, the present impressions being in the studio only, hence no more than the onlooker in a cafe obtains.

To the usual invited studio audior the usual invited studio audience, primed by intimacy and warm-up rituals, Newhart's debut on pay-see seemed impactful as the shy little guy whose satires on the political foibles of the age verge on hilarity. The live performance was taped for repeats on two following nights two following nights.

Etobicoke now has 5,800 installations. Company waits on regular (Continued on page 44)

ITALO DISK CO. DEMANDS METRO'S 'BELLS' SEIZURE

follow much of its usual North American schedule.

Cristiani, including 36 of the famed family, will not lose its identity. Ernesto Cristiani, at 80 is clan chief. Cristiani, now centered in Sanford, near Orlando. Fla., after leaving the traditional training centre in Sarasota last November is a loss of the following the traditional is damaging to its interest of the susual North Rome, Jan. 10.

Seizure of Metro's "Bells Are maneuver. If the Inauguration Ringing" has been demanded in breaks even, they get their money based its complaint on a claim that an episode in pic, in which a gamble of the Inaugural Committee. Initially, bling outfit conceals its activities the nets were told they'd have to pay in a plattery called Titanic Records, for all the complaint of the rate of \$10,000 each in a compromise maneuver. If the Inauguration Ringing" has been demanded in breaks even, they get their money based its complaint on a claim that an episode in pic, in which a gamble of the Inaugural Committee. Initially, the Inaugural Committee. Initially, the Inaugural Committee in a plattery called Titanic Records, for all the complaint of the rate of \$10,000 each in a compromise maneuver. If the Inauguration Ringing is a possible to the rate of \$10,000 each in a compromise maneuver. If the Inauguration Ringing is a claim that an episode in pic, in which a gamble than the original plan proposed by the Inaugural Committee. Initially, the Inaugural Committee is production and construction fund at the rate of \$10,000 each in a compromise maneuver. If the Inauguration Ringing is a claim that a set of the Inaugural Committee is a claim that an episode in pic, in which a gamble than the original plan proposed by the Inaugural Committee. In the Inaugural Committee is a claim that a claim

PARTLY-NEW GAGS 'Criminal Mind Never Formed By Exposure to Films'—Scientist

Kids And Adults

Buffalo, Jan. 10.

An inquisitive woman patron observing the absence of audience at the downtown first run showing of "Three Worlds of Gulliver" here one afternoon last week inquired of the house manager:

"I thought this was a children's picture. Where are all the kiddies?"

"Well, madam," replied the manager sourly, "As long as you ask, they're all across the street at the (opposition house) casing Liz Taylor in 'Butter-field 8'."

TV Webs' \$30,000 **Inaugural Stake**

Washington, Jan. 10.

The three television networks have a \$30,000 personal interest in whether the charges to attend various Inauguration Week events will pay off all the costs of staging it all.

Inaugural Committee's production

in a plattery called Titanic Records, for all tv stands along the parade is damaging to its interests, and asked that all further showings of the film be stopped.

The court called in both sides in the general fund with other Washthe controversy for further consultation before issuing a decision.

The "imitation theory had its heyday beginning in 1850 in (Continued on page 15) all. The webs have invested in the Situation Hazy; **Cuba Shows Yank** Films; Not Paying

As of Monday 191 U.S. State Department hadn't shown any indication that it might request film companies to halt shipments of pix to Cuba, with whom diplomatic relations were broken last week. A Commerce Dept. evec in Washington Monday reported that it seemed quite likely the government would leave matters up to companies themselvesthat is, allow them to do business as long as such business seems economically feasible to them.

That, of course, is the rub. Films, along with news matter and medical supplies, were excluded from the embarco on trade with Cuba last year, but the film companies haven't been getting any money out since last June and July. Companies nevertheless have continued to send films in since the Castro government, which took over the theatres, has honored previous exhibition contracts. Should Castro make any attempt to freeze rentals, that would halt shipment of films immediately.

(Continued on page 13)

Decca (Universal Parent) Up 118%

Only Four Non-Entertainment Stocks Exceeded Rise of Amusement Issue During 1960

With an 118% increase, the NAFI and Lionel, 128% and 121% common stock of Decca Records respectively, both of which were showed the largest percentage rise involved in the acquisition of other of any amusement industry stock companies during the year. Decca's on the N.Y. Stock Exchange during rise came strictly from operations 1960, according to a compilation of its motion picture division, made by the Wall Street firm of Universal, which showed the largest Hemphill, Noyes & Co. rise of any of the film companies

Decca rose from 1734 on Jan. In the meantime, companies will 4, 1960 to 3858 on Dec. 30, the last probably continue to do business as day of trading, the low for the year usual. There are a number of rea-

Major N.Y. Hotels Laughing It Up With Comics; Youngman to Persian Room

MISCELLANY

gingerly expertmenting with comedy after many years of femme singers as the sole attraction. The Persian Room of the Plaza Hotel has booked Henny Youngman, current at the International on Broadway, for a single week starting March 8. This development is par-March 8. Inis development is pai-tially the result of the success of the Camelia Room of the Drake Hotel, Chicago. Both Youngman and Myron Cohen have played this Chi room and have done well, and now the Plaza hopes to repeat with names of this calibre.

The search for comedy at the Plaza is the latest development in The search for coincey at the Plaza is the latest development in a changing entertainment room picture in the N. Y. inns. This year, has seen new managements stepping into the picture. Neal Lang has taken over the Plaza management for Hotel Corp. of America. Clyde Harris replaced Claude C. Philippe at the Hotel Waldorf Astoria, and the Cesar Balsa management has taken over at the St. Regis. As a result, all tried new approaches to the entertainment picture. The predominant result of at the beginning of the season seemed to be a concerted "buy American" theme as a replacement for the steady diet of Continental chantoosies that predominated for the past few years.

The current Shelley Berman

the past few years.

The current Shelley Berman hooking at the Hotel Waldorf Astoria represents a try to give the hotel rooms a newer type of comic. The Youngman booking, however, represents a chance to the standup comic who has been the staple of piteries for many years. niteries for many years.

niteries for many years.

There have been other posh hotel rooms that have profited by the infusion of comedy after a steady diet of singers. In many cases, the same singing names had to be repeated periodically and there was some erosion at the box-office. Hotelmen have been wary of comedy especially of the standup variety, but this fear seems to be dissipating.

Sen. Goldwater Throws A Curb at Broadcasting Early Election Returns

Washington, Jan. 10. and television stations would be prohibited from broadcasting Presidential election recasting Presidential election returns before midnight EST) under terms of a bill introduced by Sen. Barry Goldwater (R-Ariz.), ordinarily one of the nation's most outspoken opponents of Government interference with private business.

The Arizonan said he took the move in the hope of preventing man (repping his father's estate), Eastern election returns from influencing Western voters.

WILLEUINU A1 LASI

Los Angeles, Jan. 10.
Six investors in National Pictures Corp.'s "New Faces of 1952" will receive \$38,663 as balance owed against guarantee, under a ruling by Superior Judge Fletcher pay this amount.

Investors include Hy Spector, Walter Chrysler Jr., Leonard Sillman (repping his father's estate), Eastern election returns from influencing Western voters.

Met's Borrowed Scenics

Met's Borrowed Scenics

San Francisco, Jan. 10.

San Francisco Opera is expected to loan its scenery to the Metropolitan Opera in N. Y., for "Girl of the Golden West." Long out of repertory in Manhattan, the Puccini work adapted from an old Belasco legit melodrama is expected to open the 1961 fall season with Leontyne Price and Richard Tucker in the leads.

Scenery - borrowing among opera companies has become fairly common in recent years, due to the general inflation, the new A. W. Julien regime at the Paris Opera having been notably a borrower. It's unusual for the Met.

Reds Out-Volume USIA (Five-Fold)

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Berman
put in the 12-year period ending
ldoorf Asgive the "reports"

reports.
USIA said the Communists now reports.

USIA said the Communists now are beaming propaganda at the rate of nearly 3,000 hours per week in 55 languages. In contrast, VOA increased its overseas broadcasts since 1948 from 231 to 561 hours a week in 36 languages. However, USIA pointed out that VOA supplements its direct broadcasting with packaged or locally-originated programs amounting to about 2,400 hours a week.

Most spectacular development was the growth of Communist. China's propaganda effort. From only 16 hours a week in 1948, the Peking output climbed rapidly to 512 hours by the end of 1959. This amounted to 18% of the Communist total and placed Communist. China only behind Russia in the Red bloc's international broadcasting campaign.

NEW FACES OF 1952' **COLLECTING AT LAST**



LOUELLA PARSONS

Respected film authority whose comprehensive coverage of the Hollywood scene appears in all Hearst and other papers from Coast to Coast, says:
"The phenomenal PAUL ANKA...records sell like hot cakes... not only plays the top role in LOOK IN ANY WINDOW but has composed and sings the title tune... after opening of New York Copacabana. Jules Podell gave PAUL ANKA a twenty year contract."

Gary Cooper To Friars: 'Who? Me!'

By ARMY ARCHERD

Hollywood, Jan. 10.

Gary Cooper, the man-leastlikely-to-be-found-in-a-Friars Club
ismoked-filled-room was butt, fallguy and affectionate pet of 849
club members and friends at the
Bevhilton Hotel last night
(Mon.) at \$200 a plate for charity
funds of the Friars. Event garnered
\$100,444 net plus some unusual results.

sults.

The dais was gold-plated: Georgie Jessel emceed; Audrey Hepburn, Art Linkletter, Dimitri Tiomkin, Tony Martin, Gov. "Pat" Brown, Carl Sandburg, Jack Warner, George Burns. Sam Goldwyn, Dean Martin, Milton Berle, Greer Garson, Jack Benny. Henry Ford II, Tony Curtis and Cooper. (Bob Hope had to cancel at last minute. He had to cancel at last minute. He collapsed Thursday, was ordered by his medic to rest).

Note in front of each dais mem-ber invited them to name their favorite charity so portion of bene-fit could be earmarked for such. Charities ranged from Texas group favored by Greer Garson to Henry St. settlement house by Tony Curtis.

Curtis.

Cooper seemed embarrassed by evening's long program of compliments, humorous, sincere, musical and poetic. He leaned back on his chair, often rubbed his hand across his face, fidgeted nervously. 'I was just plain scared to death,' he later admitted. Ironically, Cooper departed yesterday for Sun Valley where he'll hunt bobcats; he also has date with Ernest Hemingway to discuss "Adventures of a Young Man," to be filmed by Jerry Wald for 20th-Fox. Man," to be : for 20th-Fox.

"This is a different dinner,"
Jessel began, "it has more dignity
and more nostaliga." To prove
nostalgia note, Jessel introduced
Adolph Zukor from floor. (He received a standing ovation). "He
and our guest of honor," said
Georgie, "went to high school together in 1884." In order to get
background on Cooper, whom he
described as "an overpaid cowboy," Jessel claimed he spoke at
length to his "Brother," Joe
Cooper. "And I also watch him
every week on 'Hennesey'."
Audrey Hepburn, in sentimental

every week on 'Hennesey'."

Audrey Hepburn, in sentimental change of pace, read a poem she penned. "What is a Gary Cooper?" Art Linkletter, one of few Republicans on dais, followed, admitted, "I intended to be going to the inaugural, but a funny thing happened to him (Nixon) on the way to the White House." Tiomkin, in almost un in telligible 'even for Tiomkin) accent, told anecdote of his days at Goldwyn. Jessel was quick to follow with "Tiomkin came here 20 years ago and speaks like he gets in next Wednesdty."

ne gets in next Wednesdry."

In music vein, Barry Mirkin, who
with Joe Cooper master-minded
affair, led eligibles in singing the
Friars song, to Paul Weston's orch.
They also backed Tony Martin who
sang Sammy Cahn parodies: "The

(Continued on page 50)

Ex-Singer's Arts-Aid Bill

Washington, Jan. 10.

Rep. Carroll D. Kearns (R-Pa.), once a professional concert bass baritone soloist, has introduced 'á bill which would grant each state up to \$100,000 to aid fine arts within the state. The state would have to match the federal aid on a 50-50 basis. Kearns laid out the purposes of his bill as:

—To assist in the construction of cultural centers;
—To protect and preserve historic sites, buildings or objects of historical, architectural or artistic significance;
—To train leaders in the arts;
—To assist symphony orchestras, art galleries and educational institutions to develop and maintain culture programs.

The Republican Congressman said such step involving federal financial aid for the arts is "important in view of the greatly enlarged use of the arts by the Soviet Union to win freedom for that country around the world."

Greek Army Fights for Thermopylae To Give 'Lion of Sparta' Epic Flavor

Athens, Jan. 3.
Greek troops, some 2,000 of them, dressed up as ancient Persians stagel, a spirited attack on Thermopylae Pass this week. Inside the defense position, flanked on the one side by a lake and on the other by sheer cliffs, additional Greek soldiers playing Spartans repulsed Xerxes' men and the famous three-day battle of Thermopylae was Joined.

The year was 480 B.C. and the

mylae was joined.

The year was 480 B.C. and the beneficiaries of the tumultous to-do were the cameras of the 20th-Fox film, "Lion of Sparta," currently on location here. The picture enjoys the distinction of being the first production in which the Greek army has gone all-out to extend large-scale cooperation. Thus the Greeks have joined the Spaniards, the Italians, the Yugoslavs, the Israelis and others in putting military forces to work to fill Hollywood's insatiable appetite for historic spectacle. toric spectacle.

wood's insatiable appetite for historic spectacle.

According to Greek army officers here in Loutraki, a little town some 80 miles from Athens and near the ancient town of Corinth, there's no doubt that the Greeks will "lend" their soldiers to future films, provided they have themes that glorify Greek history, heroism and tradition.

Certainly, "Lion of Sparta," almost entirely based on the Battle of Thermophylae in which 300 Spartans held off Xerxes' hordes and saved Greece, has the kind of theme wheih appeals to patriotic Greeks. Picture stars Richard Egan as King Leonidas, Sir Ralph Richardson, Diane Baker, Barry Coe and David Farrar. Rudy Mate and George St. George are listed as co-producers and co-scripters, with vet cameraman Mate directing.

Greek army, numbering some 150,000 men. contributed the 523rd 150,000 men. contributed the 523rd Battalion of the 27th Infantry Regiment to which 1,400 recruits are attached. The men, who normally are stationed in the north, were handpicked. Those playing Spartans all had to be over six feet tall. This selection automatically produced in them a superiority

Volume 221

tween them and the rest of the boys who played Persians.

In charge of the military side of the whole operation was Major Kleanthias Damianos who drilled his men relentlessly and sent them into battle much as they might go into manuevers. Only difference was that instead of automatic weapons they carried swords, spears, javelins and shields.

Big problem arose when Mate insisted on armed horsemen leading the attack. Greece has no cavalry and very few of the recruits knew how to handle a horse. Damianos pressed some officers into service and put 200 men through a quickie training course on how to sit on a horse. The animals had to be shipped up from Athens and also trained not to bolt at the sound of men shouting at the top of their voices.

Fact that the Greeks aren't takof their voices.

of their voices.
Fact that the Greeks aren't taking "Lion of Sparta" lightly is dramatized via the special manual which the army put out for the recruits. "Every man of the Greek army called upon to participate in this production should be conscious of the great patricia surpose of of the great patriotic purpose of the film from the standpoint of Greece," it said.

Soldiers First

Soldiers First
And it reminded the extras:
"Military combat behavior must be preserved throughout the action of the picture. No matter what costumes the men wear, they must think and act as soldiers."

Average Greek GI earns about \$2 a month. Helping to kindle the enthusiasm of the 523rd Battalion were extra food rations, comfortable quarters and an extra \$7.50 monthly contributed by the production.

duction.

The battle, with its milling mass of men locked in combat, was an impressive sight. While the geographical characteristics of the location were accurate, the real location were accurate, the real location. cation were accurate, the real Thermophylae was fought a long way away at a site which, today, no longer bears any resemblance

(Continued on page 15)

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ABEL GREEN, Editor 120 Number 7

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SINATRA & LAWFORD PRESENT-

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Adolph Zukor, who will be 88-years-old tomorrow, lives in the present and is quite willing to talk about it. With considerable enthusiasm he declared yesterday the future of the motion picture industry is brighter than ever before.

In a fast 30 minutes Zukor dealt openly with every angle of the picture business from acting talent to pay television. He keeps his interviews to the essentials, he said. Cuts his wires to a minimum. And his letters to the bone. Pictures, he added, should be treated the same way.

picture business from acting talent to pay television. He keeps his interviews to the essentials, he said. Cuts his wires to a minimum. And his letters to the bone. Pictures, he added, should be treated the same way.

Zukor is the founder of Paramount Pictures and now is chairman of its board. Some 57 years ago he opened a Nickelodion, four years later exhibited what probably was the first feature film in "The Passion Play" (which he had hand-painted, frame by frame) and finally went into production because no one else had faith in this new thing called moving pictures.

Of today, Zukor declared, "The opportunity for showmen to be compensated is greater than it has ever been." He admits it's harder, that television can only be met with "something out of the ordinary" and that theatres must make film-going a comfortable experience.

The Paramount executive emphasized that the motion picture "continues to improve—from a technical standpoint, in acting, direction and interpretation—and is marching ahead every day. A 10-year-old film doesn't look like those made today, and no one knows what pictures will be motion pictures." Zukor added, "The producers and directors of tomorrow will do a better job than they did yesterday, and it will always be that way. There is no limit to the heights they can reach." Film veteran sees a handicap in the growth of independent filmmaking: "There is no opportunity for the industry, as a whole; to bring in new people and build them into boxoffice names if pictures are thought of on an individual basis only. Independent producers live on what the major companies developed, and they develop no one." It's this, he said, that has caused a shortage of pictures.

Zukor stated that "story" is the all-important element in motion picture making today. "It used to be that stars were built and thus sold the story. Today the story must make the star."

What about current criticism of an "over-emphasis on sex and violence" in Hollywood films? Zukor doesn't saree thange, and motion picture materia

and into another."

The Paramount board topper, here on his annual visit to the studio, celebrates his birthday a day early today when Paramount executives will fete him at a special luncheon.

Wald One of 4 New to MPAA Board; Will 20th Really Exit in March?

Four independent producers— Jerry Wald, Pandro S. Berman, Walter Mirisch and William Perl-berg—have been elected to the Motion Picture Assn. of America in an expansion move that gives new recognition to the enhanced role of indie filmmakers. Inter-estingly, Wald is aligned with 20th-Fox whose resignation from the MPAA is to become effective in March.

MPAA is to become enective in March, Actually, 20th last March withdrew from the producer-distributor organization and since that time has not participated in any committee or board meetings. However, the film company is kept apprised of what goes on and decisions are made via telephone contact when its interests are concerned. This obtains mainly in the foreign field.

Four new MPAA directors are members of the Screen Producers Guild, of which Mirisch is president. Their election resulted from (Continued on page 15)

'One-Eyed Jacks' Plays At Easter: Edited Down To 2 Heurs, 20 Mins.

Marlon Brando's "One-Eyed Jacks," long awaited by Paramount in New York, was shown to company execs at the homeoffice over the past week and they've pencilled it in for release around Easter.

Easter. Film originally went way out in footage, cueing one wag to comment, "Yes, I saw it and enjoyed every day of it." But the release print goes 140 minutes, Par apparently being non-partial to the over-abundance of celluloid.

Douglas to Pasture

Douglas, who has been publicity director for Rowley United Theatres and editor of Rowley's 24-Sheeter, retired Jan 1, after 41 years of service in film distribution and theatre management. Douglas began his career in 1919 as a stenographer at Metro Pictures, and joined the Robb & Rowley Circuit, forerunner of Rowley United, in 1935.

Improved Take Of Los Angeles Firstruns, 1960 dition Cole enser

Los Angeles, Jan. 10.

L.A. firstruns, with a greater number open, took a healthy swing upwards in 1960 over previous year, skyrocketing 9.04% over the 1959 total to a terrific \$10,980,744 in regular firstrun houses. Period was first in four years to show an increase over the preceding 12 months, and take was within .76% of 1958's great \$11,164,455.

Gross for 1959 amounted to \$10,070,212, which was 9.8% down from '58. Statistically, the '58 take was 3.2% under 1957's \$11.534,700, which in turn was a 3.2% dip under 1956's colossal \$11.918,400, then a nine-year high at local boxoffice—and standing now a 13-year record.

Strong entries were responsible Los Angeles, Jan. 10.

Strong entries were responsible for third quarter of 1960 topping (Continued on page 13)

Washington, Jan. 10.

Washington, Jan. 10.
Democratic National Committee
has unveiled the first, comprehensive list of entertainers slated for
the Inaugural Gala to be staged
Jan. 19 by Frank Sinatra.
The names were given out after
Sinatra and Peter Lawford,
brother-in-law of the Presidentelect, arrived in town to begin on-

the-spot arrangements for the huge affair counted on to wipe out the Democratic Party's \$2,000,000 defi-

Democratic Partys \$2,000,000 cit.

Missing from the list are two Sinatra clan members who were to perform, Dean Martin and Sammy Davis Jr. Davis has a nitery commitment he can't get out of, while a spokesman for the Democratic National Committee said simply that Martin had "other commitments." Shirley MacLaine, also originally slated for the production, is in Japan and hasn't been heard from, according to the spokesman.

spokesman.
The list includes one Republican show business notable, Ethel Merman, who sang for President Eisenhower at the last Inauguration. According to the Washington Post,

Inaugural Plug Songs

Inaugural Plug Songs

Washington, Jan. 10.

Four new songs have been authorized to be played at all three Kennedy-Johnson inaugural balls Jan. 20. They are "Jacqueline" and "Inaugural Ball Waltz," both by Mrs. Meyer (Hilda) Davis; "Lady Bird" by Hank Fort; and "New Frontiers" by Al Saffer:

No other new songs can be plugged without specific authority from the inaugural ball committee.

"Gypsy" will close for the night of the Gala to allow Miss Merman to appear. The Post said that in return for this, producer Leland Hayward extracted a commitment from Sinatra for a tv show.

Mrs. Franklin D. Roosevelt will be onstage to introduce Fredric March for a dramatic reading from Lincoln. Program will open with "Stars and Stripes Forever" conducted by Leonard Bernstein, who'll also appear later in the show.

Sinatra will welcome the

Leonard Gersne, Jack Rose, Mel Shavelson and Goodman Ace. Sinatra extended a special invi-tation to the nation's 200 Medal of Honor winners and their families as guests of the Gala entertainers. Others will pay \$100 for general admission

Biz, Not Bias: Davis

By JOE COHEN

Dean Martin cannot get out from the shooting of "Ada" at Metro, while Sammy Davis can't show because of a date at the Latin Casino, Merchantville, N. J., where he started Monday (9). There had been rumors that (Continued on page 15)

At 88, Zukor's Motto: Brevity | 'IT'S [INLY M[INEY' U.S. Boxoffice Hits \$1,375,000,000 In 1960—Highest in Nine Years; **Average Weekly Attendance Also Up**

Britain Tags Jack L.

Washington, Jan. 10.
Jack L. Warner, prexy of Warner
Bros., was among latest group of
Americans to be accorded "honorary" membership in the Order of the British Empire.

Warner was made a Commander in the Order for his services to "British interests in the United States and the furtherance of Anglo-American friendship." The awards are given in the name of Queen Elizabeth.

Global Distribs Of 'El Cid' To Madrid Ra'ly

Distributors who have signed to Distributors who have signed to handle Samuel Bronston's "El Cid" in their respective global territories—about 14 in number so far—will convene in Madrid Jan. 22-24 to discuss plans for sale and merchandising of the production. Bronston will be host.

Bronston will be host.

Distribution, sales and ad-pub execs from various parts of the world will participate in what is said to be the first such conclave held concerning a film which is still in the shooting stage. Allied Artists, which has taken on the American distribution rights, will be represented by Steve Broidy, president; Norton Ritchey, hea'l of AA International, and Sandy Abrahams, ad-oub head. Robert S. AA international, and Sandy Abri-hams, ad-pub head. Robert S. Taplinger, Bronston's ad-pub di-rector, in New York from Madrid this week, will return to the Span-(Continued on page 15)

SHIRER'S '3D REICH' AS METRO SPECIAL

March for a dramatic reading from Lincoln. Program will open with "Stars and Stripes Forever" conducted by Leonard Bernstein, who'll also appear later in the show.

Sinatra will welcome the notables, pay tribute to Kennedy on behalf of show business and introduce the program's m.c., Joey Bishop.

Larry Olivier, Too
The program's roster includes Milton Berle, Alan King, Jimmy Durante, Sidney Pottier, Sir Laurence Olivier, Peter Lawford, Anthony Quinn, Pat Suzuki, Janet-Leigh, Tony Curtis, Gene Kelly and Juliet Prowse.

"Becket" on Broadway will reportedly close for the night to let Olivier and Quinn come.
Singers scheduled for the program are Helen Traubel, Ella Fitzgerald, Mahalia Jackson, Harry Belafonte, Keeley Smith, Louis Prima and Kay Thompson, in addition to Miss Merman. Nat King Cole will be on hand with his ensemble.

Writers for the production were lisited as Sammy Cahn, Norman Corwin, James Van Heusen, Leonard Gershe, Jack Rose, Mel Shavelson and Goodman Ace.
Sinatra extended a special invisitation of Spice In the show.

AS METRO SPECIAL Continuing its concentration on presold properties, Metro has acquired film rights to William L. Shirer's his to Willout giving details of how the dramatization of Shirer's historical account will be handled, Metro says it represents "a major new venture in film making." It is price wenture in film making. It is private by the dramatization of Shirer's historical account will be handled, Metro says it represents "a major new venture in film making." It is price wenture in film making." It is price wenture in film making." It is price wenture in film mights to Willhout giving details of how the dramatization of Shirer's historical account will be handled, Metro says it represents "a major new venture in film making." It is price wenture in film mights to Willout giving details of how the dramatization of Shirer's historical account will be handled, Metro says it represents "a major handled, Metro says it represents "a major new venture in film making." It is price went

Ed Meade's New Biz

Buffalo, Jan. 10. Edward F. Meade, associated with Buffalo theatres for over 30

with Buffalo theatres for over 30 years, has resigned management of Shea's (Loew) theatres in Buffalo and Niagara Falls and will enter his own theatre promotion business to be known as Theatre Advertising Inc.

Frank Arena of Cleveland who has managed Loew theatres in various cities for the past 20 years takes over the local operation. He will be assisted by John Garczynski. Area Loew chain includes the Buffalo, Teck and Elmwood in Buffalo and the Bellevue in Niagara Falls.

Washington, Jan. 10.
Boxoffice receipts for U.S. motion picture theatres climbed for the second straight year in 1960 to reach \$1,375,000,000—the highest

reacn \$1,375,000,000—the highest pinacle since 1951.

And the Commerce Dept. said the outlook for 1961 is for still better things with receipts expected to be even higher than last year. The forecast was made in the De-

to be even higher than last year. The forecast was made in the Department's annual motion picture report.

The 1960 b.o. estimate is 7.5% higher than the 1959 figure of \$1,278,000,000. The rise in receipts was coupled with an increase in the average weekly attendance to 44,000,000—about 2,000,000 above the 1959 average.

Dept. estimated 1980 feature film production at between 165 and 170, compared with 190 in 1959. It said no significant increase is expected this year.

Exhibition of foreign films continued to rise with receipts during 1960 estimated at \$215,000,000.

About the same level is expected to be maintained during 1961.

Capital Structure

Total capital investment in the film industry, including producers, west

Total capital investment in the film industry, including producers, distributors and exhibitors, was estimated at \$2,691,600,600, of which about 93% was comprised of theatres. Last Commerce Dept. Business Census, conducted in 1958, showed that it e-moloyed (Continued on page 13)

'Alamo' Music Decision Rejects AFM Argument; Tiomkin as Contractor

Washington, Jan. 10.
National Labor Relations Board
has dismissed a petition by American Federation of Musicians seeking to represent musicians v.ho worked on the score of 'The Alamo''

worked on the score of 'The Alamo.'

AFM, in its efforts to represent the tooters, claimed that they were employees of The Alamo Co, which produced the film. Latter, however, contended that the musicians were actually employes of an independent contractor, Erosa Missic Corp. headed by Dmitri Tiomkin.

NLRB rejected the union's argument that The Alamo Co's agreement to pay the musicians re-use and recording rates for future television and recording use of the

and recording rates for future television and recording use of the score created an employer-employee relationship.

Some 80 musicians, including arrangers, copyists, proofreaders and librarians, are involved. They worked on the score for "The Alamo" during May 16-20 last year.

FRANZ LISZT (THE LATE) SUBJECT OF SUIT

Subject of suit

San Francisco, Jan. 10.

Columbia Pictures has been named defendant in a \$25.000.000 plagiarism suit filed in Federal court over rights to the story basis for "Song Without End." film on the life and loves of Franz Lizzt.

Mrs. Joy Milane Burhs, of Los Angeles, said in the suit that the late Theodore Kolline, Los Angeles writer and musician, submitted the story to Columbia in 1946 under the title, "The Divine Conflict."

Mrs. Burns said Kolline was never paid for the story. She was named sole legatee of his estate after his death in 1953 and claims rights to the story under t'e will.

Mrs. Burns' suit was filed in Frisco by attorney Henry C. Clausen Sr. Clausen said Mrs. Burns is president of the Los Ange'es Beethoven Society and collaborated with Kolline on a number of literary and musical ventures.

From Hollywood, a Columbia spokesman denied the producers were faced with any liability added, "After all, the life of Franz Liszt is in the public domain- be is dead."

More Strong Yank Films Than Ever Competing in Mar del Plata Fest

Bueonas Aires, Jan. 10.

With the experience of two previous festivals behind it, the permanent committee for the Mar del Plata International Film Fest is working quietly this year, getting everything organized for the third event, with less feverish agitation so noticeable in other years. It opens Jan. 7. The committee employs a staff of 20 (working 8 to 12 hours daily) and during the Festival this will be increased by 5 interpreters, plus a Secretary for each Jury.

The Public Relations Department alone has a staff of 10 under Hector Grossi. Work is complicated by the impossibility of lodging all delegations in the three main hotels (Provincial, Hermitage and Nogaro), as desired because the Provincial is about to be leased to a private concessionaire (it was formerly State-operated) and the authorities will therefore not be able to dispose of its facilities at will.

Alterations were made in the

able to dispose of its facilities at will.

Alterations were made in the Casino Auditoruim for installation of projectors for an all-dimension screen. Lococo Circuit's Roxy has been selected for presentation of a new dimensional ARC-120 system, by agreement with International Distribution Office. The new curved screen will be the largest in South America. "Ballet de Paris," directed by Terence Young, with Cvd Charisse, Moyira Shearer and Roland Petit, will be released here on this system.

The official U.S. entry is "Elmer Gantry" (UA), and there is disappointment that Burt Lancaster will not be available for its presentation. Actress Mirtha Legrand obtained a promise from Eric John-(Continued on page 16)

(Continued on page 16)

'Make With The Features!' Is Cry From Paramount

There's stress on diversification, of course, but any concern about Paramount's letting down on theatrical production is uncalled for. This was made clear as production, sales and homeoffice execs participated in a series of meetings first in New York and then, yesterday (Tues.) Chicago.

Jack Karp, studio v.p., provided chapter and verse on pictures already completed and awaiting release plus detailed plans for future entries. The lineup is an exensive one and contains' properties, stars and credits which had the Par people going on high in morale expectancy.

While Karp boasted of filmmaking accomplishments, president Barney Balaban spoke in terms of multi-million dollars. Company, he said, has earmarked \$30,000,000 for new production and this in addition to \$21,000,000 already allocated to nine films which went before the cameras beginning last August.

Balaban pledged: "We plan to devote ourselves to theatrical film production more than ever before."

Jerry Pickman, Paramount's new domestic distribution v.p., told the meeting that Par is in process of simplifying its sales' procedures with the idea of drawing the full potential from every production. He said greater sales contact will be made as paperwork is reduced.

Exec also disclosed the plan for a six-month merchandising campaign, running through June 30, with sales and merchandising personnel in the field to compete for \$50,000 in prizes.

Martin Davis. ad-pub director, reported the establishment of a network of merchandising manual which has been under development for over a year. It's designed to accommodate local-level selling.

Joseph Friedman, exploitation manager, reported that Par is in owe reevaluating its conn ad willow. There's stress on diversification

PICKMAN VISITING PARAMOUNT BRANCHES

Jerry Pickman, newly-appointed domestic sales v.p. of Paramount, has set a "getting to know your program for himself. He said this week he has plans to call upon all Par branches and salesmen and all important exhibitors during 1961. Idea is to establish closer contact between the homeoffice and the hinterland outposts as well as with the theatremen. The carrythrough will have Pickman doing considerable roadwork during the year.

10.000 Prints Out in '60, National Film Board

National Film Board
Ottawa, Jan. 10.

As far as aggregate audiences go, the National Film Board's fiscal year ending March 31, 1960, was its biggest in the board's 21-year history. NFB estimates more than 40.000.000 people attended nearly 481,000 community screenings, including 258,000 in Canada and 223.000 abroad, but not including television or theatre audiences in Canada and elsewhere. More than 10,000 prints of the NFB films went into circulation in Canada during the year. NFB's annual report states 300 of its films are pacted for theatrical distribution around the world, with an estimated 23.000 bookings.

The fiscal year also showed upped distribution in eastern Europe. The board's animation, "Romance of Transportation," was sold to USSR theatres and, during the Moscow Film Festival, Sovexportfilm opened negotiations to purchase other NFB productions. Further arrangements were started for distribution in Yugoslavia, Czechoslovakia and Puand.

NFB's labs set a record, too, with almost 20,000,000 film feet processed, more than 21% higher than the previous year. The board continued its newsreel production for theatres and video here and abroad. Using 66 posts of federal government departments in other countries, NFB foreign-language versions included Danish, Dutch, Finnish, German, Greek, Hebrew, Hindi, Italian, Japanese, Norwegian, Polish, Portuguese, Russian, Spanish and Turkish.

Krim Corrects

New York.
Editor, Variety:

The article in your issue of Dec. 28 referring to my wife and myself is completely inaccurate and it has caused us considerable embarrassment.
There is no basis whatsoever There is no basis whatsoever for the report connecting me with the Ambassadorship for Israel. Nor is my wife an Is-raeli, nor has she ever been an Israeli.

Arthur Krim. President United Artists

Politics Deepen In Allied States: **New Prez Pends**

has started in earnest as the dissi-Biggest Yr. for Canada's dent elements in Allied States Assn. prepare for the showdown at the board meeting in Milwaukee this coming weekend. At that time efforts will be made to choose a new president to succeed the late Jack Kirsch who died last week shortly after he resigned from the

Allied's future rests in the balance and unless some method can be found to bring about a com-promise between the warring fac-tions, the 32-year-old exhibitor organization may face dissolution or, at best, be split into two new groups. As is customary, official statements are being issued that a statements are being issued that a new, stronger and revitalized Al-lied will emerge from the Milwau-kee meeting. However, realistic members of the organization are extremely pessimistic in private conversations.

conversations.

The feud between the two factions—east versus west for purposes of identification—has become so bitter than many doubt that the differences can be easily resolved. The internecine war has badly weakened Allied's position in the industry and there is strong doubt that the organization can recover the prestige and power it once enjoyed.

The big task facing Allied in

The big task facing Allied in Milwaukee is the selection of a president who will satisfy both groups. Kirsch, highly respected groups. Kirsch, highly respected by both groups, was a compromise

Playing a major role in the effort to hold the organization together is board chairman Ben Marcus who might be acceptable for the presidential post by both groups.

******************************** New York Sound Track

A book store two doors away from the Variety office on West 46th Street urges: "Buy A Book—Help Stamp Out TV."

Alain Resnais, director of the prize-winning "Hiroshima Mon Amour," is expected to come to New York from Paris to receive his New York Film Critics' award at the Sardi's ceremony Jan. 21.

"The critics are 20 years behind the times. They can neither clarify, nor help the new work." So Eugene Ionesco is quoted by Toronto Globe's Herbert Whittaker who used Montreal actor Uriel Luft as interpreter. Later lonesco said, "The critics are the most intelligent part of the audience . . . we have need of the critics. But the Broadway critics are in a bad position. They see so few plays of great interest and so become limited in their view. It is a vicious circle!"

Now in Spain for an abbess role in Samuel Bronston's "El Cid" production is British actress Barbara Everest . . Editor Abel Green of Variety off cruising on the Rotterdam . . Paris rep Gene Moskowitz to Florida to visit his mater.

Julie Newmar and newsmen will board a TWA jet at Idlewild tonight (Wed) to preview 20th's "The Marriage-Go-Round" as shown in flight by a process developed by In-Flight Inc. for the screening of films in airplanes . . Dolores Hart arrives here Ian. 19 after completing her role in 20th's "Francis of Assisi" in Rome . . Arnold Jacobs, prexy of Ajay Films, has acquired U. S. rights to the British "Dentist in The Chair" and the French "Heat of Summer" . . 20th's "The Canadins" opens in 150 theatres north-of-the-border Feb. 24.

The actors who appeared in the film version of "The Connection" continued to work in Jack Gelber's off-Broadway play of the same name during the filming. Shooting on the film began at 9 a.m. and the evening performance on the stage ended at about 11 p.m. . . Following a week of medical treatment for a busted blood vessel in his strorat, Donald O'Connor returned to Tunis from Rome to resume his starring role in Joseph E. Levine's "The Wonders of Alladin" . . . United Artists v.p. Max E. Youngstein has be

Let's call this "Universal Revisited"—on the heels of the fits of boxoffice winners as printed in last week's ann. Variety, they say, done 'em wrong by underquoting estimated domestic rentals for "Operation Petticoat" and "Portrait in Black." Revise the grosses to read: "Petticoat." \$9,000,000 anticipated, and "Portrait," \$4,000,000 anticipated, per U.

Rollowing parration chores on two Time Inc. specials for ABC-TV.

reation Petiticoat" and "Portrait in Black." Revise the gissess to read: "Petiticoat" \$9,000,000 anticipated, and "Portrait." \$4,000,000 anticipated, per U.
Following narration chores on two Time Inc. specials for ABC-TV, Joseph Julian leaves for Paris to dub the voice of Jean Gabin for the English-language version of "Rue de Paris." which Ilya Lopert is releasing in the U. S. Julian, also a playwright, will go to London for talks on the production of his play, "The Gimmick". Producers Stuart Millar and Lawrence Turman put "The Young Doctors" before the cameras Monday (9) with Fredric March, Ben Gazzara, Dick Clark, Ina Balin and Eddie Albert in the top roles. Following a week's location in, Poughkeepsie, the film will be shot entirely in New York City, William J. Heineman, United Artists distribution chief, will serve as toastmaster at the annual installation dinner of the Motion Picture Bookers Club of New York on Jan. 16 at the Tavern on the Green. New officers to be installed are Myron J. Starr, Martin Perlberg, Frank Patterson, Lillian Seidman, Lester Schoenfeld, and Perzy Donnelly.

"West Side Story" will begin its roadshow dates at the Rivoli, N.Y. On Oct. 18 . Laurence A. Tisch, Loew's Theatres board chairman, elected a member of the board of overseers of the Albert Einstein College of Medicine . . . Tina Louise back in the States after winding up "The Warrior Empress" in Rome for Columbia . . Frederick Brisson has film rights to the story of French couturier Gabrielle "Coco" Chanel . . . Polly Bergen, absent from films since 1953, signed to play with Gregory Peck in "Cape Fear," which Peck's Melville Productions will make for Universal release . . . British director Don Chaffey signed to helm Berkeley Films' initial venture, "The Agency Game." Terry-Thomas will star . . "Baby's Boy," an original screenplay by Jay Burton and Howard Beck, being weighed as a vehicle for the comedy team of Marty Allen and Steve Rossi . . Ben Lober, Universal' release . . . British director Don Chaffey signed to helm Berkel

Couldn't-Care-Less Exchanges Crimp Little Exhibs' Selective Booking

By VINCENT CANBY

By VINCENT CANBY

Short-sighted sales policies anent small-seat, subsequent run theatres with "selective" program policies, will, if pursued, loose the major companies total film rentals running between \$4.000,000 and \$6,000,000 a year, according to an young New York industryite who functions both as a distrib and an exhib.

Exec is Sanferd Weiner, sales topper for the newly reorganized Exclusive International Films, formerly general sales manager for Continental Distributing Corp., and who has also been head of his own film distributing firm. Four years ago Weiner hyphenated his interests when he purchased from Trans-Lux the approximately 500-seat "last run" Hastings theatre, in suburban Hastings, N. Y. His experience there has been something of an eye-opener.

The thing that appalls him most, says Weiner, is the major companies' "total lack of interest" as to whether his theatre lives or dies. A losing proposition when he took it over, the Hastings last year for the first time turned a small profit—not because of any particular interest on the part of the film companies, but, says Weiner, because of his carefully selective booking policy and because the populationlin the Hastings area has increased phenomenally (300% in last 10 years and, he estimates, half of this in the last four years).

Exhib-distrib further estimates that in the last four years he has paid out an average of \$12,000 a year in rentals. Saying that there are probably about 500 theatres around the country in the same position as he is, he figures the combined rental figure, supplied by these houses, is just about \$6,000,000 a year. If these theatres are allowed to go by the board, that's a cool six million the film companies' unrealistic sales

network of merchandising offices around the country which will be available for special assignments on upcoming product.

Davis also detailed a new type of press book and merchandising manual which has been under development for over a year. It's designed to accommodate local-level selling.

Joseph Friedman, exploitation manager, reported that Par is now re-evaluating its co-op ad policy and is ready to revise its policies concerning joint spending with exhibits in many situations.

Weiner's principal beef is against the companies' unrealistic sales away.

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L. A. to N. Y.

Jack Douglas Freddie Fields Freddie Fields
Eddie Hubbell
Edward Muhl
Reiko
Natalie Schafer
Sol C. Siegel
Herbert T. Silverberg
Howard Strickling
James E. Stroock

Europe to U. S.

Europe to U.
Dimitri Bashkirov
Ingrid Bergman
Tony Chardet
Sally Ann Howes
Tina Louise
Joseph Michitsch
Benno Moisewitsch
Robert S. Taplinger
Vienna Choir Boys
Warsaw Philharmonic
Wanda Wilkomirska
Arthur Wiesenberger

N. Y. to L. A.

N. 1. to L.
Gerald Adler
Chester F. Casanave
David E. Diener
Earl Grant
Gilbert Green
Mike Gruskoff
Oscar Katz
Syd Mirkin
Bill Ornstein
Martin Panenhoff Martin Ransohoff Ruth Warrick Eddie Wolpin Bruce Yarnell

LOEW'S REALIGNS AS TOUPS RETIRES

Retirement of Rodney Toups, longtime manager of Loew's State in New Orleans, and the transfer back to its original owners of Shea's Bellevue Theatre in Niagara Falls, N.Y., has brought about a series of personnel shifts within Loew's Theatres.

Loew's Theatres.

Toups, who managed the New Orleans showplace for 34 years, will be succeeded by Frank Henson, manager of Loew's State in St. Louis. Lou Brown, who has been handling pub-ad affairs for the theatre company in the Boston area, goes to St. Louis as manager of Loew's new Mid-City Theatre. Brown will also oversee St. Louis advertising and publicity under the direction of city manager Russ Bovim who will headquarter at Loew's State there.

With the return to the Hayman

With the return to the Hayman Brothers of Shea's Bellevue, 1,450-seater in Niagara Falls operated by Loew's for a number of years, manager Lou Jaffe will assume managership of Shea's Teck, deluxe Buffalo house.

U. S. to Europe

Jack Cole
Larry Daniels
Ed Fitzgerald
Carol Fox Flanagan
James Gardiner
Harry LeBoyar
Arthur Penn
Ethel Linder Reiner
Sviåtoslav Richter
James Shigeta
Don A. Wortman

OSCAR APT TO APE CRITICS

N. Y. to L. A. Echo Chart

New York Film Critics
... "Ben-Hur" (MG)
... "Defiant Ones" (UA)
... "Bridge on River Kwai"
.(Col)
... "Around ... "Around World in 80 Days"

1956 ... Around work in 60 Days
(UA)
1955 ... "Marty" (UA)
1953 ... "On the Waterfront" (Col)
1953 ... "From Here to Eternity"
(Col)
1952 ... "High Noon" (UA)

1951 "Streetcar Named Desire"

(WB) 1950 ... "All About Eve" (20th) 1949 ... "All the King's Men" (Col) 1948 ... "Treasure Sierra Madre" (WB) 1947 "Gentleman's Agreement"

1947 "Gentleman's Agreement"
(20th)
1946 "Best Years of Our Lives"
(RKO)
1945 "Lost Weekend" (Par)
1944 "Going My Way" (Par)
1943 "Watch on Rhine" (WB)
1942 "In Which We Serve" (UA
1941 "Citizen Kane" (RKO)

"Grapes of Wrath" (20th)
"Wuthering Heights" (UA)
"The Citadel" (M-G)

1937 ... "Life of Emile Zola" (WB)
1936 ... "Mr. Deeds Goes to Town"
(Col),
1935 ... "The Informer" (RKO)

Academy Award "Ben-Hur" "Gigi (MG)

"Bridge"

"Around World"

"Marty"
"Waterfront"
"Eternity"

"Greatest Show on Earth" (Par)
"American in Paris (MG)

"All About Eve"
"All King's Men"
"Hamlet" (U)

"Agreement"

"Best Years"

"Lost Weekend"
"Going My Way"
"Casablanca" (WB)
"Mrs. Miniver" (MG)
"How Green Was My Valley"
(20th)

"Rebecca" (UA)
"Gone With the Wind" (MG)
"You Can't Take It With You"

"Zola "Great Ziegfeld" (MG)

"Mutiny on the Bounty" (MG)

In Chi's Debate on Hard Ducats

By JACK PITMAN

Chicago, Jan. 10.

Chicago, Jan. 10.

Decision to yank "The Alamo"
(UA) next Wednesday (17) after less than a three-month hardticket stand at the Palace has locally revived pro-and-con anent the reserved seat principle. Since "Alamo" is only so-so in several other keys as well, John Wayne and UA may now be compelled to speed up a decision on the pic's future sales policy, cut in footage, etc.

For another thing the resultant.

footage, etc.

For another thing, the resultant forensics as to the roadshow concept could lead to some drastic reappraising in the New York homeoffices. Opinion is crystallizing, if not yet snowballing, that the hard ducat premise may be fundamentally sound but too much abused.

abused.

Respecting just the Chicago situation, general trade view has been that it's one of the prime roadshow markets. Hard fact, however, is that the town has been rather choosey in its acceptance of advanced price pix, with the "Alamo" departure accentuating the growing intratrade viewpoint that "you gotta have more than long running time going for "ou."

A look at the record furnishes

gotta have more than long running time going for 'you."

A look at the record furnishes confirmation. Cinerama did well in six or seven years of exposure here (as expected, being the hardticket pioneer), but otherwise the road-show hits have been few between for Chi. Only "Around World in 80 Days" (UA) and "Ben-Hur" (M-G) have really clicked at the upped scale. Another Metro entry, "Gigi," was merely oke, but caught fire when it moved over for a popscale continuous run on the main stem. "Diary of Anne Frank" (20th, "Can-Can" (20th) and National Theatres' "Windjammer" all were pallid performers at two-a-day. Just now, though, "Exodus" (UA), with a hefty advance in the till, is shaping as another click. The Otto Preminger production, of course, has a ready-made audience in the large Jewish population centres—how the pic will do in other situations being the subject of much current industry speculation.

The hardticket concept drew mixed feelings from the start, the small exhibitors naturally being most apprehensive. Locally, in the ver set well, either, with Balaban & Katz, top circuit in the territory, which still faltly opposes the idea. In the phrase of a company exec, "Wer'en ont Bonwit's—this is a mass business."

For another thing much exhib - (Continued on page 15)

**Hore of expoured here in did wistributor (and chi art house operator. Chi and chil art house operator. Chil and his picture censors make other bluenose establish ments tame by comparison. Beer town setup is rapid for "capricious" and "discriminatory" practices, with Teitel alleging it aims town setup is rapid for "capricious" and "discriminatory" practices, with Teitel alleging it aims douse without any prior screenings—expecially if it has Legion of Decency approval.

What sceams Teitel is that (a) the Milwauke Motion Picture Commission has no statutory censorship power and can only make recommendations to exhibs. and (b) resistance to board decisions at both exhibitor, and distribution is that they simply "have no backbone."

Pix commission gotta have more than long running time going for 'ou."

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(Continued on page 15)

'Wind' Blows Again
Atlanta, Jan. 10.
Atlanta's kickoff observance
of civil war will be delayed
until March 9, when a Centennial Ball will be field in Municipal Auditorium under auspiecs of Georgia Commission,
Following night David O.
Selznick's production of Margaret Mitchell's "Gone With
the Wind" will be given its
"second premiere" at Loew's
Grande Theatre.

It was in this same house

It was in this same house in December, 1939, that filmization of late Atlanta author's famous novel was given the most lavish world premiere of all time.

Says Milwaukee Shows Bias Re Foreign Films

The New York Film Critics award for best picture of the year, for the past 15 years a pretty accurate barometer of the eventual for the past 15 years a pretty accurate barometer of the eventual Academy Award winner, will give the form sheet players some difficulty this year as a result of the reviewers' vote to split the honors between "The Apartment" (LA) and "Sons and Lovers" (20th). This is the first time since the critics' awards were instituted in 1935 that dual honors have been awarded to English-language pix. On one previous occasion, the award was divided in the case of a pair of foreign entries, this being in 1955 when "Umberto D" and "Diabolique" were both honored.

Since 1944 the N.Y. reviewers and the Academy members have differed only on four occasions. In 1958 the critics picked "The Definant Ones" when the Oscar went to "Gigi." The 1952 critics' choice was "High Noon" in the face of the Academy's "Greatest Show on Earth;" in 1951 it was the crix" "Streetcar Named Desire" versus the Acad's "American in Paris" and in 1948 the reviewers went for "Treasure of the Sierra Madre" while the Academy voted for "Hamlet."

Prior to 1944 and dating back to

Debate on Hard Ducats

It'll Be 'Remember the Alamo'

CK PITMAN

Chicago, Jan. 10.

yank "The Alamo"
ednesday (17) after ree-month hardticket ree-month ree

Voting System

Voting System
Under the critics method of picking "bests," formalized for the first time this year in a written constitution; it requires a two-thirds to win up to the sixth ballot. If no entry receives a two-thirds vote on the fifth ballot, a simple majority cops the honors on the sixth and final ballot. In this year's voting, "The Apartment" and "Sons and Lovers" were deadlocked eight to eight on the sixth ballot.

locked eight to eight on the sixth ballot.
This year's voting was the closest in years, with five of the six awards undecided until the sixth ballot. The only easy winner was the French "new wave" picture, "Hiroshima, Mon Amour," which won best foreign film honors on the third ballot with 11 of the 16 votes.

won best foreign film honors on the third ballot with 11 of the 16 votes.

It was a stalemate, too, in the case of directors with Billy Wilder ("The Apartment") and Jack Cardiff ("Sons and Lovers") splitting the accolade. Burt Lancaster won the best actor award for "Elmer Gantry" by a simple majority on the sixth ballot. It also took six ballots for Deborah Kerr to win the best actress award for her performance in "The Sundowners." The critics gave "The Apartment" the best screen writing nod, too, on the sixth ballot, beating out "Sons and Lovers" on the sixth ballot. Writing awards are given directly to the pictures. The writers are not singled out because of previous conflicts as to authorship. In the categories of best director, actor and actress, the N.Y. critics and the Academy have shown less unanmity in the past 15 years, agreeing on the same selections approximately half of the time.

the time.

RUNS IN HONOLULU

Honolulu, Jan. 10.
Holiday biz upbeat is continuing.
Waikiki Theatre held over "Wackiest Ship in the Army" (Col) for a
third week, almost unprecedented
for this weekly change first-run

"Ben-Hur" (M-G) moved into the third week of its second-run show-ing in the nabe Pawaa, which nominally changes pix every one or two nights.

"Swiss Family Robinson" (BV) was held over on its day-and-date first-run date at the King, Palace and Waialae Drive-in.

Boxoffice Performance Contrasts With Printed Critics' Opinions; Only Public Likes Jerry Lewis

'Exodus' Cairo Gag

San Francisco, Jan. 10. UA's Herb Pickman flew to

San Francisco, Jan. 10.
UA's Herb Pickman flew to
Frisco to launch campaign for
"Exodus," scheduled to follow
"Alamo" into Naify circuit's
1,600-seat Alexandria Feb. 8.
Chief lure of a Fairmont Hotel "press conference" Pickman called for reps of the dailies and radio stations was a
transcontinental phone interview with Otto Preminger in
New York. Each writer and radio deejay was supposed to
converse with Preminger, with
all Q & A amplified so all
could hear.
"Thus, Frisco Examiner's
Charles Einstein got on the
phone and this conversation
took place:
Q.—Mr. Preminger, we want
to know when "Exodus" will
open in Cairo:
A.—The actual opening in
Cairo is not set yet because

A.—The actual opening in Cairo is not set yet because we don't know when Nasser will be available.

Film Museum Up **To State: County Okay Secured**

Los Angeles, Jan. 10.

Hollywood, it appears, will get it's film museum as a result of action Tues. (Dec. 27) by the LA. County Board of Supervisors, but there are still a number of steps to be taken, including an enabling act which must pass the California Legislature next month.

Supervisors okayed, 4-to-1, allocation of \$162.000 to William Pereira & Associates to draw up architectural plans for the \$4.000.000 structure opposite Hollywood Bowl and also approved schematics and plans.

structure opposite Hollywood Bowl and also approved schematics and plans.

Plans call for the county to guarantee annual payment of approximately \$260,000 by a nonprofit building corporation to various private investors, mostly banks presumably. In exchange, the building corporation—to be established by public bidding—leases the building to the county which in turn leases it to a non-profit operating corporation. Latter company, presumably consisting top film-tv industry figures, guarantees the \$28,000 annual payment to the county. At the end of 30 years, property reverts to county.

Supervisor Burton Chace, who represents the Coastal communities and Culver City, etc., opposed the measure saying museum should be financed by a bond issue after public ballot.

After hearing presentation made

After hearing presentation made by Sol Lesser, chairman of the Hollywood Motion Picture and Television Museum Commission, Supervisors Ernest Debs, Kenneth

(Continued on page 15)

BURSTYN ANNUAL GOES TO 'HIROSHIMA'

Eighth annual Joseph Burstyn ward, for the best foreign language picture of 1960, will be presented to "Hiroshima. Mo n Amour," at a cocktail party at the Absinthe House in New York this afternoon (Wed.). Award is sponsored by the Independent Film I mp or ters & Distributors of America.

Archer Winsten, film critic for the New York Post, will make the pressentation. to Daniel Frankel prexy of Zenith International Films, U.S. distrib of "Hiroshima." Frankel also got the award last syear for another French import, "The 400 Blows."

VARIETY'S annual listing of the bigtime in boxoffice pictures, as detailed in the 55th Anniversary last week, shows clearly that the critics' choice and the public's payto-see verdict are not always the same.

to-see verdict are not always the same.

The professional appraisers have influence, for sure, for nobody can deny the authority of the printed word. But there's still plenty of margin, wherein the man-in-the-street thinks for himself and queues up for pictures that the press pundits said "no" about or stays away in reverse fashion.

"Ben-Hur" led the parade in just about everyonc s opinion so this Roman holiday from Metro could hardly substantiate the argument. A major Oscar winner and favorite with the fourth estate, "Ben-Hur" also copped top honors at the b.o. with domestic rentals of (estimated) \$17,300,000. The accolades had come a year ago but it was too early then to tell about revenue. Thus it came to be the winer in the sweepstakes for 1960, as per Variety. per VARIETY.

ner in the sweepstakes for 1960, as per Variety.

As To 'Can-Can'

Next at the wickets, in this order, are "Can-Can" and "Psycho." 20th's "Can-Can" was an enjoyment to many of the critics, they said, but there also were plenty of frowns. The opinions were far from un an imo us blockbuster, whereas the b.o. is strictly blockbuster, with \$3,000,000 in the 70m dates alone and another \$7,000,000 anticipated in 35m. Hard to do better than this.

Paramount's "Psycho," via Alfred Hitchcock, is listed at \$9,200,000 in domestic rentals and very likely will do close to this same figure abroad. This is si'ctly whammo, particularly in light of the fact that the investment was in the modest "A" category. As for (Continued on page 13)

(Continued on page 13)

Ray Syufy Sues Under Antitrust

San Francisco, Jan. 10.
Antitrust suit seeking \$1.125,000 from nine distributors and three exhibitors in this area has been filed by Ray Syufy, who operates 13 theatres in Northern California and Nevada. He charges they've conspired to limit firstrun showings of pictures to downtown theatree. conspired to limit firstrun showings of pictures to downtown theat es in Oakland, Sacramento and San Jose, in preference over his driveins in suburbs of each of these three cities.

Exhibitor defendants are Fox-West Coast, the Blumenfeld Circuit and United Artists Theatres, Distrib defendants are 20th, Aliced Artists, 1945

and United Artists Theatres. Dis-trib defendants are 20th. Allied Artists, Buena Vista, United Art-ists. Columbia, Metro, Paramount, Universal and Warners. Suit was filed by attorney Joseph

THREATENS 'SPARTACUS' RE DALTON TRUMBO

San Antonio, Jan. 10.

When the film "Spartacus" (U) comes here it will be picketed. Starring Kirk Douglas and Tony Curlis, the film is due at one of

Cry For Happy SCOPE

Contrived romantic comedy about four sailors and four geisha girls living platonically under the same Japanese roof. Disappointing.

Hollywood, Jan. 6. Columbia Pictures release of Wetz production. Stars Glenn mald O'Connor. Miko Taka, Jame (a. Mryoshi Umcki; with Michi ward St. John, Joe Flynn, Chet. Tsuruko Kobayashi, Harriet E. shi Um.
shi Um.
John Joe
Lobert Kino. Bob Ok.
e. Directed by George Ma.
y, Irving Brecher, based
George Chapbell: merch
rear director, Walter Holsen
Jeonge Duning; sound, Lamb
stant director, George Marsi
stant director

Howard Chet Dougan.
Tsuruko Kobayashi
Harriet E. MacGibbon
Robert Kino
Bob Okzaki
-i-n Warde Chive

undercurrent of ethnic in-An undercurrent of ethnic in formation, a suggestion of sex some humor and one or two fairl dependable boxoffice names shoul uepenuable boxoffice names should make Columbia's "Cry for Happy" a mildly paying proposition. But, sad to relate, the information is sparse, the sex is artificial, the humor is uneven and largely low, numor is uneven and largery low, exaggerated or obvious, and the stars have little to sink their thespire teeth into. Producer William Goetz's Nipponese-ilavored follow-up to his successful "Sayonara" is up to his successes disappointment.

s usal-pointment Irving Brecher's screenplay, which he assembled from the novel by George Campbell, meanders along rather aimlessly and delib-erately to a conclusion telegraphi-cally familiar to filmgoers (rocally familiar to filmgoers (romantic alteration to altercation to altar). The story concerns four members of a naval photographic unit who, while recuperating in Japan from a Korean combat mission, quarter themselves in a Geisha establishment inhabited by a convenient quartet of G-girls. At first mistaking the G for an earlier letter in the alphabet, the boys soon learn that Geisha does not imply essy, ivitue. After some difficulty over the mistaken notion of their syberiors that they are operating an orphanage, harmony or their superiors that they are operating an orphanage, harmony once again prevails at the finish when two of the lads wed two of the girls, feaving the remaining unwed foursome in an aura of implied romantic bliss of a less con-clusive nature.

Glenn Ford is quite adequate as

officer-in-charge of this cozy e group. Donald O'Connor the officer-in-charge of this coyen little group. Donald O'Connor comes off particularly well in the most romantic role, but one irre-sistibly wishes this talented per-former had a chance to exercise his more premium song-and-dance-

man gifts.

James Shigeta and newcomer
Chet Douglas are capable as the Chet Douglas are capable as the other two amorously-entangled chaps. The four girls are Milko Takæ Miyoshi Umeki. Michi Kobi and Tsuruko Kobayashi. all pretty- all delicately charming, but all rather blandly predictable. Among those in support. Howard St. John, Joe Flynn. Harriet E. MacGibbon and Robert Kino are most valuable for comedic purposes.

Although very cautious, almost self-consciously naive, in its approach to matters sexual, the film is peppered with suggestive one-liners ("He's so full of it" . . . "We won the war and lost the piece") that conceivably could offend the

won the war and lost the piece") that conceivably could offend the very patrons it seeks to appease with its otherwise careful tone. It's a case of miseuided values.

Director George Marshall has done a commendable enough job. making the most of the screenplay's more humorous situations and filling in the expositional gaps smoothly. The nightness most news. and filling in the expositional gaps smoothly. The picture's most amusing secuence is a Japanese western takeoff. Burnett Guffee's camera worke's competent, his best effort occurring early in the film during a brief naval action sequence. Walter Holischer's sets are colorful, notably the intricate, adjustable abode of the Geishas. Other journeyman credits are George Duning's melodic Oriental-George Duning's melodic Orientationed score and Chester W. Schaefer's neat editing. The title tune, by Duning and Stanley Styne, sung by Miss Umeki, is pleasant and has a contagion quality. It will help the picture's chances.

Tube. George Duning's melodic Oriental

FILM REVIEWS

Sword Of Sherwood Forest (MEGASCOPE-COLOR)

Further adventures of Robin Hood, adequately told and handsomely produced. Tradi-tionally solid moppet appeal should make it versatile addi-tion to expect hills tion to general bills.

Hollywood, Jan. Hollywood, Jan. 5.
Pictures release of Sidney
Ferene production. Stare
Ferene production. Ferene
Ferene production. Stare
Ferene production. sher. era (Eas Doig; art Hoddino Tate Richard Greene
Peter Cushing
Niall MacGinnis
Richard Pasco
Jack Gwillim
Sarah Branch
Nigel Green

Robin Hood, who ranks with America's Jesse James as the screen's most exploited and marscreen's most exploited and mar-ketable outlaw, is worth shaking out of theatrical mothballs at least once a decade for each new crop of moppets to admire. "Sword of Sherwood Forest" accomplishes Sherwood Forest" accomplishes that task satisfactorily. The British Hammer-Yeoman Films co-production, a Columbia release, should be a versatile, companionable atraction wherever general, easygoing audiences assemble for traditional, uncomplicated entertainment

Richard Greene, unquestionably ne most experienced "Robin" of Richard Greene, unquestionably the most experienced "Robin" of them all through his stet tv portrayal of the character, doubles as the gallant hero and co-producer (with Sidney Cole) in this enterprise. Although the lyrical charm and cultural strain of the anonymous original ballads have virtually vanished through commercial erosion, there's plenty of life left in the characters, whose conflicts in the characters, whose conflicts are communicable to the modern

are communicable to the modern mind.

In this workmanlike variation, Robin and his affable Hood-lums boldly rescue the ever-present, ever-captivating maid, Marian, and the good Hubert Walter (Archbishop of Canterbury) from the ambitious treachery of the Earl of Newark, one bad fellow, and that most dependably foul of villains, the Sheriff of Nottingham. It hardly matters that the Merry Men are not really very merry and that the business of taking-from-rich, giving-to-poor etc., is not much of an issue in this depiction.

Greene is a pleasant, if not very dashing, Robin. Although no long-

Greene is a pleasant, It not very dashing, Robin. Although no longer the factor—he once was on a U. S. marquee, younger tv-viewing fans will accept him as the right-U. S. marquee, younger tv-viewing fans will accept him as the rightful Robin. Peter Cushing plays the sheriff the way the sheriff should be played—wickedly with a trace of hapless exasperation. Sarah Branch is a delectable Marian. Richard Pasco is particularly valuable as the evil Earl. Others involved prominently are Niall MacGinnis, Jack Gwillim, Nigel Green and Vanda Godsell. There is an awfully lethargic battle sequence, but Terence Fisher's direction is

SET AS PRODUCER-DIRECTOR

'Khyber Pass' Goes To George Sherman

Hollywood, Jan. 10.
George Sherman will produce and direct "Khyber Pass" for 20thFox. Joe Stone and Paul King will rox. Joe Stone and Paul king Will write screenplay. Project joins James Michener's "The Jungle" on Siermen's 20th slate, a line-up which is separate from the films he makes for 20th under his Shergari Corp. with Frank H. Ricketson.

A Fever In The Blood

Workmanlike couriroom ler about politicos and judic aries angling for high office Lively scriptwork and appea appealcast should give it some initial comph, but lacks the substance or cinematic flair to be solid b.o. contender.

Hollywood, Dec. 22.

Warner Bros. release of Roy Huggins production. Stars Efrem Zimbalist Jr., Angle Dickinson, Jack Kelly, Don Ameche, Angle Dickinson, Jack Kelly, Don Ameche, Martin, with Jesse White. Rhodes Reason, Robert Colbert, Carroll O'Connor, Parley Baer, Saundra Edwards, June Blair. Directed by Vincent Sherman. Screenplay, Huggins, Harry Kleiner, from the novel by William Fearson: camera, J. Feverel battley, Milliam Zeigler, art discound, Robert B. Lee: assistant director, Sergie Petschnikoff, Reviewed at the studio, Dec. 22, '80. Running time, 117 MINS, Judge Hoffman. Efrem Zimbalist Jr. Cathy Simon Angle Dickinson Dan Callahan Jack Kelly Hollywood, Dec. ng time, 117 Mino.
frem Zimballst Jr.
Angie Dickinson
Jack Kelly
Don Ameche
Ray Danton
Herbert Marshall
Andra Martin
Jesse White
Rhodes Reason
Robert Colbert
Carroll O'Connor
Parley Baer
Saundra Edwards
June Blair farker
ov. Thornwall
aura Mayberry
lickey Beers
valter Thornwall
homas Morely
fatt Keenan nomas latt Ke

Some of Warner Bros. appealing Some of Warner Bros. appealing young contract players are given a chance to cut up theatrically in this complicated study of modern political corruption and judicial hanky-panky. Their presence in the cast and some fairly literate dialog by producer Roy Huggins and Harry Kleiner, who collaborated in adapting William Pearson's novel for the screen, may lend the moderately-budgeted film some mild boxoffice mileage, but "A Fever In The Blood" lacks the dimension or visual excitement to dimension or visual excitement to be a hot wicket contender.

be a hot wicket contender.

The gubernatorial aspirations of three candidates, a judge, a district attorney and a senator, are placed in jeopdrdy in the course of a provocative murder trial in which all three become entangled. The senator (Don Ameche), whose wife is an ex-flame of the judge (Efrem Zimbalist Jr.), attempts to bribe the latter into a Federal Court judgeship. The judge, to prove his righteous resistance, almost costs the innocent defendant his life by withholding evidence of most costs the innocent defendant his life by withholding evidence of the bribe attempt. The D.A. (Jack Kelly) is an unscrupulous, bad type whose shady character eventually reveals itself to the voters. Ultimately the senator, whose reckless ambition and coronary weakness don't mix, expires of a heart attack, paving the way for a hasty, contrived ending in which Zimbalist is swept into office

balist is swept into office

Zimbalist, a calm, persuasive actor, makes a young, but sympathetic judge, and will further aid
the film's prospects through the support of his tv ("77 Sunset Strip") following. The extent of such support, however, is a moot point in this instance since the picture is little more than an expoint in this instance since the picture is little more than an extension of a fairly good tv court-room drama, and not the sort of fare likely to lure a great many people away from their home re-

Ginnis, Jack Gwillim, Nigel Green and Vanda Godsell. There is an awfully lethargic battle sequence, but Terence Fisher's direction is otherwise generally competent.

MegaScope camera work is alertly dispatched by Ken Hodges, and embellished by the lush Eastman Color interpretation of the Irish countryside passing for Sherwood Forest. A few quaint ballads by Stanley Black are a colorful addition to the film's score by Alun Hoddinott. John Stoll's artwork and Lee Doig's editing are capable assists to the eye-appealing production built around Alan Hackney's scenario, to which the obvious adjective doesn't quite apply.

SET AS PRODUCED DISCOVER. bewildered at the absurdity of his character, rather unconcerned uncle of the defendant and overly zealous supporter of Zimbalist-forguv. Andra Martin is sympathetic and pretty as the girl friend of the man on trial. Good support is generated among Jesse White, Rhodes Reason, Robert Colbert, Carroll O'Connor, Parley Baer Rhodes Reason, Robert Colbert, Carroll O'Connor, Parley Baer, Saundra Edwards and June Blair.

Saundra Edwards and June Blair.
Considering the complexity of
the plot, director Vincent Sherman
has done a decent job of keeping
it all as taut and playable as possible for producer Huggins, who
has since ankled his WB post for
the top tv niche at 20th-Fox. J.
Peverell Marley's busy, tight camera work is similar in technique to era work is similar in technique to toon.

"Khyber Pass" is a working title, 20th having filmed "King of the Khyber Rifles" in 1953. Projects on Sherman's Shergari slate include 'Blood and Guts," the Gen. George Patton biopic, and possible "Lady From Colorado" and "Desperate Men."

era work is similar in technique to town, with its preponderance of close-ups, a style further reflected in William Ziegler's abrupt editing. Music by Ernest Gold has a tendency to crop up in passages where it doesn't seem fully appropriate to the mood. Malcolm Bert's art direction has an authentically modest stamp.

Tube:

Wilhelm Tell

(SWISS; COLOR)

Surich, Jan, 3.

Beretts-Film A.G. Zurich, Jens, 3.

Beretts-Film Buochs Gosef Kaelin) production. Directed by Michel Dickoff. Screed play, Dickoff, Muice, Hans Haug; emme (color), Hans Schneeberger. At Cornheatre, Zurich. Running time, 28 MiN Beretta-Film Urs-Film von Bruneck Georges Weiss
Wolfgang Hottlesper
Zhouse House
House
Peter Schmitz
Raimund Bucher
Alfred Lohner
Max Knapp
Paul Buehlmann
Trudy Moser
Karl Pistorius
Verena Kurree Halden ig Tell Armgard Yandenberg ...

Although the story of Swiss na-Atthough the sony of Swiss ha-tional hero William ("Wilhelm" to the natives) Tell has been treated cinematically 12 times, dating from as far back as 1898, it's never been done on the homeground, i.e. Switzerland and with Swiss talent Switzerland and with Swiss talent. This latest Swiss entry obviously hoped to remedy that. With a \$580,000 budget, this is the costliest Swiss pic ever.

Mentioning that the pic was shot chiefly on location at histori-cal sites in Central Switzerland in widescreen and with Eastman by vet cameraman Hans So berger is pointing out its chief as berger is pointing out its chief as-sets. Because apart from the some-times breathtakingly beautiful photography, there's not much left to boast about here. Originally planned as big-style with possibly international importance, this is sadly lacking in almost every de-partment except the lensing.

partment except the lensing.
Direction by a young Swiss newcomer, Michel Dickoff, who also
scripted (based partly on the Friedrich Schiller classical German
drama, partly on historical research in old chronicles and period
records), is clumsy and uninspired.
There's a definite lack of continutity on insistence on predigible deity, an insistence on negligible de-tails while some key sequences are hastily reeled off, plus several bla-tant eases of miscasting. Such spectacular highlights as the Serspectacular highlights as the Sermon of Freedom on the Rueti,
the shooting of the apple by Tell
off his own boy's head, the boatride on Lake of Lucerne during a
tempest and the tyrant Gessler's
assassination by Tell are neither
uplifting nor even very professionally handled.

ally handled.

In the lead is Swiss thesp Robert
Freitag as William Tell who is
physically adequate, but barely gets
by histrionically. Gesseler is
fairly convincing, but little more,
as played by Wolfgangf Rottsieper.
All others in the unusually large
cast (including many extras) never
get a real chance. get a real chance.

Music by Hans Haug is obtrusive Music by Hans Haug is obtrusive at times and has a tendency to over-dramatize. Considering that Swiss circles cried havoc when the late Errol Flynn teed off his own William Tell project (which was abandoned mid-way for lack of funds), fearing that a Hollywood-style treatment might hurt sensitives here, this failure to turn out artistically 'authentic and gratifying Tell film is all the deplorable. M

FABIAN'S SCHOOL WORK Weak on Math—Not Participating In Jan. 19 Exercises

Philadelphia, Jan. 10. Philadelphia, Jan. 10.
Fablan Forte, 17-year-old film actor and recording singer, known professionally as Fabian, who made an estimated \$250,000 in 1960. will not be graduated with his 12B class at South Philadelphia High School on the night of Jan. 19.

According to the school's principal Joseph J. Rosa, Fabian has been tutored here and in Hollywood for the last 16 months.

graduating-class members. Unfortunately, he lacks credits in English and mathemathics. "He was scheduled to come back Dec. 28 to complete his work," Rossi addicuments with apparently he got tied up with movie-making and couldn't break away."

Youth has a seven-year contract with 20th Century-Fox to make two pics a year,

"single-handed. Story line is weak, more for the kiddle trade and nabe house audiences.

Only aside on this is that the Film Bureau has been making a big thing of the defamatory presentation of aspects of Mexican history. This one is replete with yet the picture has been pics a year,

pics a year.

Das Spukschloss Im Spessart

(The Haunted Cartle)
(GERMAN-SONGS-COLOR)
Berlin, Jan. 3.
Contantin release of Georg Witt production. Stars Liselotte Pulver. With Beinz Baumann, Hubert von Meyerinck, eline Beinz Baumann, Hubert von Meyerinck, Elso Wagner, Herbert Huebner, Directed by Kurt Hoffmann. Screenplay, Guenter Neumann and Heinz Pauck; camera Colori, Cuenther Anders, music, Friederick, Camera Medical Palack, Bertin, Running time, 23 MINS. Liseloite Pulver

Liseloite Pulver
Heinz Baumann
el Hubert von Meyerinek
Elsa Wagner
har August Ernst Waldow
Hans Clarin
Georg Thomalla
Hanne Wieder
Herbert Huebner
Veronika Fits
Paul Esser in Teckel

Taking into consideration that Germans have not been very suc-cessful when it comes to light mucessful when it comes to light hug-sical fare, this production is a re-markable achievement. It has its flaws but again, for German standflaws but again, for German standards, this is an outstanding film. Kurt Hoffmann, often known as this country's most gifted filmmaker, succeeds in producing a competent musical. As he did in his most successful pic, "Aren't We Wonderful," this has depth with a light touch.

"Castle" is an admittedly strange but but amusing mixture of music, comedy, slapstick, satire and caba-Some critics may accuse him ret. Some critics may accuse nim of putting too much into this film the effects, to be sure, are sometimes confusing), but all will undoubtedly admit that he is never tasteless. This film is the more remarkable for its charm and imageination, something that German pix often lack. There are brilliant gags and, in particular, highly ef-fective optical tricks.

Technically, this is perhaps the best film the Germans have turned out in years. With a fine cast headout in years. With a fine cast headed by popular Swiss-born Liselotte Pulver, word-of-mouth and good reviews, this film should be a bo, smash in this country. Foreign prospects are, however, dubious. A great part of the amusement relies on the dialog. There are an abundance of typically German word-plays plus political and social-critical gags in "Castle." It would be difficult to translate these into foreign lingo. foreign lingo.

Hoffmann is helped by such cre-ative talents as Guenter Neumann and Heinz Pauck, who delivered the fresh texts, and old-timer Friedrich Hollaender who wrote the catchy score. Credit goes also to the top-notch camerawork by Guenther Anders. Liselotte Pul-ver sparkles in the leading role as castle countess. Memorable per-formances are turned in by Hubert von Meyerinck, Ernst Waldow, Curt Bois, Hans Richter, Georg Thomalla and Hanne Wieder, of whom the last, a sexy ghostess, is a real standout.

Story is of minor importance. It takes place in an old castle which is heavily in debt and in which suddenly an ensemble of ghosts appear. Latter help Miss Pulver, appear. appear. Latter nelp Miss Pulver, the beautiful counters, to solve her financial dilemma and also help her get a man. Much fun is poked at current political personalities and topics. Occasionally, the fun is far-fetched but one can not deny that the whole thing is witty and intelligent. Another film of which Kurt Hoffmann can well be proud.

El Correo Del Norte (Northern Courier)

(Northern Courier)
(MEXICAN)
Mexico City, Jan. 3.
Pelicular Nacionales release of Universal. S.A. production. Stars Luis Aguilar, Rosa de Castilla. Fernando Fernandez features Rosario Galvez. Salvador Flores Sergio Murriata, Fernando Oses, Directed by Zacarias Gomez Urguiza. Screenplay, Luis Muntius. At Orteon Theatre, Mexico City. Munning time, 70 MiMS.

wood for the last 16 months. He has been taking regular high school exams and performing well, averaging B. or B-plus on most subjects, the principal said.

Fabian's picture was even included in the class yearbook and his name listed among the 420 graduating-class members. Unfortunately, he lacks credits in Eng-more for the kiddie trade and nabe listed and mathemathics. "He was house audiences.

(1) GOING UP & (2) COMING BACK

'Freedom' Theme Obsesses Rossellini MARTIN BAUM'S

Though Italian director Roberto Rossellini won his greatest Though Italian director Roberto Rossellini won his greatest fame with films of almost newspaper-like contemporaneousness ("Open City," "Paisan" and "General Della Rovere"), he still is dealing with the same themes as he goes back into history for his latest productions, the recently completed "Garibaldi" and his projected screen adaptation of Stendhal's "Vanina Vanini." This is a producer's-eye-view of Rossellini given in New York recently by Morris Ergas, producer of "Rovere" and the upcoming "Vanini."

recently by Morris Ergas, producer of "Rovere" and the upcoming "Vanini"

According to Ergas, Rossellini in both "Garibaldi" and "Vanini" will be dealing with the same "meaning of freedom" and "respect of the individual" which highlighted and gave substance to his present-day films. He also thinks these two films, though one is based on history and the other a piece of fiction, are related in that the Stendhal work dramatizes the first moves towards, Italian freedom in the early 19th century, and the Garibaldi story (circa 1860) tells of the successful conclusion of the struggle. As a matter of fact, there's a chance that "Garibaldi" will be released here under the title of "Palsan-1860."

Queried as to Rossellini's working habits, Ergas said it was true that in the course of production the director sometimes would decide that he simply wasn't in the mood to work. However, Ergas emphasized, this didn't indicate capriciousness, since the director knew his own mind and when he worked, worked more quickly and efficiently than any other director he knew. The producer pointed out that Rossellin had turned out his prize-winning "Generale Della Rovere" in 31 days at a cost of approximately \$300,000.

When Rossellini works said Ergas he must have around him

winning "Generale Della Rovere" in 31 days at a cost of approxi-mately \$300,000.

When Rossellini works, said Ergas, he must have around him "a special atmosphere, most importantly, the producer must believe in him and trust him."

Wrong Screening Time Vexation

Mommy Arrives With Small Fry to Find 'Spill' Long Way Off

A wrongo in the N.Y. Daily News listing of time program schedules caused a little uneasiness at the Embassy Theatre, Broadway firstrun, with Walt Disney's "Swiss Family Robinson," which was doing standee business on Saturday afternoon. It had parents with kids in tow arriving in the middle of the performance, and facing a waiting line which would have been avoided if they had been given the right information in the first place.

Aggravating the situation was

first place.

Aggravating the situation was the fact that a call to "information" was to no avail—the telephone service gal saying she did not have the listing for this newly-refurbished theatre. It's still listed as the Embassy Newreel Theatre, and this is misleading.

and this is misleading.

There's no telling as to who's to blame. Or how many customers were lost. Accomplished tradesters say that while this might sound trivial to some, it actually can be damaging at the b.o. on both a day-to-day and longrange basis.

Separate Moppets From Grownups,' **Prem Advocates**

Chicago, Jan. 10.

Concurring that kiddies should be protected from the excesse of adult-themed pix. Otto Preminger plumps for voluntary classification as the "best course" for the motion picture industry—with the responsibility for enforcing such a system left to parents.

Stating his case in an as-told-to piece in the upcoming February issue of Toge ther. Methodist family monthly, the film and stage producer-director argues:

"The best course for us movie makers to steer between arbitrary censorship and ulter freedom of expression would be in the direction of voluntarily classifying pictures." He suggests the job might be one for the Moti a Picture Assn. of America, and might emulate the British system of rating films for the entire family, for moppets with an adult accompanymoppets with an adult accompany-

moppets with an adult accompanying, etc.

Preminger reminds the 1,000,000-odd readership of the publication that classification is already in spotty usage, mainly via organizations and churches. Some exhibs have also taken the initiative, relying on the MPAA Green Sheet, (Continued on 1989, 15).

(Continued on page 15)

Hollywood, Jan. 10.
Clients of GAC Associates will
chalk up gross earnings of \$10,000,000 during first year's operation
of the new film-dramatic tv-legit
arm of General Artists Corp., per
Martin Baum, its president. Proj-

of the new film-dramatic tv-legit arm of General Artists Corp., per Martin Baum, its president. Projected figure is based on initial six-month period and is exclusive of salaries earned by clients of other GAC branches handling personal appearances, tv packages, concerts, fairs, etc.

New division was established in April when Baum's Baum-Newborn Agency merged with GAC; it got underway when he moved to Los Angeles two months later. Baum and Milt Krasny, GAC exec veepee and head of the West Coast office, have plotted, a three pronged attack: (1) To effect transition of recording stars and night club performers to film and tv personalities: (2) To give fresh impetus to careers; (3) To set major deals for newcomers.

Prior to formation of GAC Associates, 'Krasny explained, motion picture activity was confined to those clients who primarily were involved in other fields, with most deals being made in New York.

Among the GAC Associates clients who hurdled media boundaries recently are:

Among the GAC Associates clients who hurdled media boundaries recently are:

Connie Francis who receives intro billing in Metro's "Where the Boys Are"; Bobby Darin who costars in Universal's "Come September" and is being sought for 20th-Fox's "State Fair"; Buddy Hackett into 20th's "All Hands On Deck" with Pat Boone. GAC client who was the first major one to make transition, with Hackett also set for a top role in Warner Bros.'
"The Music Man"; Patit Page into United Artists' "Elmer Gantry"; Jimmie Rodgers who stars in 20th's "Little Window"; Frankie Avalon into UA's "The Alamo"; Fabian into 20th pix such as "North to Alaska" and Paramount's "Love In a Goldfish Bowl"; Bobbie Rydell who was signed by Columbia to a multiple-picture deal; Tommy Sands, who hadn't made a film in three years, went into Par's "Love In a Goldfish Bowl" and is now (Continued on page 16)

| Rank Paying 20th-Fox \$11,200,000 For Metropolis & Bradford Trust

SERLIN TO PAR

Former Metro Man Named Aide to Friedman

Bernard M. Serlin has resigfied as assistant to the promotion manager at Metro to become assistant exploitation manager at Paramount, working under Par exploitation manager Joseph Friedman. Serlin had been in charge of tieups, press manuals and co-op ads at M-G. and previously was with Warners as assistant to the eastern publicity director.

William Morris **Foundation Set**

Albany, Jan. 10.

A William Morris Agency Foundation Inc. has been formed under the membership corporation laws of the State of New York. Aim of the foundation is to further educational and charitable endeavors of the talent office. of the talent office.

of the talent office.

According to Michael Halperin, of Halperin, Moris, Granett & Cowan, attorneys for the Morris Agency and the Foundation, the new Foundation does not own any stock of the Morris office or is it the intention of the founders to acquire any stock in the company. The officers of the Foundation are Abe Lastfogel, president, who is also president of the agency, and Nat Lefkowitz, who is treasurer of the agency and the foundation. Halperin is secretary. Vice presidents of the foundation are Nat Kalcheim, Morris Steller and Sam Weisbord. The veepees hold no stripes in the agency. stripes in the agency.

Godspeed For Gerson

San Francisco, Jan. 10.
Film Row execs tossed going-away lunch for Murray Gerson, Universal's Frisco sales manager last eight years. He's being transferred to exchange managership at Denver.

Principal reason behind 20thFox's decision, disclosed last week, to sell its interest in Metropolis and Bradford Trust Ltd., in which is vested voting control of Gaumont British Ltd., to the Rank Organization is latter's desire to simplify and consolidate the organization's financial structure, according to a 20th-Fox exec.

Deal was revealed jointly last Tuesday (3) by 20th prexy Spyros P. Skouras and Rank deputy chairman and managing director John Davis. Gaumont British controls more than 200 theatres in the British Isles. The American company, when it was operated by William Fox, acquired a 50° interest in M & B in July, 1929, long before the present management of either Rank or 20th. Price paid for the interest was then reported to be approximately \$19,000,000. The interest has subsequently been carried on the 20th books at \$4,940,400.

400.

Purchase price payable by Rank for 20th's interest is £4,000,000 (\$11,200,000, with £500,000 (\$1,400,000) payable immediately, and the balance by installments over a period of 11 years, with interest at 4½%. In addition, "and as an integral part of the transaction, long-term trading agreements have been entered into" between 20th and Rank, though these were not spelled out in last week's announcement.

The acquisition results in Rank

spelled out in last week's announcement.

The acquisition results in Rank having direct control of 57° of the ordinary shares of Gaumont British and ownership of 42° of the equity capital.

Davis said the move was greatly in the Rank shareholders' interests, and, in addition, "climinates a complicated position which has existed in the group's financial structure." He said further that it was an essential step on the way to his ultimate ambition to merge all the group's interests into one corporation. He also emphasized, however, that no "speedy solution" could be found to this problem as many other difficulties first have to be solved which will take considerable time.

The issued share capital of Methardly is Pandford considerable.

ties first have to be solved which will take considerable time.

The issued share capital of Metropolis & Bradford consists of 10,000 "A" ordinary shares of £1 each, and 1,000,000 "B" ordinary shares of £3d, each. Of this total 4,900 "A" shares and 500,000 "B" shares have been held by 20th, and 5,100 "A" shares and 500,000 "B" shares by Rank. In addition, Rank has had the right to appoint the chairman, with a casting vote at the board and annual meetings.

M & B, in turn, owns 2,915,000 ordinary shares of 10 - each out of 5,000,000 shares (each baving one vote) in Gaumont British, Also, there are 4,449,256 "A" ordinary shares of 5 - each, such shares carrying only one vote for each 20 shares, but in all other respects ranking pari passu with the ordinary shares.

Zanuck's 'If' On That 'Runaway'

ED BLACKBURN RETIRES

Years With Brulatour and German Regimes

Prior to joining German, which Prior to joining German, which until 1952 was J. E. Brulatour, Blackburn for five years was sales manager of Rothaker Labs. He had been with Rothaker at Chicago HQ for 10 years before coming to Coart.

William J. German, company head, arrives this week from N.Y. to set a successor to Blackburn.

Hollywood, Jan. 10. Edward Blackburn checks out of W. J. German Inc., of California, Jan. 6 after 35 years as v.p. and general manager. He will continue, however, in a sales advisory capaci-

Darryl Zanuck has been to Arizona, New Mexico and Mexico many times, but he hasr't yet discovered a herd of elephants in any one of those locales, and the upcoming "Chapman Report" at home base. All, of course, all, of course, all, of course, all, of course, and the upcoming "Chapman Report" at home base. All, of course, all, of course, and the upcoming "Chapman Report" at home base. All, of course, and the upcoming "Chapman Report" at home base. All, of course, and the upcoming "Chapman Report" at home base. All, of course, and the upcoming "Chapman Report" at home base. All, of course, and the upcoming "Chapman Report" at home base. All, of course, and the upcoming "Chapman Report" at home base. All, of course, and the upcoming "Chapman Report" at home base. All, of course, and the upcoming "Chapman Report" at home base. All, of course, and the upcoming "Chapman Report" at home base. All, of course, and the upcoming "Chapman Report" at home base. All, of course, and the upcoming "Chapman Report" at home base. All, of course, and the upcoming "Chapman Report" at home base. All, of course, and the upcoming "Chapman Report" at home base. All, of course, and the upcoming "Chapman Report" at home base. All, of course, and the upcoming "Chapman Report" at home base. All, of course, and the upcoming "Chapman Report" at home base. All, of course, and the upcoming "Chapman Report" at home base. All, of course, and the upcoming "Chapman Report" at home base. All, of course, and the upcoming "Chapman Report" at home base, all, of course, and the upcoming "Chapman Report" at home base, all, of course, and the upcoming "Chapman Report" at home base, all, of course, and the upcoming "Chapman Report" at home base, all, of course, and the upcoming "Chapman Report" at home base, all, of course, and the upcoming "Chapman Report" at home base, all, of course, and the upcoming "Chapman Report" at home base, and the upcoming "Chapman Report" at home base, and the upcoming "Chapman Report" at home base, and the upcoming "Chapman R

L.A. Strong But 'King' Weakie \$9,700; 'Exodus' Wham 36G, 'Suzie' Smash 22G, 'Facts' 13G, 'Spartacus' 19G

Los Angeles, Jan. 10.
Post-New Year's week is continuing to maintain a hefty b.o. pace
here after previous stanza's record
\$400.300 for area first-runs. Most

here after previous stanza's record \$400,300 for area first-runs. Most of strength is coming from a half dozen blockbusters. Lone newcomer is "Esther and King," rated a weakie on first general release, doing only fair \$9,700 in two spots. Pacing field is "Exodus," with boff \$36,000 in third frame at Fox Wilshire. Regular ho'dovers are headed by "Butterfield 8," lush \$28,000 in four houses. "World of Suzie Wong" should do a whopping \$22,000 in fourth Chinese week. "Swiss Family Robinson" looks big \$18,000 in third lap, four sites. "Facts of Life" shapes hotsy \$13,000 in second for two theatres. "Sundowners" is heading for stout \$12,000 in third at Beverly. Hard-ticket strong grossers in-

Hard-ticket strong grossers in-clude "Pepe," swell \$24,000 in sec-ond at Warner Beverly; "Ben-Hur" fine \$20,500 in 59th Fgyptian frame, and "Spartacus," great \$19,000 for 12th round at Pantages.

12th round at Pantages.

Estimates for This Week
Los Angeles, Haweii (FWC-G&S)
2.019; 1,106; 90-81,501—"Esther and
King" (20th) (1st general release)
and "Walk Tall" (20th). Fair
89,700. Last week. Los Angeles,
"Flaming Star" (20th), "For Love
of Mike" (20th) (2d wk), \$5,000.
Hawaii with Warren's, El Rey, "3
Worlds Gulliver" (Col) (2d wk),
"Desert Attack" (20th) (2d wk),
"Desert Attack" (20th) (2d wk),
"Hawaii), "Star of Dust" (U) (2d
wk) (Warren's), "Wizard Baghdad"
(20th) (m.o.) (1st wk) (El Rey), \$10,000.

000.

Warner Beverly (SW) 1.316;
\$1.50-\$3.50\top-"Pepe" (Col) (2d wk).
Sock \$24.000. Last week. \$38.400.
Hillstreet, Hollywood (Metrocolistan-FWC) (2.752; 756; 90-\$1.50\top-week. \$17,000.

"Facts of Life" (UA) (2d wk) and "Five Guns Tombstane" (UA) (2d wk) and "Five Guns Tombstane" (VA) (2d wk) (Hillstreet), "Ria Country" (UA) (3d wk). Boff wk) (Hillstreet), "Ria Country" (CA) (12d wk) (Hollywood) (12d wk). Boff wk) (Hollyswood) (12d wk). Boff wk) (12d wk) (12d

\$21.400.
\$tate, Wiltern, Pix, Baldwin
(UATC-SW-Prin-State) (2.494; 2.344; 756; 1.800; 99-\$1.500.—"Butterfield 8" (M-G) and "Why Must I
Die?" (Indie) (2d wk), Lysh \$28,000

Die: 'Indie' 2d wk'. 1-84 \$28,000 or close. Last week \$45,200.

Fox Wilshire (FWC) (1,990; \$1.80-\$3.50)—"Exodus" (UA) (3d wk).

Boffo \$36,000. Last week, \$43,600.

Orpheum, Loyola, Iris, FI Rey (Continued on page 10)

Boys' Brisk \$12,000 in Pitt: 'Mink' 41/6, 'Grass'

Big 6G, 'Spartacus' 15G

Pittsburgh, Jan. 10.

Biz is bullish all over town this week with the arty Squirrel Hill making the biggest noise comparatively of newcomers with "Make Mine Mink." "Where the Boys Are" shapes smooth on opener at Penn.

at Penn.

All holdovers are hefty. "Alamo" is firm in third at Warner, while "Spartacus" in third at Nixon shapes sock. "Grass Is Greener" in third at Fulton is boffo. "Sundowners" in second at Stanley looks lofty. "Wackiest Ship in Army" in second at Harris still is hig.

big. Estimates for This Week Fulton Shea) (1,635; \$1-\$1.50)—
"Grass Is Greener" (U) (3d wk). Still boff at \$6,000 or over. Last oweek. \$5,400, after first round of \$11,000. way over estimate. Gateway (Associated) (2,100; \$1-\$1.50)—"Wackliest Ship in Army" (Col. (2d wk). Big \$9,000. Last Still week, \$12,500). Nixon Ru in (1,700; \$1.50-\$2,75) where the still results of the still results

Key City Grosses

Estimated Total Gross
This Week \$2,973,800
(Based on 23 cities and 258 theatres, chiefly first runs, including N. Y.)

Last Year ... \$2,780,565 (Based on 22 cities and 241

Exodus' Huge 20G, K.C.; 'Grass' 10G

Kansas City, Jan. 10.
City is bullish with product and ringing up some cheerful totals at the wickets. "Wackiest Ship in Army" is giving the Disc. the wickets. "Wackiest Ship in Army" is giving the Plaza one of its best runs in years, and due to hold after a sturdy second round. "Exodus" holds boffo at the Empire in third. "Grass Is Greener," at Roxy in third is great. "Sundowners" at Paramount is rated good in second. "Where Boys Are" looms fair at Midland for second. "Ben-Hur." closing out longrun at the Capri with great takings for 50th round. Weather is extremely mild for this time of year.

Estimates for This Week

Brookside (FMW-NT) (820; \$-\$1.25)—"Midnight Lace" (U) (9th wk), right \$2,000. Last week, \$4,500.

"Please Turn Over" (Col) (3dk). Pleasant \$2.500. Last week

\$3.500.

Midland (Loew) (3.300; 90-\$1.25)

—"Where Boys Are" (M-G) and

"Walk Tall" (20th) (2d wk). Fair
\$6,500, but holds. Last week, \$11,-

\$6,500, but holds. Last week, \$11,-000.
Paramount (UP) (1,900; 75-\$1)—
"Sundowners" (WB) (2d wk). Good \$6,000 or near. Last week, \$8,700.
Plaza (FMW-NT) '1,900; \$1.25)—
"Wackiest Ship in Army" (Col) '2d wk'. Sturdy \$9,000, holds. Last week, \$21,500, and biggest in recent bictory here.

week, \$21,500, and biggest in recent history here.
Rockhill (Little Art Theatres) (750; 90-\$1.25)—"Tunes of Glory" (Lope) (3d wk). Fast \$1.200. Last week, \$2,000.
Roxy (Durwood) (850; \$1-\$1.50)—"Grass Is Greener" (U) (3d wk).
Great \$10,000. Last week, \$12,000.
Uptown (FMW-NT) (2,043; 85-\$1)—"Marriage-Go-Round" (20th) (2d wk-5 days). Dull \$3.000. Last week, \$1.000. with Granada (1,217), oke \$7.000.

| Week | S12,500 | Nixon | Ru | in | 1,700 | \$1,50 - \$2,75 | wk | Fine \$4,000 | Last week | \$5,200 | Fox | Evergreen | 1,600 | \$1,51 + 49 | \$1,500 | Last week | \$16,500 | Extraction | Ext

swell in second at Coliseum. "Sun-downers" moved to Music Hall for extended run.

extended run.

Estimates for This Week
Blue Mouse (Hamrick) (739; 1.50\$3)—"Ben-Hur" (M-G) (49th wk).
Great \$8,000. Last week, \$13,000.
Coliseum (Fox-Evergreen) (1,870;
\$1-\$1.500—"Wacklest Ship" (Col)
and "Jazz Boat" (Col) (2d wk).
Swell \$11,000 or over. Last week,
\$17,500

Fifth Avenue (Fox-Evergreen) (2,500; \$1-\$1.50) — "Marriage-Go-Round" (20th) and "Breath of Scandal" (Par) (3d wk). Okay \$5,000 in five days. Last week,

\$6,500.

Music Box (Hamrick) (738; \$1.50\$3)—"Spartacus" (U) (3d wk).
Lusty \$9,000. Last week, \$11,000.

Music Hall (Hamrick) (2,200; \$1\$1.50)—"Sundowners" (WB) (m.o.).
Good \$6,500 for third downtown
week. Last week, "Where Boys
Are" (M-G) and "7 Ways Sundown"
(U). \$5,000.

Orpheum (Hamrick) (2,600; \$1-\$1.50)—Dark. Last week, "Sun-downers" (WB) (2d wk), mild \$8,500.

\$0,000.

Paramount (Fox-Evergreen)
(3,000; \$1-\$1.50)—"Suzie Wong"
(Par). (2d wk). Wow \$14,000.

Last week, \$18.000.

'Grass' Tops Prov. **Rousing \$9,000**

Providence, Jan. 10.
Complete line of holdovers, all running true to form, is helping to a better than average normal take currently. "The Grass Is Greener" is helping RKO Albee to top spot, with a big total in second week. Second round of "Facts of Life" looks okay at State. Majestic still in there pitching with "Swiss Family Robinson" on third session. "Cinderfella" looms nice in second at Strand.

at Strand.

Estimates for This Week
Albee (RKO) (2.200; 65-90)—
"Grass is Greener" (U) and "Walk
Tall" (U) (2d wk). Big \$9,000 or
near. First was \$12.500.
Elmwood (Snyder) (724; \$1.5082.50) — "Ben-Hur" (M-G) (29th
wk). Perky \$5.000. The 28th week
was a better \$6 000.

Majestic (SW) (2.200; 65-90)—
"Swiss Family Robinson" (BV) (3d
wk). Happy \$6.000. Second was
\$9.000.

\$9,000.

State (Loew) (3,200; 65-90)—

"Facts of Life" (UA) and "5 Guns to Tombstone" (M-G) (2d wk). Oke \$8,000 after \$13,000 opener.

Strand (National Realty) (2,200; 65-90)— "C'inderfella" (Par) (2d wk). Nice \$5,000. First was \$8,000.

Facts' Mighty 16G in L'ville; 'Grass' Sock 7G 'Sundowners' 5½G in 3d

Slip' Brisk \$9,000 In

Port.; Facts' Good 7G

Portland, Ore., Jan. 10.

Main stem biz continues to perk despite the many holdovers currently. "Wackiest Ship' holds solid in second round at the Orpheum after smash opener. "Facts of Life" in second round; at Paramount. "Sundowners' shapes big in second at the Fox.

Estimates for This Week
Broadway (Parker) (1,890; \$1-\$1.50)—"Where Boys Are" (M-G) and "Chain of Evidence" (AA) (3d wk). Fine \$4,000 Last week, \$5,200.
Fox (Evergreen) (1,600; \$1-\$1.49)
—"Sundowners' 20(th) and "Raymie" (AA) (2d wk). Big \$7,000 or over. Last week, \$10,100.

Music Box (Ham.ick) (640; \$1.50-\$3"—"Ben-Hur" (M-G) (51st wk).

Great \$11,500. Last week, \$1,120; 0)
Orpheum "Evergreen (1,536; \$1-\$1.49)

Misch Condomers (1,536; \$1-\$1.49)

Mary Anderson (Peoples) (900; \$3.5"—"Ben-Hur" (M-G) (51st wk).

Great \$11,500. Last week, \$11,200.

The sundowners (1,536; \$1-\$1.49)

Mary Anderson (Peoples) (900; \$3.5"—"Ben-Hur" (M-G) (51st wk).

Great \$11,500. Last week, \$11,200.

The sundowners (1,536; \$1.49)

Mary Anderson (Peoples) (900; \$3.5"—"Ben-Hur" (M-G) (51st wk).

Great \$11,500. Last week, \$11,200.

The sundowners (1,536; \$1.49)

Raidowners (1,500 in second rule) (1,100; \$1.25,200.

Mary Anderson (Peoples) (900; \$1.55,200.

Mary Anderson (Peoples) (900; \$1.5

"Suzie' Fancy \$14,000. Seattle; 'Ship' \$11,000 Seattle, Jan. 10. Most local first-runs entered the new year with excellent grosses. "Spartacus" still is lusty in third at Music Box while "World of Suzie Wong" looms wow in second at Paramount. "Wacklest Ship" is swell in second at Coliseum. "Sundowners" moved to Music Hall for Movmers' moved to Music Hall for the following the strength of the standard of the second at Coliseum. "Sundowners' moved to Music Hall for the second at Coliseum." Sundowners' moved to Music Hall for the second at Coliseum. "Sundowners' moved to Music Hall for the second at Coliseum." Sundowners' moved to Music Hall for the second at Coliseum. "Sundowners' moved to Music Hall for the second at Coliseum." Sundowners' moved to Music Hall for the second at Coliseum. "Sundowners' moved to Music Hall for the second at Coliseum." Sundowners' moved to Music Hall for the second at Coliseum. "Sundowners' moved to Music Hall for the second at Coliseum." Sundowners' moved to Music Hall for the second at Coliseum. "Sundowners' moved to Music Hall for the second at Coliseum." Sundowners' moved to Music Hall for the second at Coliseum. "Sundowners' moved to Music Hall for the second at Coliseum." Sundowners' moved to Music Hall for the second at Coliseum. "Sundowners' moved to Music Hall for the second at Coliseum." Sundowners' moved to Music Hall for the second at Coliseum. "Sundowners' moved to Music Hall for the second at Coliseum." Sundowners' moved to Music Hall for the second at Coliseum. "Sundowners' moved to Music Hall for the second at Coliseum." Sundowners' moved to Music Hall for the second at Coliseum. "Sundowners' moved to Music Hall for the second at Coliseum in the second at Col 'Grass' Boff 12G, 'Ship' Hot \$9,000

Estimated Total Gross
This Week\$679,700
(Based on 28 theates)

Last Year\$604,265 (Based on 26 theatres)

'Spartacus' 16G, St. L.; 'Facts' 12G

Potent holdovers are dominating first-run scene here currently. Lone newcomer, "Flaming Star," looks only okay at the St. Lous. "Grass Is Greener" shapes great in second at Ambassador while "Facts of Life" is rated smash in second at Loew's Mid-City. "Wackiest Ship in Army" looms good in third Fox stanza. "Spartacus" still is big in third round at Esquire. "Where Boys Are" is okay in second at State. Estimates for This Week Ambassador (Arthur) (2,970; 60-90)—"Grass Is Greener" (U) (2d wk). Great \$15,000. Last week, \$18,000.

\$18,000.

\$18,000.

Apollo Art (Grace) (700; 90\$1.25)—"Left, Right, Centre" (Indie) (3d wk). Mild \$1,200. Last
week, \$2,000.

Esquire (Schuchart-Levin) (1,800;
\$1.25-\$2.50)—"Spartacus" (U). (3d
wk). Smash \$16,000 or over. Last
week, \$23,000.

Fox (Arthur) (5,000; 60-90)—
"Wackiest Ship in Army" (Col) (3d
wk). Good \$12,000. Last week,
\$15,000.

\$15,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Facts of Life" (UA) (2d wk). Smash \$12,000. Last week,

\$14,000.

State (Loew) (3,600: 60-90)—
"Where Boys Are" (M-G) and
"Five Guns to Tombstone" (M-G)
(2d wk). Okay \$10,000. Last week,
\$13,000.

\$13,000.

Pageant (Arthur) (1,000; 90-\$1.25)

"Ben-Hur" (M-G) (m.o.) (3d
wk). Passable \$3,000. Last week,
\$4,000.

St. Lonis (Arthur) (3,800; 60-90)

"Flaming Star" (20th) and
"Wizard of Baghdad" (20th). Okay
\$12,000. Last week, "Cinderfella"
(Par) and "39 Steps" (20th) (3d
wk), \$10,000.

Shady Oak (Arthur) (760; 60-90)

"I'm All Right Jack" (Col) (3d
wk). Good \$2,000. Last week,
\$2,500.

Suzie' Wow \$19,000 In Frisco; 'Goliath' 14G

San Francisco, Jan. 10.

San Francisco, Jan. 10.

First-run biz still is powerful here in current stanza, with "World of Suzie Wong," "Sundowners," "Wackiest Ship" and "Spartacus" standout great grossers. "Goliath and Dragon" is rated good on first session at the Fox. "Where Boys Are" looks okay in second at Warfield.

Are" looks okay in second at War-field.

Estimates for This Week Golden Gate (RKO) (2,859; \$1.25-\$1.50)—"World Of Suzie Wong" (Par) (3d wk). Wow \$19,000. Last week, \$30,000. Fox (FWC) (4,651; \$1.25-\$1.50)— "Goliath and Dragon" (A1) and "Jailbreakers" (A1). Good \$14,000. Last week, "Marriage-Go-Round" (20th) and "Capt's Table" (Rank), \$10,000. Warfield (Loew) (2,656; \$1.25-

Warfield (Loew) (2,656; \$1.25-\$1.50)—"Where Boys Are" (M-G) (2d wk), Okay \$10,000. Last week,

Paramount (Par) (2,646; \$1.25-\$1.50)—"Sundowners" (WB) (2d wk). Boff \$16,000. Last week,

Minneapolis, Jan. 10.
Exhibitors are standing pat here
this round with hefty weekend
trade producing full houses at some
spots. There are no fresh entries
found. Biggest winner is "Swiss
Family Robinson," smasheroo in
third chapter at Gopher where it
tert a nort record there is record set a new record there in second week.

third chapter at Gopher where it set a new record there in second week.

Other big holdovers are "Grass Is Greener," boffo in second session at State, and "Wackiest Ship im Army" which shapes hefty in third stanza at Orpheum. "Butterfield 8," in ninth stanza at World, appears good. "Goliath and Dragon" shapes strong in second round at Pan. "Sundowners" is good in third inning at Lyric.

Estimates for This Week
Academy. (Mann) 947; \$1.75\$2.65)—"Ben-Hur" (M-G) (46th wk).
Heading into final two weeks. Good \$11,000. Last week, \$12.000. "Exodus" (UA) opens Jan. 25.

Century (Cinerama, Inc.) (1,150; \$1.75-\$2.65)—"Cinerama, Inc.) (1,150; \$1.75-\$2.65)—"Cinerama Holiday" (Cinerama) (reissue) (3d wk). Solid \$13,500 or more. Climbed to \$14,000 last week.

Gopher (Berger) (1,000; \$1-\$1.50)—"Swiss Family Robinson" (BV) (3d wk). Looks smash \$10,000. Smashed house record in second week with \$18,000.

Lyric (Par) (1,000; \$1.25)—"Sundowners" (WB) (3d wk). Still looks very good \$8,000 after last week's \$6,000.

Orpheum (Mann) (2,800; \$1.50)—"Wackiest Shin in Army" (*Ch) (24)

\$5,000. Orpheum (Mann) (2.800; \$1.50)— "Wackiest Ship in Army" (Col) (3d wk). Should do hefty \$9,000 after \$13,000 in second. First was \$23,000.

\$23,000 . In second. First was \$23,000 . Pan (Mann) (1,300; \$1-\$1.25).

Pan (Mann) (1,300; \$1-\$1.25) & "Goliath and Dragn" (AIC) (2d wk). Strong \$5.500. Last week, \$9,000. St. Louis Park (Field) (1,000; \$1.25-\$1.50) — "Never on Sunday" (Lopert) (2d wk). Nifty \$6,000. Last week, \$7.500.

State (Par) (2,200; \$1-\$1.25) — "Grass Is Greener" (U) (2d wk). Boff \$12,000. Last week, \$16,000. Suburban World (Mann) (800; \$1.25) — "Entertainer" (Cont) (3d wk). Okay \$2.800 for 10 days Last

\$1.25) — "Entertainer" (Cont) (3d wk). Okay \$2,800 for 10 days. Last week, \$3.000.
Uptown (Field) (1,000; \$1.25)—
"Facts of Life" (UA) (3d wk). Big \$7.500. Last week, \$6,000.
World (Mann) (400; 85-\$1.50)—
"Butterfield 8" (M-G) (9th wk). Nearing end of highly profitable run with good \$5,000. Last week, \$7,000.

Boys' Nice \$9,500 in Laggard Balto: 'Exodus' Solid \$13,000 in 4th

Baltimore, Jan. 10.

Holdovers dominate this week with frontrunner still "Exodus," solid in fourth frame at the Town, Also on the happy side are "General Della Rovere," hot in second week at the Cinema; and "Tunes of Glory," socko in third at the Five West. "Sundewners," in second week at the New, looms fair.

Lone new entry is "Where Rove Town and the Rove of the

week at the New, looms fair.

Lone new entry is "Where Boys Are," shaping nice at the Hipp, "World of Suzie Wong" is rated smash in third at the Charles, "Grass Is Greener" shapes okay in third at the Stanton. "Breath of Scandal" is low in second at the Little: "Three Worlds of Gulliver" in second at the Century shapes sad

ver in second at the Century, shapes sad.

Estimates for This Week
Aurora (Rappaport: (367; 90\$1.50—"Inherit Wind" (UA) (8th
wk). Fair \$1.500 after \$1,600 in seventh.

seventh.

Century (Fruchtman) (3,200; 90\$1.50)—"3 Worlds of Gulliver"
(Col) (2d wk). Down to sad \$4,000
after \$8,000 opener.

Charles (Fruchtman) (500; 90\$1.50)—"Suzie Wong" (Par) (3d
wk). Great \$9,000 after \$5,000 in
second.

Cinema (Schumber) (660, 00

Cinema (Schwaber) (460:

Cinema (Schwaber) (460; 90-S1.50)—"General Della Rovere" (Cont) (2d wk). Hep \$2,500 after \$3,000 in first. Five West (Schwaber) (460; 90-\$1.50)—"Tunes of Glory" (Lopert) (3d wk). Socko \$4,000 after \$4,200 in second

\$1.50-"Tunes of Glory" (Lopert) (3d wk). Socko \$4,000 after \$4.200 in second. Hippodrome 'Rappaport) (2,300; 90-\$1.50- "Where Boys Are" (M-G). Nice \$9,500. Last week, 'Butterfield 8" (M-G) (6th wk), \$3.000. Little 'Rappaport) (2,300; 90-\$1.50-"Breath of Scandal" (Par) (Continued on page 10)

Chi Holds Nicely; 'Facts' Lusty 37G, 'Ship' Swift \$24,000, 'Grass' Socko 23G, 'Suzie' Wow 33G, 'Family' 30G

Chicago, Jan. 10. With holidays past, first-run biz is finding a more normal groove currently. Fortunately, however, a flashy array of product, brought in for the tinsel and toasting session, is holding up Loop biz for generally excellent tallies. Only new bill is Monroe's "Violent Patriot" and "Captain Phantom," garnering okay \$4,500.

"Facts of Life," in second Chicago Theatre stanza, shapes potent.

"Facts of Life," in second Chi-cago Theatre stanza, shapes potent. Third frame of Oriental's "Wacki-est Ship in Army" is rated swift. Third round for "World of Suzie Wong" looks smash at Woods. "Grass Is Greener" should yield a socko third session at United Artists. Also in third, "Swiss Family Robinson" is rated happy at the State-Lake, but Roosevelt's "Sundowners" is doing just nice trade.

trade.
Fourth week of Esquire's "Never on Sunday" continues hotsy, with ditto sesh of "3 Worlds of Gulliver" figured trim at Loop. "School for Scoundrels" is snappy in

ver ngured trim at Loop. "School for Scoundrels" is snappy in seventh Surf round.

On the hard-ticket scene, "Exodus" is boffo in fourth round at Cinestage; "Alamo" is okay for 11th week at Palace; "Spartacus" looms socko in 13th stanza at McVickers; and "Ben-Hur" is robust in 55th week.

Estimates for This Wool

ust in 55th week.

Estimates for This Week
Carnegie (Telem't) (495; \$1.50)—
"Studs Lonigan" (UA) (3d wk).
Good \$3,200. Last week, \$3,500.
Chicago (B&K) (3,900; 90-\$1.80)
—"Facts of Life" (UA) (2d wk).
Potent \$37,000. Last week, \$53,000.
Cinestage (Todd) (1,036; \$1.75-\$3.50)—"Exodus" (UA) (4th wk).

(Continued on page 10)

'Star' Slow \$10,000, D.C., Boys' Tall 126, Facts' Fast 13G, 'Grass' Big 9G

Tast 13u, Glass Dig 3u

W: ington, Jan. 10.

The holida, ploom is off the mainstem currently, but trade is holding up well with the return of mild weather. Only initialer is "Flaming Star" at Palace, shaping only fair. However, batch of new product brought in during the holiday weeks is still setting a hot pace. Best showng looks to be that of "Suzie Wong," sock in third lap at the Town. at the Town.
"Where Boys Are" a Capitol is

"Where Boys Are" a Capitol is rated brisk in second session. "Facts of Life" stays socko at Keith's for third. "Grass Is Green-er" is nifty for second Ontario while "Make Mine Mink" is nifty in third.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,400; 1,000; 90-\$1.49) — "Sundowners" (WB) (2d w.). Great \$19,000. First was \$27,000.

Apex (K-B) (940; 75-\$1.10) — "Lili" (M-G) reissue! (3d wk). Oke \$3,000 | Last week \$3,400

3,000. Last week, \$3,400. Capitol (Loew) (3,426; 90-\$1.49) -"Where Boys Are" (M-G) (2d k). Tall \$12,000 after \$17,000

Keith's (RKO) (1,850; \$1-\$1,49)

opener.

Keith's (RKO) (1,850; \$1-\$1.49)—

"Facts of 'ife' (UA) (3d wk).
Fancy \$13,000. Last week, \$17,000.

MacArthur (K-B) (900; \$1.25)—

"Make Mine Mink" (Cont) (3d wk).
Brisk \$6,000. Last week, \$7,400.

Ontario (K-B) '1.2.0; 90-\$1.49)—

"Grass Is Greener" (U) (2d wk).

Kifty \$9,000 a 'ic. \$12.000 opener.

Palace (Loew) (2,390; \$1-\$1.65)—

"Flaming Star" (20th. Fair \$1.00.

"Ou. Last week, "Butterfield 8"

(M-G) (8th wk), \$10,500.

Plazhouse (T-L) (458; \$1-\$1.80)—

"Please Turn Over" (Col) (3d wk).

Fair \$2,700. Last week, \$3,300.

Plaza (T-L) (276; \$1-\$1.80)—"Ritual of Love" (Indie) (3d wk). Mild \$2,700. Last week, \$3,300.

Town King, \$800; \$1.25-\$1.49)— **Retto of `.ife' (UA) (3d wk). Fancy \$13,000. Last week, \$17,000. MacArthur (K-B) (900; \$1.25)—
"Make Mine Mink" (Cont) (3d wk). Brisk \$6,000. Last week, \$7,400. Ontario (K-B; 1).2.0; 90-\$1.49)—
"Grass Is Greener" (U (2d wk). Nitty \$9,000 artec. \$12.000 opener. Palace (Loew) (2.390; \$1-\$1.65)—
"Flaming Star" (20th. Fair \$10,000. Last week. "Butterfield 8" (M-G) (8th wk). \$10.500. Plaze (T-L) (458; \$1-\$1.80)—
"Please Turn Over" (Col) (3d wk). Please Turn Over" (Col) (3d wk). Mild \$2,700. Last week. \$3.300. Plaza (T-L) (276; \$1-\$1.80)—"Rittual of Love" (Indie) (3d wk). Mild \$2,700. Last week, \$3.300. Town (King) (800) \$1.25-\$1.49)—
"Suzie Wong" (Par) (3d wk). Wow \$18.000. Last week, \$3.900. Trans-Lux (T-L) (600); \$1.49-\$1.80)—"Wackiest Ship in Army" (Col) (3d wk). Great \$11,000. Last week, \$15,000. Uptown (SW) (1.300; \$1.25-\$2.25)—"Alamo" (UA) (3d wk). Great \$11,000. Last week, \$20.000. (State Loww) (3,700; \$1-\$1.50)—"State Loww (3,700; \$1-\$1.50)—"Alamo" (UA) (3d wk). Good \$12,000. Scioni, w. \$13,000. Scioni, w.

'Grass' Tall \$8,000 In

Grass' Tall \$8,000 In

Indpls.; 'Can-Can' 7G

Holiday programs still are intact
there and most pix are doing fine
to big business. "Butterfield 8." in
third stanza at Loew's is strong.
"Can-Can" looks sock in ninth
week at Lyric. "Grass Is Greener"
shapes big in second at Keith's.

Estimates for This Week
Circle (Cockrill-Dolle) (2,500; \$1\$1.25)—"Three Worlds of Gulliver"
(Col) (2d wk). Oke \$7,000. Last
week, \$19,000.

Indiana (C-D) (1,000; \$1.25-\$2.50)
—"This Is Cinerama" (Cinerama)
(15th wk). Good \$9,000. Last week,
\$18,000. best of run.

Keith's (C-D) (1,300; \$1-\$1.25)—
"Grass Is Greener" (U) (2d wk).
Big \$8,000. Last week, \$12,000.

Loew's (Loew) (2,427; \$1.51.25)—
"Butterfield 8" (M-G (3d wk).
Strong \$10,000. Last week, \$18,000.

Lyric (C-D) (850; \$1.25-\$2.50)—
"Can-Can" (20th) (9th wk). Sock
\$7,000. Last week, \$14,000.

"Can-Can" (20th) (9th wl \$7,000. Last week, \$14,000.

'Suzie' Sock 17G, Philly; 'Grass' 18G

Philadelphia, Jan. 10. Philadelphia, Jan. 10.
Mild weather here helped Saturday biz to top the New Year's Eve trade. City is nearly 100% holdover currently, with "World of Apu," brisk at Studio, the exception. "World of Suzie Wong" is rated big in third at Arcadia while "Grass Is Greener" looks great in third at Fox.

"Grass is Greener looks great in third at Fox.
"Spartacus" still is rousing in 10th round at Goldman. "Facts of Life" shapes hefty in third at Stanley. "Cimarron" is rated nice

| Life | Shapes | 10-15 |
| Stanley | "Cimarron" is rated nice in second at Stanton. | Estimates for This Week |
| Arcadia (S&S) (536; 99-\$1.80) |
| "Suzie Wong" (Par) (3d wk). Big |
| \$17,000. Last week, \$25,000. |
| Boyd (SW) (1.563; \$1.40-\$2.75) |
| "Ben-Hur" (M-G) (58th wk). Loud |
| \$21,000. Last week, \$34,000, with extra shows. \$21,000. Last week, \$34,000, wi extra shows. Fox (Milgram) (2,200; 99-\$1.80)

(Continued on page 10)

'Family' Torrid \$17,000, Cleve.: 'Spartacus' 14G

Cleveland, Jan. 10.

Good to strong grosses are being reaped by post-holiday holdovers here. "Swiss Family Robinson" is power-driver for Hippodrome on second lap, after doing close to capacity in first round. Palace's new hard-ticket magnet, "Spartacus," looks solid enough for a long, profitable run. "World of Suzie Wong" shapes smartly on third at Stillman but "Alamo" has been going nervously for Loew's Ohio.

Ohio.
Allen's "Sundowner" is okay at
Allen, with "Where Boys Are" at
State falling into same stayover

Estimates for This Week

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net in-

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

Facts' Tall 24G, Hub; Exodus' 28G, 'Grass' Big 16G

Boston, Jan. 10.
Pix biz continues good after holiday spree which rolled up some hotsy grosses for the big product around. Cold, crisp weather and absence of storms, has helped at the wickets this frame. Big winner and out in front is "Exodus" in third set at the Saxon holding at mighty gait. "Facts of Life" is the big new entry, torrid at Orpheum. "Entertainer," one of crop of arrivals during the holidays, at the Kemore is building up to socko take in second. "World of Suzle Wong" is holding smash in third at Paramount. third at Paramount.

shapes good "Sundowners" shape:
Metropolitan in second. Glory" is sock at Beacon Hill in third. "Grass is Greener" holds big in third round at Memorial. Estimates for This Week

Estimates for This Week
Astor (B&Q) (1.270; \$1.80-\$3)—
"Spartacus" (U) (11th wk). Hep
\$11,000. Jast week; \$17,000.
Beacon Hil (Sack) (678; \$1.50)—
"Tunes of Glory" (Lope) (3d wk).
Smart' \$12.000. Last week, same.
Boston (Cinerama, Inc.) (1,354;
\$1.20-\$2.65)—"Cinerama Holiday"

(Continued on page 10)

Sundowners' Lofty 17G In Toronto; 'Spartacus' Wow 19G, 'Facts' 12G

WOW 13th, Pacis 12th
Toronto, Jan. 10.
With holiday season out of the
way, biz is back nearer normal,
with only two newcomers, "The
Sundowners," fine at Imperial,
Canada's largest theatre, and
"Road to Alaska," trim at nine
Taylor-Famous Players houses.
"Spartacus" looks virtual capacity
in third at Uptown. "Facts of Life"
shapes sock in third at Carlton.
"Where Boys Are" also is okay for
third at Loew's.
Estimates for This Week

third at Loew's.

Estimates for This Week
Carlton (Rank) (2,318; \$1-\$1.50)

"Facts of Life" (UA) (3d wk).
Lusty \$12,000. Last week, \$16,000.
Century, Down'own, Glendale,
Middown, Oakwood, Odeon, Prince
of Wales, Scarboro, State (Taylor-FP) (1,338; 1,059; 995; 1,089; 1,138;
753; 1,200; 684; 694; 50-90)—"North
to Alaska" (20th). Fine \$60,000.
Last week, "3 Worlds of Gulliver"
(Col). amazing \$90,000.

Last week, "A worlds of Guliver" (Col), amazing \$90,000.

Eglinton (FP) (918 \$1.50-\$2.50)—
"Windjammer" (NT) (3d wk). Still good at \$7,000. Last week, \$10,000.

Hollywood (FP) (1,080; \$1-\$1.25)—
"Marriage-Go-Round" (20th) (3d wk). Hefty \$6,000. Last week, \$7,000.

Humber (Rank) (1,203; \$1-\$1.50)

—"Make Mine Mink" (Cont) (3d wk). Solid \$4,500. Last week, \$6,000.

\$6,000.

Hyland (Rank) (1,357; \$1-\$1.50)

—"Two-Way Stretch" (Rank) (2d wk). Big \$9,000. Last week, \$11,000. Imperial (FP) (3,343; \$1-\$1.25)—
"Sundowners" (WB). Fine \$17,000. Last week. "Cinderfella" (Par) (3d wk). \$55,00

Last week, "Cinderfella" (Par) (3d wk), \$8,500.

Loew's (Loew) (2.748; \$1-\$1.50)

—"Where Boys Are" 'M-G (3d wk), Swell \$10,000. Last week, \$11,000.

nal of Love" (Indie) (3d wk) Mild \$2.700. Last week, \$31.00. Milo (Locw) (2.700; \$1.51.65) — Mamo" (UA) (3d wk) Fair \$6.000. Milo (Locw) (2.700; \$1.51.65) — Mamo" (UA) (3d wk) Fair \$6.000. Milo (Locw) (2.700; \$1.51.65) — Mamo" (UA) (3d wk) Fair \$6.000. Milo (Locw) (2.700; \$1.51.65) — Mamo" (UA) (9th wk) (Holding \$18.00 . Last week, \$15.000. Milo (Locw) (2.3d wk) (Last week, \$15.000. Milo (Taylor) (693; \$1.50.52.50) — Milo (Taylor) (693; \$1.50.52.50) — Milo (Taylor) (693; \$1.50.52.50) — Milo (Taylor) (693; \$1.51.50) — Milo (Taylor) (693; \$1.50.50) — Milo (Taylor) (693;

B'way Biz Brisk; 'Marriage' Hotsy \$59,000, 'Pepe' Potent 36G, 'Family' Fine 22G, 'Spartacus' Hep 26G, 14th

business at Broadway first-runs this week. But it still is a very this week. But it still is a very healthy session after the booming New Year's holiday stanza which saw many houses capacity or hitting new-marks. Showing is all the more remarkable in view of the lone new entry, "Marriage-Go-Round," which is heading for a big \$44,000 at the Paramount, and \$15,000 and possibly higher, for a new record at the Trans-Lux 83th Street.

new record at the Trans-Lux 85th Street.
Still champ money-getter, "Sundowners" with Christmas stage-show, looks tall \$145,000 in current (5th) session at the Music Hall. "Grass Is Greener" is heading for a great \$31,000 at the Astor and sock \$14,000 at arty Trans-Lux 52d Street, where day-dating, in third stanzas.
"Exodus" still is capacity with \$49,000 in present (4th) round at the Warner but some \$5,000 below third week since not getting holi-

the Warner but some \$5,000 below third week since not getting holiday scale all of current week. "Can-Can" held with sock \$27,000 in third round at the Palace. "Pepe" is heading for a smash \$36,300 in current (3d) stanza at the Criterion after being capacity each of the first two weeks. "Swiss Family Robinson" looks like fine \$14,000 at the Embassy and good \$8,000 at the arty Normandie, both third frames. "Three Worlds of Gulliver" still

"Three Worlds of Gulliver" still "Three Worlds of Gulliver" still is solid with \$19,600 in prospect for fourth session at the Forum. "Cinderfella" looks good \$17,000 in present (4th) week at the Victoria. "Butterfield 8" held with torrid \$31,000 in eighth stanza at the Capitol, and continues until acarly in February early in February.

early in February.

"Spartacus" continues smash with \$26,200 in 14th session at the DeMille. "Ben-Hur" looks like big \$32,000 in current (59th) round at the State. "Alamo" wound its 11th stanza at the Rivolli with fancy \$21,000. All three were much bigger in the New Year's round, being helped by holiday scales and extra performances.

Standout newcomer at art houses is "Tunes of Glory," which held with an amazing \$21,000 in third week at the Little Carnegie. It hit \$30,945 in second session, alltime high for N. Y. art house.

Etimates for This Week

Etimates for This Week

Astor (City Inv.) (1,094; 75-\$2)—
"Grass Is Greener" (U) (3d wk).
The round winding tomorrow
(Thurs.) looks like great \$31,000
after \$42,500 for second. First was
\$57,500, way over hopes.

\$57,500, way over hopes.

Capitol (Loew) (4.820; \$1-\$2.50)

"Butterfield 8" (M-G) (9th wk).
Eighth week ended last night
(Tues.) was nice \$31.000 or near
after \$46.400 for seventh.
Criterion (Moss) (1,520; \$1.50\$3.50\)—"Pepe" (Col) (4th wk).
Third frame ended last night
(Tues.) held at great \$36.300. Second was capacity \$59.698 for 15
shows. Opener was capacity
\$44,953.

(Tues.) held at great \$36.300. Second was capacity \$59.698 for 15 shows. Opener was capacity \$44,953.

DeMille (Reade) (1.463; \$1.50-\$3.50)—"Sparcatus" (U) (14th wk). Present ending today (Wed.) is heading for smash \$26.200 after \$41,600 for 13th.

Palace (RKO) (1.642; 90-\$2.50)—"Can-Can" (20th) (4th wk). Third round finished last night (Tues.) was sock \$27,000, for actually the 40th week on Broadway, taking in hard-ticket run at Rivoll. Second was \$43,000 while initialer was \$38.500, over hopes.

Forum (Moss) (813; 90-\$1.80)—"3 Worlds of Gulliver" (Col) (4th wk). This stanza winding tomorrow (Thurs.) is heading for smash \$19.600 after \$30,000 for third, over hopes. Ho'ding.

Embassy (Guild Enterprises) (500; \$1.25-\$2)—"Swiss Family, Robinson" (BV) (3d wk). This session winding -tomorrow (Thurs.) looks to hit solid \$14.000 after \$21,000 in second. First was \$25.900.

Robinson" (BV) (3d wk). This session winding tomorrow (Thurs.)

Sion winding tomorrow (Thurs.)

looks to hit solid \$14.000 after \$21-\$
000 in second. First was \$25.900.

over expectancy.

Paramount (AB-PT) (3.665: \$1-\$
52) — "Marriage-Go-Round" (20th).

Thurs.' looks to hit big \$44.000.

Slays. In ahead. "Flaming Star"

Thurs.' looks to hit big \$44.000.

Stays. In ahead. "Flaming Star"

Thurs.' looks to hit big \$44.000.

Stays. In ahead. "Flaming Star"

Trans-Lux Frim (Trans-Lux)

139.600 while second was only (3d wk. Fair \$5.90). Last week, \$26.00). both hichly disappointing for holidar period

Radio C'm Music Hall (Rocke-fellers) (6.200; 90-\$2.75 — "Sun-(Smash \$20.000, Last week, \$17,000.

definite dropoff in film Broadway first-runs But it still is a very ing today (Wed.) looks to ing today (Wed.) looks to slip to socko \$145,000 after \$204,000 for fourth week, one of biggest here. Biz on Dec. 31 hit \$42,660 for a new high for the Hall on single day. This beat "Operation Petticoat" (U) last year for comparable day but 1959 date was not on a Saturday. "Petticoat" landed \$222,-000 for like week in 1959.

Rivoll (UAT) (1,545; \$1.50-\$3.50)

—"Alamo" (UA) (12th wk). The 11th frame ended last night (Tues.)

The Hamo (UA) (12th Wk). The 11th frame ended last night (Tues.) was fancy \$21,000 after \$39,000 for 10th week, aided by holiday scales, three juvenile shows and three ex-

three juvenile shows and three extra matinees.

State (Loew) (1,900; \$1.50-\$3.50)

—"Ben-Hur" (M-G) (59th wk). This round finishing today (Wed.) is heading for big \$32,000 on 11 shows after \$53,400 for 58th week. Staying, of course.

Victoria (City Inv.) (1,003; 50-\$2)

—"Cinderfella" (Par) (4th wk).

This frame winding tomorrow

Victoria (City Inv.) (1,003; 50-\$2)

"Cinderfella" (Par) (4th wk).

This frame winding tomorrow
(Thurs.) is heading for good \$17,000 after \$27,000 in third.

Warner (SW) (1,523; \$1,50-\$3.50)

"Exodus" (UA) (4th wk). Session
ending tomorrow (Thurs.) shapes
cap ity \$49,000 after \$54,000, also
sellout for third, which had larger
total because part of it was with
holiday scales. Second was \$52,000,
also aided by holiday prices for a

holiday scales. Second was \$52,000, also aided by holiday prices for a portion of week.

First-Run Arties

Baronet (Reade) (430; \$1.25-\$2)—
"Make Mine Mink" (Cont) (4th wk).
The third week finished Sunday (8) was great \$13.000 after \$15,000 in second.

second.

Fine Arts (Davis) (468; 90-\$1.80)

"Big Deal" (UMPO) (8th wk),
Seventh round concluded Monday
(9) was stout \$8,600 after \$11,500 in
sixth week.

Beekman (R&B) (590; \$1.20-\$1.75)

"Virgin Spring" (Janus) (9th wk). Eighth session concluded Sunday (8) was smash \$10,000 after \$14,000

(Continued on page 10)

Facts' Mighty \$25,000. Det: 'Sundowners' Wow 22G, 'Spartacus' 20G, 10

ZU, Diartacus ZUL, 10

Detroit, Jan. 10.

Detroit, Jan. 10.

Detroit first-runs are enjoying socko biz this week. "Facts of Life" shapes socko at the Michigan. "Sundowrers" is smash at Palms while "Marriage-Go-Round" looks okay at the Fox.

Meanwhile, "World of Suzie Wong" is wham in the third round at the Grand Circus. "Spartacus" is terrific in 10th week at Madison.

Estimates for This Week

Fox (Fox-Mich) (5,000; 75-\$1.49)

"Marriage-Go-Round" (20th) and "Walk Tall" (20th). Okay \$12,000.

Last week. "Flaming Star" (20th) and "Freckles" (20th), \$10,000 in 4 days.

Michigan (United Detroit) (4000)

days.

Michigan (United Detroit) (4,000;

"Foots of Life" (UA)

Cincy Okay; 'Spartacus' Sturdy 19G 'Facts' Loud 9G, 'Grass' Lush \$11,000

Cincinnati, Jan. 10.

Cincy film biz is spotty after a snow-sloughed New Year's week. Major houses are divided evenly for first time on continuous and hard-ticket policies. Road show entries are fronted by "Spartacus" rating big at the 1.300-seat Grand "Alamo", bids fairigh at suburba. "Alamo" bids fairish at suburba: wickets here currently after rough going at the Capitol, follow- healthy holiday periods. "Swissing a 41-week streak by "Ben- Family Robinson" still is knocking

Hur."
In second weeks, "Grass Is Greener" looms lively at Albee. "Facts of Life" looks smash at Keith's and "Sundowners" holds solid at Palace. Arties have bright outlook with new bills, "School For Scoundrels" shaping big in third at Hyde Park Art.

Estimates for This Week

Albee (RKO) (3.100; \$1-\$1.50) —
"Grass & Greener" (U) (2d wk).
Big \$11,000. Last week. \$16.200.
Capitol (SW-Cincrama' (1.400;
\$1.25-\$2.25) — "Cimarron" (M-G) 2d wk). NSH \$8,000. Last week,

12d wkl. ASH \$8,000. Last week, \$10,000. Esquire Art Short 500; \$1.25)— "Tunes of Glory" UA 22d wkl. Nice \$1,700 after \$1,900 bow. Grand (RKO) 1,300; \$1.75-\$2.75)

1,300; \$1.75-\$2.75) — "Spartacus" (U) (3d wk), Big \$19.000, Last week, \$19,500, Guild (Vance) (300; \$1.25)— "Please Turn Over" (Col) (3d wk).

Potent \$2,300. Last week, \$2,500.

Hyde Park Art 'Shor') '500;
\$1,25) — "School For Scoundrels"
(Cont) '3d wk'. Big \$1,900. Last

week, \$2,100.

Keith's (Shor) (1,500; 90-\$1.25)—

"Facts of Life" (UA) (2d wk).

Smash \$9,000 following \$13,000

preem.
Palace (RKO) (2.600; \$1-\$1.25)—
"Sundowners" (WB) (2d wk), Solid \$9.500 Last week, \$10.500.
Twin Drive-In (Shor) (600 cars; 90c)—"10 Who Dared" (BV) and "Floods of Fear" (U). Farish \$3.500. Last week, "Butterfield 8" (M-G) and "It Happened In Naples" (Par) (2r runs), \$3.200. Westide operating regularly east operating regularly,

side operating regularly, easi, screen weekends only.

Valley (Wiethe) (1.200; \$1.50-\$2.50) — "Alamo" (UA) (3d wk). Fair \$9.000. Last week, \$12,000.

PHILADELPHIA

(Continued from page 9)
"Grass Is Greener" (U) (3d wk).
Great \$18.000 or near. Last week,
\$27,000.

Middown (Goldman 1.3.0.), 22.75)—"Alamo" (LA) (11th wk). So-so \$8 000. Last week. \$14.000. Randolph (Goldman) (2.500; 99-\$1.80)—"Butterfield 8" (M-G) (9th wk). Trim \$9.000. Last week, \$11 000 Stanley (SW) 12,500; 99-\$1.80)-

Stanley (SW) 12,500; 99-\$1.80)—
"Facts of Life" UA) 3d wk).
Hefty \$14,000. Last week, \$27,000.
Stanton (SW) (1,483; \$1,49-\$2,25)
—"Cimarron" M-G) (2d wk). Nice
\$11,000. Last week, \$17,000.
Studio (Goldberg) (483; 99-\$1.80)
—"World of Apu" (Indie). Brisk (\$5,200. Last week, "Please Turn Over" (Col), \$4,600.

Trans-Lux (T-L) (500; 99-\$1.80)
—"Never on Sunday" (UA) (7th wk). Slick \$8,090. Last week, \$12,000.

Z.000. Viking (Sley) :1.000; 99-\$1.80)

"Marriage-Go-Round" (20th) (2d wk). Okay \$8.000. Last week,

wki, Okay \$8.000. Last week, \$11.000. World (R&B-Pathe) (449; 99-\$1.80) — "Virgin Spring" (Janus) (2d wk). Fair \$2.300. Last week,

BALTIMORE

(Continued from page 8) (2d wk), Slow \$2.000 after \$2.500

(Fruchtman) 750; \$2-xodus' UA: 4th wk) Mayrair Freedman 450, 52, 52, 50 "Exodus" UA: 4th wk: Solid \$13,000 after \$11,000 in third. New Fruchman 1,600; 90-\$1,50 "Sundowners" WB: 2d wk: Fair \$7,000 after same in first.

'FAMILY' SMASH-13G. DENVER: 'GRASS' 11G

Denver, Jan. 10.

Biz is holding steady at first-run wickets here currently after healthy holiday periods. "Swiss Family Robinson" still is knocking who them cold at 600-seat Towne where a great take is in sight for third seession. "Sundowners" is rated \$1,350-"Entertainer" (Cont) (2d \$1,75)-"Entertainer" (Cont) (2d \$1,75)-"Entertainer (2d \$1,75)-"Entertainer (2d \$1,75)-"Entertainer (2d \$1,75)-"Entertainer (2d \$1,75)-"Entertainer (2d \$1,75)-"Entertainer (2d \$1,75 session. "Sundowners" is rated smash in second at Paramount while "Grass Is Greener" looks sockeroo in third at the Centre. 'Marriage-Go-Round' shapes lean in second at Aladdin after a disappointing opener. "Cinderfella" looms okay in fourth at Orpheum.

Estimates for This Week

Aladdin 'Fox' (900; \$1.25)— "Marriage-Go-Round" (20th) (2d wk'. Lean \$4.000. Last week,

| Wk). | Blue Bird (Fox) (700; \$1)-| "Carry On Nurse" (Gov) (m.o.) (2 |-\$2.75) | Wk'. Fast \$3.000. Last wee | Big \$3.500 for 32d week downtown. week,

Centre (Fox) (1.270; \$1-\$1.45).
"Grass Is Greener" (U) (3d wl
Big \$11.000. Last week, \$14,500.

Denham (Indie) (800; \$1.25-\$2.50) -"Ben-Hur" (M-G) (39th wk). —"Ben-Hur" (M-G) (39th wl Neat \$9.500. Last week, \$16.500.

Denver (Fox) (2.432: \$1-\$1.25)—
"Theodora, Slave Empress" (BV)
(reissue: and "Samoa" (BV),
Skimoy \$8 500. Last week, "Flaming Star" (20th) and "Young Jesse
James" (20th), \$14,500.

Esquire (Fox) (600; \$1)—"Please Turn Over" (Col) (3d wk). Good \$3,300. Last week, \$4,400.

Orpheum (RKO) (2,690; \$1-\$1.25)

"Cinderfella" (Par) and "Wa'k
g Target" (UA: (4th wk). Oke

8,000. Last week, \$21,000.

Paramount (Indie) (2,100; 90
1,25)—"Sundowners" (WB) (2d ing Ta \$8,000.

Potent \$18,000. Last week, \$25,000.

Towne (Indie) (600; \$1-\$1.45)—
"Swiss Family Robinson" (BV) (3d
wk). Socko \$13.000. Last week,
\$16,000.

LOS ANGELES

**Great \$18,000 or near. 2\$27,000.

Goldman (Goldman) (1.200; \$2Goldman (Goldman) (1.200; \$2Spartacus" (U 10th wk).

825; 861; 90-\$1.50 — "Swiss Family Rousing \$14,000. Last week, Robinson" (BV) and "Raymle" (AA) \$25,000.

**Midtown (Goldman) (1.000; \$2Midtown (Goldman) (1.000; \$2Wk, El Rey). Big \$18.000 or close.

**Last week, Orpheum, Loyola, Iris, \$29.300.

Four Star (UATC) (868; \$1.25-\$2) —"Where The Boys Are" (M-G) (3d wk). Rousing \$7,000 or near. Last week, \$7,900.

Hollywood Paramount (State) (1,468; \$1.25-83.50) — "Cimarron" (3d wk). Second week ended Saturday (7) was great \$15.200.

Beverly (State) (1,150; \$1.49-\$2.40) — "Sundowners" (WB) (3d wk). Second week finished Satur-day (7) was solid \$14,100.

Turn was solid \$14,100.

Crest (State) (750; \$2)—"Make (1.80)
Mine Mink" (Cont) (3d wk). Second (7th) week ended Saturday (7) was fancy week, \$3,900.

Fine Arts (FWC) (631; \$2-\$2.40)
-"Never On Sunday" (UA) (7th Never On Sunday" (UA) (7th). Dandy \$8,500. Last week,

\$10,600 Music Hall (Ros) (720; \$1.85-\$2.25)—"The Entertainer" (Cont) '2d wk). Good \$5.500. Last week,

\$6,200 Chinese (FWC) (1.408; \$2-\$2.40) -"World of Suzie Wong" (Par)

World of Suzie Wong" (Par) h wk. Whopping \$22,000. Last week, \$31.700.

Vogue 'FWC) (810; 90-\$1.50) —
"Carry On. Nurse" (Gov) and
"Capt's Table" (Rank) (4th wk).
Tall \$4.000. Last week, \$5.100.

BOSTON

(Continued from page 9) (Cinerama) (reissue) (8th wk). Oke \$8,000. Last week, \$9,000.

Capri (Sack) (900; \$1.50)—" Hur" (M-G) (m.o.) (3d wk). \$10,000. Last week, \$17,500.

Exeter (Indie) (1,376; 90-\$1.50)—
"Virgin Spring" (Janus) (2d wk).
First week, bright \$10,500. Previous week, "I'm All Right, Jack"
(Col) (12th wk), \$4,000.

Gary (Sack) (1,277; \$1.25-\$2.50)"Alamo" (UA) (3d wk). Trim \$12
000. Last week, \$17,000. Trim \$12.-

Memorial (RKO) (3.000; 60-\$1.10) — "Grass Is Greener" (U) and "College Confidential" (U) (3d wk).

Metropolitan 'NET) (4.357; 70-\$1.10)—"Sundowners" (WB) and "Carry On Admiral" (Indie) (2d wk). Good \$14,000. Last week, \$17,000.

Orpheum (Loew) (2,900; 90-\$1.50)—"Facts of Life" (UA) and "Five Guns to Tombstone" (Indie). Hotsy \$24.000. Last week, "Butter-field 8" (M-G) (8th wk), \$9.000. New Fenway (Indie) (1,350; 90-\$1.50)—"Man in Cocked Hat" (In-

(2d wk). Oke \$4,000. Last week, \$7.000. (NET) (2.357:

Paramount \$1.10)—"World of Suzie Wong" (3d wk). Smash \$20.000 or near. Last week, \$26,000.

Pilgrim (ATC) (1.900; 60-\$1.10)— Flaming Star" (20th) and "High Powered Rifle" (20th) (2d wk). Fair \$7,800. Last week, \$9,000.

Saxon 'Sack) (1,100; \$1.50-\$3)—
"Exodus" (UA) '3d wk). Mighty
\$28,000. Last week, capacity

\$38.000.

State (T-L) (730; 75-\$1.25)—
"Fast Set" (Indie) and "Prime
Time" (Indie) (2d wk). Oke \$4,600.
Last week, \$5.100.

CHICAGO

(Continued from page 9)

Continued from page 9)

Boff \$26,000. Last week, capacity \$35.500, with extra shows.

Esquire (H&E Balaban) (1.350; \$1.25-\$1.80)—"Never On Sunday" (Lope) (4th wk). Socko \$17,000. Loop (Telem't) (606; 90-\$1.80)—"3 Worlds of Gulliver" (Col) (4th wk). Trim \$8.200. Last week, \$12,-000

Ju. McVickers (JL&S) (1,580; \$1.49-3.50)—"Spartacus" (U) (13th wk),

McVickers (JL&S) (1,580; \$1.49-\$3.50)—"Spartacus" (U) (13th k) Nice \$16,000. Last week, \$28,000. with extra shows.

Monroe (Jovan) (1,000; 65-90)—"Violent Patriot" (Indie) and "Captain Phantom" (Indie). Okay \$4,600. Last week, "Babette To War" (Col) and "Nights Lucretia Borgia" (Col), \$6,000.

Oriental (Indie) (3,400; 90-\$1.80)—"Wackiest Ship in Army" (Col) (3d wk). Fast \$24,000 or near. Last week; \$33,000.

Palace (Indie) (2,177; \$1.75-\$3.50)—"Alamo" (UA) (11th wk). Oke

State-Lake (B&K) (2.700, \$1.80)—"Swiss Family Robinson" (BV) (3d wk). Happy \$30,000. Last week, \$49.000. Surf (H&E Balaban) (685; \$1.80) (9) "Sabool for Scoundrels" (Cont) in

wk), Lively \$4,100. Last week,

Todd (Todd) (1.089; \$1.75-\$3.50) —"Ben-Hur" (M-G) (55th wk). Robust \$19.500. Last week, \$28,000.

United Artists (B&K) (1,700; 90-80:—"Grass is Greener" (U) (3d \$1.80:—"Grass is Greener" (U) (3d wk). Socko \$23,000. Last week. \$31.-

500. Woods (Essaness) (1.200; 90-\$1.80).—"Suzie Wong" (Par) (3d wk). Wow \$33.000. Last week, \$40.-500. World (Teitel) (606; 90-\$1.50) — "Royal Ballet" (LA) 3d wk), Trim \$4.900. Last week, \$5.000. (Essaness) (1.200; 90-Suzie Wong" (Par) (3d

Reopen Tornado Victim

Friona, Tex., Jan. 10.
W. E. McGlothlin has reopened his Elk Drive-In Theatre here which was hit by a tornado several weeks ago, which destroyed all the fencing and damaged the screen tower.

The ozoner will be operated with

two changes of program on Fri-day-Saturday and Sunday-Monday through April.

McGlothin has also reopened

the Regal Theatre here.

National Boxoffice Survey

Trade Still Stout; 'Spartacus,' 'Exodus' on Top; 'Sundowners' 3d, 'Grass' 4th, 'Facts' 5th

While this is the usual post-New 10 pictures though a bit spotty so Year's week, and there is a let-down, the most surprising thing Paramount. down, the most surprising thing is the way in which trade at firstruns covered by Variety is holding up so strongly. Nearly all key
cities are jammed with holdovers
and longruns, and most situations
are helped by favorable weather.

"Spartacus" (U) and "Exodus" "Spartacus" (U) and "Exodus" (UA) are running neck-n-neck for No. 1 spot, with the former having slight edge because grabbing the biggest coin total. Actually, however, "Exodus," which was champ at the wickets the first round out in distribution to any extent, is averaging a bigger amount per playda despite playing in only six keys covered by VARIETY.

Only a sten behind these two is

Only a step behind these two is "Sundowners" (WB), which is currently playing in 19 key cities. It's big coin total is somewhat tempered by some only good and so-so engagements—hence, is placing third.

"Grass Is Greener" is capturing fourth place by dint of a strong array of rousing playdates. "Facts of Life" (UA), which previously had been uneven, is soaring to fifth position.

iffth position.
"Swiss Family Robinson" (BV) is winding up sixth while "Ben-Hur" (M-G), now nearing the end of its hard-ticket runs, is holding to seventh spot. "World of Suzie" to seventh spot. "World of St Wong" (Par) is finishing eighth.

"Wackiest Ship" (Col), another newcomer, is taking ninth money. "Marriage-Go-Round" (20th), just out this week, rounds out the Top

Paramount.
"Where Boys Are" (M-G), just getting around; "Butterfield 8" (M-G), "Never On Sunday" (Lope), and "Alamo" (UA) are the runnerand "Ala up films.

and "Alamo" (UA) are the runnerup films.

Besides "Grass" and some recent hard-ticket entries, there are
several new pix on the horizon
showing promise. "Cimarron"
(M-G), not so strong in Cincy, is
great in L. A. and fine in Philly.
"Make Mine Mink" (Cont), which
promises to be a very big arty
theatre entry, is wow in Pitt, brisk
in Washington and Toronto, big in
N. Y. and fancy in L. A.
"Pepe" (Col), which was capacity
the first two weeks at_N. Y. Criterion, is bearing out this initial
fine promise by being sock in L. A.
"Tunes of Glory" (Lopert), another
newie, shapes boffo in Balto, fine
in Cincy, smart in Boston and ca-

newie, shapes boffo in Balto, fine in Cincy, smart in Boston and capacity in N. Y.

"General Della Rovere" (Cont), hep in Balto, shapes smash in N. Y.
"Midnight Lace" (U) is rated bright in K. C.

"3 Worlds of Gulliver" (Col), which naturally was tonifed delirations.

wild Worlds of Gulliver" (Col), which naturally was terrific during the holiday weeks, still is trim in Chi and great in N. Y. "Virgin Spring" (Janus), a new entrant, looks brisk in Boston, smash in N. Y. and big in Frisco.
"Breath of Scandal" (Par) looms slow in Balto. "Flaming Star" (20th), fair in Boston and Washington, is okay in St. Louis.

(Complete Boxoffice Reports on Pages 8-9)

BROADWAY

(Continued from page 9)

\$1.25-\$1.80)—"World of Apu" (Harrison) (15th wk). The 14th stanza finished Monday (9) was good \$3.500 after \$6,000 for 13th week.

Normandie (T-L) (592; \$1.25-\$1.80)—"Swiss Family Robinson" (BV) (3d wk). This round ending tomorrow (Thurs.) looks to land nice \$8,000 after \$14,000 in second.

(520; \$1.25-\$2)—"Tunes of Glory"
(Lope) (4th wk). Session ended
Monday (9) was SRO at \$21,000
after \$30.945 in second, rated
greatest week ever for NY. art
house. Opener was \$23,200, new
record for house.

Guild (Crotta) Little Carnegie (L. Carnegie)

record for house.

Guild (Guild) (450; \$1-\$1.75)—

"French Mistress" (Films Around
World) (4th wk). Third stanza ended Saturday (7) was hep \$7,000
after \$7,800 in second.

Murray Hill (R&B) (565; 95-\$1.80)

"Ballad of Soldier" (Union) (3d

(9) was boff \$20,000 after \$27,000 in 11th stanza.

68th St. Playhouse (Leo Brecker) (370; 90-\$1.65)—"Sons and Lovers' (20th) (subrun). Initial week winding up tomorrow (Thurs.) looks to hit big \$8,000. Holding. In ahead, "Rue de Paris" (Lope) (2d wk),

Sutton (R&B) (561; 95-\$1.80)—
"Angry Silence" (Indie) (5th wk).
Fourth frame concluded Sunday
8) was nice \$9,000 after \$12,000
for third week.
Trans-Lux 52d St. (T-L) (540; \$1

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50)—"Grass Is Greener" (U) (3d wk: This week winding up tomorrow (Thurs.) is heading for boffo \$14.000 after \$18.000 in second. Initial week, \$21.000.

Trans-Lux 85th St. (T-L) -550: \$1.25-\$2! — "Marriage-Go-Round" (20th). First round finishing tomorrow (Thurs.) looks like great \$15.000 or convenient way for a new \$1.5000.

'FAMILY' BOFFO 11G, OMAHA; 'GRASS' \$7,000

Omaha, Jan. 10.
Fantastic showing of "Swiss Family Robinson" in third week at State features current boom period at downtown first-runs. Smashing house records, "Robinson" retries but house records, "Robinson" remains boff. No new entries, but "Grass Is Greener" at the Omaha and "Grass Is Greener" at Orpheum are great in second sessions.

Estimates for This Week

Estimates for This week

Cooper (Cooper) (693; \$1.55\$2.20)—"Ben-Hur" (M-G) (47th wk),
Smash \$6.000. Last week, same.
Omaha 'Tristates) (2,06; 75-\$1)
—"Sundowners" (WB) '2d wk),
Nice \$5,000 after \$8,000 bow.
Orpheum (Tristates) (2,877; 75\$1)—"Grass Is Greener" (U) (2d wk),
Great \$7,000. Last week,
\$9.500.

State (Cooper) (743; \$1)-Family Robinson" (BV) (3d wk). Boffo \$11.000. Last week, \$12,000.

SAN FRANCISCO

(Continued from page 8)
'Song Without End' (Col) (13th
wk). Oke \$3.000 in 5 days. Last

week, \$5,000 in 5 days. Last week, \$5,000. Vogue (S.F. Theatres) (364; \$1.50) —"Virgin Spring" (Janus) (3d wk)

Vogue (S.F. Theatres) (196; 31.0u)
—"Virgin Spring" (Janus) (3d wk).
Big \$5,500. Last week, \$6,000.
Presidio (Hardy) (774; \$1.25\$1.50\—"Happened In Broad Daylight" (Conti (2d wk). Fair \$2,500.

Ignt "Conti (2d wk). Fair \$2,500. Last week, \$3,000. Coronet (United California) 1.250; \$1.80-\$3.50) — "Ben-Hur" (MI-G) (55th wk). Fast \$14,000. Last week, \$25,000.

Alexandria (United California) (1.610; \$18.0-\$3.50)—"Alamo" (UA) (11th wk). Weak \$7,000. Last week, \$10.000.

Irv Levin to N.Y.

San Francisco, Jan. 10.
Irving M. Levin, director of the Frisco Film Festival, flew to New York yesterday '91 for round of conferences on upcoming fifth annual Frisco fest.

Friday (13) he'll speak to lunch meeting of Independent Film Importers and Distributors of America on festival problems.

PARKING WINS AGAIN

morrow 'Thurs') looks like great \$15,000 or over, and may set a new house record on week. New high for a Saturday he'e was set Jan. 7. Third veck of "Percath of Scandal" (Par slipped to \$4,000.

World 'Perfecto' (290; 90-\$1.80) (—"Sins of Youth" 'Janus) (3d wk).

This session finishing tomorrow the session finishing tomorrow to the session finishing to the session finishing tomorrow to the session finishing tom

VARIETY

Draft of New French Pix Censorship Law Finished, Includes Pre-Prod. Blue-Pencilling by Govt. Officials

Parls, Jan. 10.
The special committee charged The special committee charged with concocting a new film censorship law, due to the growing blue pencilling of pix on national and local levels, has presented the prosed law to Minister of Information Louis Terrenoire and to eight other ministries involved. It is expected to be passed. Subtitled and dubbed foreign pix also will be liable to censorship under the new

rulings.

The Commission of Control, the governmental film censor board, henceforth will be made up of seven ministerial reps, seven from the film industry, plus five from educational, sociology, pedagogical and medical ranks, and three from family, youth and mayoralty groups around France. Their decisions on films will not be absolute and may be overruled on appeal to the Ministry of Information.

All film scripts must be submit-

per overrused on appeal to the Ministry of Information.

All film scripts must be submitted to the COC before being produced. However, even if the COC warns that the pic may come in for heavy cut demands and being forbidden to minors, the producer can go ahead if he does not mind the risks. Still many industry people fear a subtle governmentally slanted cinema will evolve if this is enforced, for most producers, who are mainly businessmen, will probably give in and make the preproduction cuts demanded which would eventually limit the frankness, outspokenness and adult qualities of the French films which are its leading trumps for foreign appeal.

There will be four categories of

are its leading trumps for foreign appeal.

There will be four categories of turning down films to minors via a total interdiction, not for those under 18, not for those under 18, not for those under 18 to fore cines and the photos and advertising before cinemas. All foreign films must also be submitted to the censors both in the subtitled and dubbed forms. Any form of specialized rulings for or against a pic must be clearly shown before theatres or stiff fines would be levied. Also any theatres allowing in those under 18 and 13 would be severely fined and there would be more inspections and controls on these matters. Adults accompanying children to taboo pix would also be penalized heavily. So more severe censor laws loom that will be more strictly enforced here.

Norbert Carbonneaux's "Candide," an updating of the 18th Century Voltaire classic, has been forbidden export due to its candid twitting of black marketeering, bureaucracy, the army, colonialism, etc. There are still a few films to tally banned for both local and offshore showing as censorship becomes a major film issue in these troubled political times here.

British Producers Put Moscow Pix Fest First

Moscow Pix Fest First

London, Jan. 10.

Moscow, so far as things shape here at present, is clearly going to be the film fest of 1961 for Britain. Skedded for July 9-23, it has already been dubbed No. 1 priority by the export committee of the British Film Producers Assn., which is responsible for proposals on festival participation by association members. It has recommended that Cannes (May 3-16), Berlin (June 23-July 4) and San Sebastian (July 8-17) should be the other European shindigs supported. It should be noted, incidentally, that the San Sebastian fixture clashes considerably, datewise, with the Soviet affair, the British interest in which is explained simply by the feeling that the USSR s a mighty big potential market that ought to be targeted. The producer committee has listed Venice as another participa-

market that ought to be targeted. The producer committee has listed Venice as another participation-worthy festival on the Continent, but pointed out that the International Federation of Film Producers has yet to endorse its rules. One point on which the international body is insisting is, that no festival organizer shall enter more than two native pix in competition: in the 1950 Venice affair, four Italian productions were screened.

LIGHT FARE AT LAST

Zurich Welcomes Comedy Mystery From London

British author Arthur Watkyn's mystery comedy, "Not in the Book," a 1958-'59 West End hit as well as a longrunner at the Theatre de la Gaite-Montparnasse in Paris, is currently being acclaimed at the Schauspielhaus here as a welcome change of pace from a heretofore (since last fall) predominantly ponderous legit schedule of heavy clasderous legit schedule of heavy classics and/or costume pieces by such authors as Shakespeare, Georg Kaiser, Macchiavelli, Carl Sternheim, Bert Brecht and Franz Grillparzer. It is the first present-day comedy produced at this house this season, and favorable b.o. and press reaction seem to indicate that such a lightweight item has long been overdue.

overdue.

Same as in French, the play is tagged here "Schoenes Weekend, Mr. Bennett" (Nice Weekend, Mr. Bennett). Skillful German adaptation is by Erni Friedman. Staged by Hanskarl Zeiser, with an unchanged set by Hubert Duenner, performance is one of the most diverting seen here in some time. This is chiefly due to a delightfully subtle portrayal by Fritz Schulz as Mr. Bennett and a string of topnotch suporting performances, notably by Elsbeth von Luedinghausen, Peter Schuette, Erwin Parker and Horst Sachtleben.

West German Defense Ministry Claims New Army Comedy Unfunny

Nurenberg, Jan. 10.
The West German Ministry of
Defense has just got itself deeply involved in the film business, by issuing protests that a new German comedy "endangers the West Ger-

comedy "endangers the West German Army" by poking fun at it.

The pic, "Gauner in Uniform" (Thief in Uniform), is a comedy, released by Europa Films, which tells the story of a couple of simple-minded thieves who manage to worm their way into the new West German Army. They masquerade as German officers and get into all sorts of rib-tickling escapades.

It's been funny to everyone ex-

sorts of rib-tickling escapades.
It's been funny to everyone except the West German Ministry of Defense. It has asked that the title be changed and that the uniforms of the West German army not be used. So the German insignia on the soldiers' shoulders has been switched to a different type, with references making it clear that this is inter any old army. is just any old army.

is just any old army.

Funny thing is, no one got a bit mad about a German hit comedy a couple of years ago, "Hauptmann von Koepenick" (Captain from Koepenick), about a thief who masqueraded as a captain. Film critics have noted that this pic has many similarities to the former comedy.

BB as Film Producer Becomes Hardboiled

Paris, Jan. 3.

Brigitte Bardot is turning out to be a hardboiled film producer now that she has picked up production reins, as well as starring in her latest pic, "The Slack Reins." Miss Bardot called in ex-hubby Roger Vadim, who launched her in "And God Created Woman." when she was not satisfied with the early rushes done by new director Jean Aurel.

Although Min P. Brigitte Bardot is turning out to

Vadim, who launched her in "And God Created Woman," when she was not satisfied with the early rushes done by new director Jean Aurel.

Although Miss Bardot heretofore went on record as wanting to give new creators a chance, and having decided to get a more professional tworker into her production. Aurel continues as scripter for, though pic is being made, the full scenario is so far not complete. She is coproducing with Jacques Roiffeld and Francis Cosne.

"South Pacific" (20th) has amazed show biz folk by ewinging in the samazed show biz folk by ewinging into its third year here. "Can-Can' (20th) sweeps into 36th week and (20th) sweeps into 3

'Faust' German Entry Berlin, Jan. 3.

The Divina production, "Faust," released here by Gloria, has been picked by SPIO, top organization of the West German film industry, to represent West Germany at the upcoming Academy Awards derby

upcoming Academy Awards derby, as a foreign entry.

A tinter, "Faust" is a filmization of the tragedy by Johann Wolfgang von Goethe, performed by the ensemble of Hamburg Schauspielhaus. Pic stars Gustaf Gruendgens in the role of Mephistopheles. Decision of SPIO was well received in the press and trade circles here.

Import Quotas In Japan, 1960

The following chart breaks down The following chart breaks down by importer-distributor the import quotas for fiscal 1960 (which began April 1) as allocated by the Finance Ministry. In addition, about 25 to 35 licenses are granted under various "bonus" categories, mostly to Japanese companies. Importer-Distributor

Metro	15
20th-Fox	13
Warners	14
Paramount	14
Universal	īĩ
Columbia	-9
RKO (including Disney)	13
Allied Artists	5
UA (including Republic)	12
Towa (now a Toho subsidiary)	17
Eihai	12
NCC	10
Italifilm (including Union)	. 9
Dalei	7
Shingaiei	i.
Chuo Eiga (Toho subsidiary) .	4
Shochiku-Select	ĩ
Herald	Ė
Shoei	5
Daiwa	5
Tokyu Bunka Kaikan	ĭ
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Aussie Film B.O. Booms Via Stout Product In

Via Stout Product In

All Major Key Cities

Sydney, Jan. 10.

Key showmen coast to coast are convinced that 1961 will be a most successful one for film exhibitors, basing this opinion on the current upward biz trend at the b.o., plus a strong product lineup guaranteed by major distributors. Loop operators, such as Great Union Theatres and Hoyts, are backing product to the limit via specialized selling campaigns in co-operation with the distributors.

'The last quarter of 1960 saw a decided increase in femme patronage at the cinema, and this uptrend is expected to continue.

The upbeat in cinema patronage is to be seen in the key cities of Sydney, Melbourne. Adelaide, Brishane and Perth. Suburban trade is anticipated to build as product completes first-release runaround, and then becames available to independent operators.

Film salesmen in from the grassroots report solid trade on a definite swing back to the cinema by the out-of-town populace.

Stout Newcomers, Big Longruns. "Song Without End" (Col) has hit the jackpot on hard-ticket in this area while "Spartacus" (U) is powerful on two-aday. "Pollyanna" (M-G) is a sellout with the moppets on five-a-day. "Let's Make Love" (20th) is powerful with femme patrons.

Incoming toppers include "GI Blues" (Par), "Huckleberry Finn"

femme patrons.
Incoming toppers include "GI
Blues" (Par), "Huckleberry Finn"
(M-G), "Three Worlds of Gulliver"
(Col) and "Lords of the Forest"
(20th).
"South Pacific" (20th) has

t' German Entry For Academy Award Projected Mex Film Law Stalled For One Year by Senate Shelving; Brief U.S. Distribs on Govt. Plans

SOUGHT BAR FOR CINEMA

But Regal Film House in Edinburgh Fails to Get Okay

Edinburgh, Jan. 10.

The habits of cinemagoers in the U.K. are changing, according to J. B. T. Loudon, attorney for the ABC Regal Cinamos here.

Pleading for permission to install licensed bars in the balcony and stalls fovers of the city-centre Regal, he said filmgoers no longer go regularly to the cinema each week.

week.

"But when they do go, they look for something akin to the legit theatre, with the chance to have a drink at the interval and discuss things with their friends. For years theatres in Edinburgh have had their bars, which have been welcomed by theatregoers as social and friendly places."

The application, first of its kind for a Scot cinema, was refused.

British Pix Admissions Decline Last Year Less Severe Than in 1959

London, Jan. 10.

London, Jan. 10.

The decline in cinema admissions in the U.K. last year progressed at a more moderate rate than in the preceding couple of years, according to statistics compiled here by the Board of Trade. Estimated provisionally at 520,000,000, the total was around 14% below 1959. The din in 1959 was 200% dip in 1959 was 20%.

dip in 1959 was 20%.

Though gross takings in 1960, provisionally calculated to be about \$182,000,000, were some 6% below those of 1959, average takings per admission were around 35c as compared with 33c, main reason for the upswing being the increase in seat prices effective last January. Number of admissions averaged for all cinemas in 1960 showed a fall of about 4% from the preceding year.

ing year.
Cinemas operating at the end of 1960 totaled about 3,100, comparing with about 3,450 at the end of 1959. Among final figures adduced for '59 by the BGT are, that gross film rentals charged by distributors were \$54,040,000 as compared with \$59,920,000 in 1958, with British films providing \$22,120,000 as against \$23,520,000. Films from the dollar area provided \$30,520,000 in gross rentals in 1959, compared with \$35,280,000 in 1958.

CEA Seeking Clearer 70m Release Policy

London, Jan. 3.

London, Jan. 3.

The Cinematograph Exhibitors Assn., as the trade body representing the bulk of exhibitors in Britain, is to seek a meeting after Christmas with those distribs at present handling 70m films to get clarification on a release policy. An allegation at present is, that some theatre owners are finding that, after installing 70m equipment, they are faced with little likelihood of getting uptodate product. product.

An approach to the Knemato-graph Renters Society has brought the reply that this meeting point body of distributors isn't the arbiter in the matter of 70m trading which is entirely a matter for the individual companies involved.

Scots' Sunday Show

Glasgow, Jan. 3. Sunday film shows are to be al-lowed in Lanarkshire, industrial area of West Scotland, but films

area of West Scotland, but films with X-certificates will be banned. This recommendation was made by Lanarkshire County Council.

It was also stipulated that film shows should not start before 7:30 p.m. on Sunday nights to avoid clashing with church services. Council also recommended that theatres and other places of public amusement should be allowed to open on Sundays, except for dancing.

Mexico City, Jan. 10.

The projected Mexican Film Law will not go into effect for at least a year. The Senate shelved the measure until the next legislative sessions in September to make it "100% functional." Bill as passed by the Chamber of Deputies did not meet with film industry approval and there had been industry censure of the passage of "a hasty law."

Sentte Leader Manuel Moreno.

Senate Leader Manuel Moreno Sanchez said there will be further discussions, with all sectors of the industry presenting their views. Aim is a law that will not hurt or enefit any segment.

benefit any segment.

Film circles, in general, were satisfied with the Senate action. Now there will be more time to iron out all differences of opinion, it is understood. One of major bones of contention is that of boxoffice admissions. Independents affirm they need an admission hike or a special federal subsidy to remain in business.

There has been a cautious re-

main in business.

There has been a cautious report, circulating much under cover, that maybe there will be no Mexican Film Law after all. The government has its finger in the pie in all aspects of the industry and in the months ahead plans unobtrusive control and regulation. If this succeeds, and there are not too many beefs from independent segments, the insiders viewpoint is that the projected law will be allowed to die before it ever sees the light of day.

Yank Distribs Feel Assured
American distributorships in

Yank Distribs Feel Assured
American distributorships in
Mexico, passing some uneasy
weeks after the federal purchase of
the two major exhibition chains,
are now able to relax. Partly because of their own efforts in seeking an official clarification of the
situation, and partly as results of
huddles by top Mexican officials,
the federal policy has been outlined for the months ahead.

Blas Lopez Fandos, head of Pellculas Nacionales, and official federal spokesman, said that "we cannot place all Mexican motion pirture theatres into an exhibition
pattern exclusively favoring national product. International commitments oblige us to set aside
certain houses for the exhibition of

tional product. International commitments oblige us to set-aside certain houses for the exhibition of foreign films."

The dream of recuperating exhibition budgets within the republic, especially for high cost pictures, was also shattered by Fandos. He said the only thing the government can now do is "increase screening time for national product rationally." This will mean a 2% to 30% increase in yields of individual productions in Mexican showings, Fandos said. The general pattern of exhibition will more or less follow that proposed by the Film Law, two Mexican for one foreign. But it cannot always work out this way as yet because of the aforesaid foreign commitments.

Both the public and the industry

Both the public and the industry should realize that because the government owns the theatres this

government owns the theatres this does not naturally mean a bending over backward to exploit only pictures made in Mexico, Fandos stated.

Low budget pictures will continue to be made. Fandos said, as a "necessity" for the industry. He pointed out that in all parts of the world, modest budget pictures outnumber the spectaculars, and that these are indispensable for a certain class of filmgoing public.

City of Nice Takes Over Victorine Pix Studios

Paris, Jan. 3. The Victorine Film Studies in Nice, comprising seven sound stages, has been taken over by the



"SOUTH PACIFIC"
BY 30 PER CENT
In 5 Chicago Theatres!
Same Theatres—Same Days

- and business is super-sensational in N.Y. at RKO Palace and Albee Theatres! (DAY & DATE)



Couldn't-Care-Less Exchanges

the period).

In effect, says Weiner, the majors are forcing him to pay a premium for being selective in his programming, since he doesn't take every picture which comes along. But, he reasons that because he plays last run, if he doesn't play a picture, nobody does, and rentals that could be earned, aren't.

He had an early reparable over

that could be earned, aren't.

He had an earlier hassle over
"On The Beach." UA wanted him
to play it for seven days on a 35°C
deal ("35% is reasonable if the
total gross is \$5,000 or \$6,000, but
it's ruinous with a gross of \$800 to
\$1,000). He refused. Finally, about
five weeks ago, he played the pic
for four days for a flat rental of
\$50. It was a profitable run, but
he figures it could have been more
profitable for both him and the profitable for both him and the distrib had they agreed on a flat rental figure in the course of their earlier negotiations.

Exhib not long ago had an-other hasale with Metro, whom he described as one of the com-panies "usually most helpful." He wanted to replay "Please Don't Eat The Daisies" over the holidays, but was told by a rep that, quite frankly, his theatre wasn't "important theatre wasn't "important enough" for Metro to worry about. That a major company held this opinion of his account didn't surprise him, it was just that this was the first time anybody had stated the case so baldly.

When he pursued his desire When he pursued his desire to play "Daistes," he was told that the company was going to reissue it on the circuits with "Bells Are Ringing." This Weiner could understand and accept. However, he says that since that time he has been watching the papers and the film has only played the Gramercy on East 23rd Street in Manhatan and heavy there was the street in Manhatan and heavy the grapes in the street in Manhatan and the street in Manhatan and the street in Manhatan and the street in the tan—and hasn't been seen in house within 20 miles of his.

If Local Exhib Fashions A Policy, Distribs 'Shrug'

A Policy, Distribs 'Shrug'
In detailing these beefs. Weiner
emphasizes that it really is not employes of the companies that he's
annoyed with, rather it's "the system." Thus he found it somewhat
ironic that after he had been told
by Buena Vista that a certain Disney feature he wanted for the holidays had been withdrawn, the same
feature turned up—in 16m—as a
free feature at the highschool on
a Wednesday night. This presented
a rather touchy situation.
Weiner acknowledged that a dis-

a water touchy situation.

Weiner acknowledged that a distrib had the right to withdraw any pic he wants from commercial distribution, but feels that some thought should be given to guys like himself to whom films are bread-and-butter. At a Hastings civic meeting, he made so bold as to suggest that the free showing of the Disney film might not be quite fair to him, as an exhib, and he got roundly trounced by a local grocer ("It was as if I went around kicking babjes"). However, says Weiner, the merchant shut up when "I suggested that he gire away free groceries every Wednesday night."

Indies at Least Show Some Interest in Deal

Are the indie distribs any easier to deal with? According to Weiner, he pays the same dough for indie product as he does major films, but "the attitude is different." The indies are interested in making a The majors aren't.

deal. The majors aren't.

If his house goes out of business, it not only will mean a loss of film rental to the distribs, but will also take about \$25.000 a year out of his community in the wages he spends to run his theatre — this total including salaries of his operator, manager, relief manager, cashiers, ticket taker, usher, porter, and for film delivery and the buying-booking service. ing-booking service.

Has Weight and suggestion as to how the situation might be bettered? Well, he says he isn't looking for any "special" consideration; "any" consideration would be appreciated. He says he is enough of a distributor himself to realize that "Never on Sunday" nave been appreciated. He says he is enough of a distributor himself to realize that "Never on Sunday" nave been appreciated. He says he is enough of a distributor himself to realize that "Never on Sunday" nave been appreciated. He says he is enough of a distributor himself to realize that "Never on Sunday" nave been says he is enough of the says he is enough of a distributor himself to realize that the freedom of speech, and the sumer Division staffers and special projects involving new products. Free Kalty also joins the Consumer Photographic Products Division as general sales manager, after having served as Western and projects involving new products. Free Kalty also joins the Consumer Photographic Products Division as general sales manager, after having to do the sumer Division staffers and special projects involving new products. Free Kalty also joins the Consumer Photographic Products Division as general sales manager, after having to do the sumer Division staffers and special projects involving new products. Free Kalty also joins the Consumer Photographic Products Division as general sales manager, after having to do the projects involving new p

days. U. A. got a slightly bigger rental for the engagement than it would have for two days, but he was forced to go in the red and to give up earnings which he-might have gotten with another feature (which also would have been earning bigger rentals for a distrib over the period).

In effect, says Weiner, the majors are forcing him to pay a premium for being selective in his programming, since he doesn't take every picture which comes along. But, he reasons that because he plays last run, if he doesn't play a picture, nobody does, and rentals that could be earned, aren't.

Weiner admitted to "talking of the top of my head here" but said that he believed that a solution might be found in some such ar-rangement. "It isn't as if we would rangement. "It isn't as if we would be taking the pictures away from anybody else, because if we don't play them, they don't get played.

U.S. Boxoffice

Continued from page 3 =

about 196,000 with an annual payroll of \$714,709,000.

roll of \$714.709.000.

Dept. said that although feature film production declined, the output was made up of more expensive, epic-type films garnering higher admission prices. During the first 11 months of 1960, about 150 feature films were produced, of which 50 were by independent pro-

of 1960, Dept.

the atrees were operating, of the the third that caused him to the the third that caused him to the third that caused him to the the third that caused him to the the third that caused him to the they have to the third that caused him to the they have caused to and was it cannibalism or was it not? At \$6,375,000 in domestic caused him to the provide him to the third that the public didn't give too much of a hoot: they just went and saw it.

Most people looking in on "The Apartment" obviously liked what have a the cause he was critics and public alike. But the sophisticated pros looked is and yet the customers paid \$6,500. I would have the customers paid \$6,500. I come the customers and the customers paid \$6,500. I come the

The estimated 44,000,000 average weekly attendance during 1960 is still off the 44-45,000.000 of 1955-57. The figure dropped to about 40.000,000 in 1958 and ruse to 42,-000.000 in 1959.

000.000 in 1959.

During the early part of 1960, attendance was ahead of the 1959 pace, but fell off during the summer months chiefly as result of the Hollywood strikes and the shortage of product. Attendance began to rise again in July, especially at drive-ins, and hit 83.000.000 during the last week of July—the highest weekly level in four years. This figure was equalled during the week ending Aug. 4. Labor bay week business was rated good, and October Trade was estimated at five per cent above 1959.

Dept. of Labor consumer price

five per cent above 1959.

Dept. of Labor consumer price index for motion picture admissions rose from 135,7 in 1958 to 140 in 1959. At the end of the third quarter of 1960, the index was 150.6.

About 550 theatres in the U.S. were reported devoting full time to foreign and specialized art films. Public acceptance of foreign films dubbed into English was said to have increased.

To Grapple

distribs themselves renting a hall to show the films.

to show the films.

Just who the plaintiffs are in the case has not yet been announced, but known to be particularly interested are three distribs who have been hit by recent bannings: Continental Distributing "Room at the Top", Trans-Lux "Case of Dr. Laurent"; and Zenith International ("Hiroshima Mon Amour").

Suit is expected to cite abridge-

Suit is expected to cite abridge-ments of the First and Fourteenth Amendments, the first having to do with freedom of speech, and the 14th guaranteeing rights of prop-

Hetzel and Gronich 0.0. Of Newly Independent Republics of Africa

Ralph Hetzel, exec veep of the Motion Picture Export Assn., accompanied by Frederick Granten, MPEA's Paris rep, is expected to visit the newly independent West African nations late this month.

African nations late this month.

Tour, which would be Hetzel's second to the area in less than six months (he and MPEA prexy Eric Johnston made a preliminary survey of the territory last fall, would be at the request of the MPEA committee appointed to study the establishment of a West African development company. Purpose would be to determine possible sites for new theatres and branch offices.

Members of the committee in-clude Johnston, Barney Balaban, Wolfe Cohen and Arnold Picker.

B.O. Performance

Continued from page 5

certain of the critics—well, they seem to have been flabbergasted, for they never could see such a

ator they never could see such a thing happening.

Bosley Crowther admitted in all honesty that he wasn't enthusiastic about the picture upon first viewing but then came to list it among his "Best 10." In explanation, he said he admired the "cinema craftmanship" at the outset, and said said ne admired the "cinema craft-manship" at the outset, and said so, and it was this same "cinema craftmanship" that caused him to include it in the year's toppers. Columbia's "Suddenly Last Sum-

glimpse, making this a marked success.

Incidentally, pictures like "Solomon and Sheba" do very nicely at the driveins, the spectacle values being a big factor, more so than an "Inherit the Wind."

Elvis Presley had come to be accepted" by the critics and Jerry Lewis was barely "tole ated." But there was beaucoup flatery from the public with Presley's "G I Blues" at \$4,300,000 and Lewis' "Bellboy" at \$3,700,000.

N. Y. Film Critics annual vote (see separate story herewith) resulted in a first-place tic between United Artists' "The Apartment," and 20th's "Sons and Lovers." "Apartment," from Billy Wilder, got the nod also from the public as this entry is carmarked as a \$6.800,000 grosser. Obviously it's a hit. But "Sons and Lovers" is in only at \$1,500,000, which is hardly commensurate with the critical endorsement.

Crowther points out that the as a \$6.

Obviously it's a

Sons and Lovers" is in at \$1.500.000, which is hardly commensurate with the critical endorsement.

Crowther points out that the critics are not in agreement even among themselves. He didn't have among themselves. He didn't have this or "Apartment" on its "10 Best" Itst and the N Y, Dally News didn't have this or "Apartment" on its "10 Best". Yet the Gotham picture-business scientists, collectively, had them in a dead heat for the year's No. 1 Best.

Crowther, writing in the Times this week cites "the helpless injustice of the system of awards." To this may be said a fervent amen—and along with it the notation the best award of all "—for which see " in last we"

10 support his claim the commission harasses on a country-of-origin bias. Teitel says the censors nix critical clicks ("Open City." "Shoe Shine," etc.) with same vigor they do outright sex product. Distrib says he intends to air the situation, by letter, in the Milwaukee press and to the mayor's office. He also says he won't hesitate henceforth to take the Issue to the courts.

Guha: Hazy

Continued from page 1—sons for this, the heing that end of the same vigor they do outright sex product. Distrib says he intends to air the situation, by letter, in the Milwaukee press and to the mayor's office. He also says he won't hesitate henceforth to take the Issue to the courts.

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Guha: Hazy

To out of his owt, possible the correction has not controlled the mayor's office. He also says he won't hesitate henceforth to take the Issue to the courts.

Sons for this, the helpless injustice of the system of awards." To this may be said a fervent amen—and along with it the notation has a support the same vision has a support the sons in a country. The product Distribution is a suppo

tins week, cites "the helpiess injus-tice of the system of awards." To this may be said a fervent amen— and along with it the notation that the best award of all is at the b.o. —for which see the b.o. scoreboard in last week's ann. Adolph Zukor wrote an as-told-to book titled, wrote an as-told-to book ti "The Public Is Never Wrong.

MORELOCK'S NEW TITLE

MORELOCK'S NEW TITLE
Hollywood, Jan. 10.
Courtland C. Morelock steps up
from national sales manager to post
of administrative manager to for
Technicolor Consumer Photographic
Products Division. He will assist
division veepee Robert A. Schaefer
in activities relating to Industrial
and Commercial Sales Development, liaison with firm's N. Y. Consumer Division staffers and special

Everyone Should Have Such Pain; Can't Find Pocket For 'Exodus' Coin

UNIVERSAL EXECUTIVES **HEAD FOR SAN JUAN**

Universal prexy Milton Rackmil and veep-foreign general manager Americo Aboaf leave New York this weekend to hold a series of sales conferences with top Latin American staffers in San Juanp P. R., starting Jan. 16.

P. R., starting Jan. 16.

Also attending from New York will be Ben M. Cohn, assistant foreign manager. Al Lowe, Sr., Latin American supervisor, and Ramon Garcia from Venezuela will head area delegates attending from Argentina, Brazil. Chile, Colombia. Dominican Republic, Ecuador, Mexico, Panama, Peru, Trinidad, and Puerto Rico.

of Class A common stock; 19.155 shares each of Class B, Series B, C shares each of Class B, Series B, C and D common: and 23.944 shares of Class B, Series E common. All five series of stock are now outstanding and are to be offered for sale by Los Higginson Corp. and A. C. Allyn & Co., except for 15.000 shares of Class B common, series E, which are being reserved for sale to company employees.

Wometco operates a chain of 23 motion picture theatres, television station WTVJ in Miami and other broadcast properties.

Says Milwaukee

gone through multiple screenings gone through multiple screenings, always at the distrib's expense. That's the case because the commission has no screening room of its own, hence the distributor must hire facilities out of his own

are solve-to-incastant, the hone; earned is banked and may eventually be available. Another reason is that the Cuben market does not represent too great a risk as are as prints are concerned—one print usually being enough to seventually be a seventually being enough to seventually be a seventually being enough to seventually be a seventua ice the country on the average film, and two at most for the block-

There also is the unstated but apparent view of the U.S. government that it does this country no harm—and probably a lot of good—to have U.S. films, regarded as a great propaganda medium, oh view in the island.

In the island.

In a "normal" year, U.S. films have earned total gross rentals of about \$3,000,000 in Cuba. However, earnings on that gross would be a good deal less, since various taxes and distribution expenses would have to be deducted. With the exception of Metro, whose Cuban rep is an American citizen, all the managers of the major company offices in Havana are Cubans.

Mystery," \$180,000, 14 weeks.

Totals for 1960 were bared on an everage of 27 houses, up one from 1959's 26-theatre average average.

Bob Hope will be national chairman of Brotherhood Week from Feb. 19-26 sponsored by the National Conference of Christians and Jews.

A unique but pleasant "head-ache" confronts Otto Preminger s
"Exodus." The problem is what to do with the huge advance coin that has accumulated for reserved soats for the hardticket film.

No one in the industry has made

No one in the industry has made a big issue of the situation in the past since no previous film has chalked up such a huge advance. As outlined by United Artisis distribution chief William J. Heineman, the advance coin doesn't belong to the producer, distributor or theatreowner until the ticketholder sees the show, "It's the public's money until such time as it sees the picture," said the UA executive. "You might say we're holding the money in trust for the public."

Although the coin is divided, per

gentina, Brazil, Chile, Colombia, Dominican Republic, Mexico, Panama, Peru, Trinidad, and Puerto Rico.

Conference will screen and prepare release plans for new product, including "Spartacus," which will open in key Latin American cities during March and April.

WOMETCO Offers

Washington, Jan. 10.

Wometco Enterprises Inc. of Miami has filed a statement with Securities & Exchange Commission seeking registration of stock for sale.

To be offered are 18.591 shares of Class A common stock: 19.155 shares each of Class B, Series B, C. and D common and 23 244 series are resultation of the control of the control of the control of the public.

Although the coin is divided, per the exhibition contract, following the exhibition contract, and cactual

ago when the theatre was re-furbished for Cinerama presenta-

Improved Take

Continued from page 3 all other—\$2, 924, 994' against second period's \$2, 924, 994' against second period's \$2,540,840' weakest of the year. First and fourth quarters, respectively, were \$2.872.934 and \$2,641,926. Comparative figures for '59 showed first quarter the highest, \$2,863,908, as compared to the low fourth of \$2,200,075. Second and third, respectively, hit \$2,287,670 and \$2,638,560.

For 1958, first quarter was highest with \$3,127,194 and fourth the lowest with \$2,287,207. Second and third, respectively, showed \$2,597.

For 1958, first quarter was high leavest with \$3,127,194 and fourth the lowest with \$2,287,207. Second and third, respectively, showed \$2,597,109 and \$3,050,945. In 1957, third quarter led the year at \$3,304,200, highest quarter in the last four periods, respectively were \$2,655,000, \$2,681,200 and \$2,884,700.

A total of 237 new bills were shown in 1960, plus 49 reissues, agreatest in many years and up over the great 1956, when 231 new bills and 27 reissues played. Figures shown in 1960, plus 49 reissues, agreatest in many years and up over the great 1956, when 231 new bills and 27 reissues played. Figures compare with 213 and 44, respectively, for 1959; 232 and 43 for 1958; 256 and 36 for 1957.

One picture outlustred all others in total take during 1969; Ben-Hur," at the Ezyptian, its \$1,427,116 for 52 weeks more then doubling the nearest contender. "Search for Paradise," which seared to \$674,366 for 38 weeks at Warner Hollywood, where it was holding over from previous yerr. "Ben-Hur" started its run in 1959 and still is holding indefinitely. Two high-grossers of 1959 were "South Seas Adventure." \$902,207 for 52 weeks at Warner Hollywood, and "Around the Woil!" in 39 Days." \$417,871 for final 29 weeks; "Contact and the Woil!" in 39 Days." \$417,871 for final 29 weeks; "Spartacus." \$288,126, 12 weeks; "On the Beach." \$228,446, 12 weeks: "On the Beach." \$229,020, 19 weeks; "Spartacus." \$238,126, 11 weeks; "Operation Pettieer." \$180,000, 14 weeks; "Doreating Foundary," \$180,000, 14 weeks; "Totals for 1960 were bared on an average of 27 hourses, up one from 1959's 26-theatre average and one under 1958's 23-houses average.



TONY HINDS MICHAEL CARRERAS

Executive Directors of

HAMMER FILM PRODUCTIONS LTD.

Wish

all their American Friends

a very xappy Prosperous

1961



For Early Release

THE FULL TREATMENT

Columbia .

TASTE OF FEAR

Columbia

SWORD OF SHERWOOD FOREST `

Technicolor-Columbia

CURSE OF THE WEREWOLF

Technicolor-Universal-International

THE TWO FACES OF DR. JEKYLL

Technicolor-American International

VISA TO CANTON

Technicolor-Columbia

THE TERROR OF THE TONGS

Technicolor-Columbia

WEEKEND WITH LULU

Columbia

NEVER TAKE CANDY FROM A STRANGER

Omat Film Distributors



New York Sound Track

"six of the seven recent major Hollywood motion pictures rated 'B' by the Legion of Decency were boxoffice flops," formed the basis of a story which the National Catholic Welfare Conference News Service sent to member papers throughout the United States. Johnson listed the six boxoffice failures as: "Strangers When We Meet," "Beloved Infidel," "Happy Anniversary," "From the Terrace," "Elmer Gantry" and "Desire in the Dust." "Of the 'B' movies, only 'Psycho' was a financial success, Mr. Johnson reported" per Catholic story.

From Chevron Hilton Hotel in Sydney, globetrotting California publicist Arthur Wetzel writes that a single room costs \$10.84, American money, and a 15c candy bar, Yank style, runs 60c but show biz down under is thriving.

money, and a 15c candy bar, Yank style, runs 60c but show but when the sthriving.

Paramount International's Bill Piper in Mexico this week . . . Les "Black Sunday," me has come American International's "Black Sunday," me

Paramount International's Bill Piper in Mexico this week . . Les Baxter here to score American International's "Black Sunday," new horror pic filmed in Italy . . . Playwright Robert Anderson has completed the script on 20th-Fox's "The Night They Burned the Mountain," adapted from three books by Dr. Tom Dooley . . . Films Around The World prexy Irvin Shapiro hopes to bring star Jean Seberg and perhaps director Jean Luc Goddard here from Paris for the opening later this month of "Breathless" at the Fine Arts . . . Hal Marshall, 20th's regional ad-pub man for the Washington-Philadelphia territory, has been selected to serve on the inauguration committee for President-Elect John F. Kennedy . . Richard Griffith, film curator for the Museum of Modern Art, and Robert Gessner, NYU professor of the motion picture, will speak at Smith College Jan. 19 climaxing a two-week film symposium there.

Harvey Motofsky is making like a war correspondent in Tunisia where he's serving as unit man on Joe Levine's "Wonders of Alladin." "I'm writing this letter out in the desert—where we are doing the big battle scenes," he reported. "I've got my portable propped up on some crates and I'm standing up as I type. We got about 300 horses with riders standing around waiting for the set-up. It looks like the last round-up, and smells like it too. Some of these guys are looking at me as if I were some kind of nut, but they don't come too close for fear that I will destroy them with my typewriter" . Arthur Canton, head of the Blowitz and Maskel N. Y. office since 1958, has become a partner and a v.p. of the Coast pr. firm . . . Ingrid Bergman in from Paris for A CBS special. She recently completed "Goodbye-Again" in Paris for Anatole Litvak. United Artists will release the picture . . . Embassy Pictures' Dick Brooks back from Mexico . . . Joe Levine named chairman of the motion picture division of the N. Y. Muscular Dystrophy drive.

drive.

Charles Powell may shift to the radio-ty department at Columbia

Col, by the way, was trying to stir up a fuss with a public notice in the papers which would have us believe John Chandler ("Mad Dog Coll) is missing . . John R. Sloan, vet British producer, has joined Carl Foreman's Open Road Films as a member of the producing staff and production to Foreman.

Carl Foreman's Open Road Films as a member of the production and assistant to Foreman.

Hollywood attorney Herbert T. Silverberg, repping indie producers on coproduction deals abroad, on his fifth European trip in seven months, powwowing with clients on overseas productions.

Criminal Mind Not Formed By Pix

France," MacNamara submitted.
But the now-accepted positive which, in addition to the moral astheory of criminology, as introduced in Italy by Dr. Cesare Lombroso in 1878, "establishes that an individual commits a crime as a individual commits a crime as a contested in the courts. individual commits a crime as a basic and individual act which is peculiar to himself and is not at all imitative," MacNamara went on.

There's no "factual background" justifying the inferred link between attendance at a motion picture theatre and crime commission, just as there should be no linking. just as there should be no linking just as there should be no linking of wrong-doing with a youngster's background, his church-going, parental guidance, environment, and so on. There are cases where twins, said MacNamara, being brought up under the same set of circumstances, but one will go astray while the other stays disciplined.

MacNamara, who will be a featured speaker in a series of forums on criminology at the U. of Utah beginning Jan. 23, points to widelybeginning Jan. 25, points to wheely-read crime fiction as establishing his point. Partially in a jocular comment he said his wife, Mar-garet, (a practicising Manhattan lawyer), often submerges herself into such type of reading material "but never has tried to embezzl

If the quip doesn't come off, at If the quip doesn't come off, at least the point does, opines MacNamara, for fact and fiction about crime are abundantly available "but there's no imiation on the part of the observer; criminality must be basically instilled."

must be basically instilled."

To establish a cumulative crime wave pattern the newspapers need only, in reporting a crime of the current week, to refer to crimes of the previous weeks. The pattern, said MacNamara, would be established, but perhaps only in newsprint, for there's no cvidence that one of the crimes has been connected with the others. And the cause is obscure.

nected with the others. And the cause is obscure.

MacNamara has a long list of credits—he's also a Fellow of the American Assn. for the Advancement of Science, secretary-treasurer of the American Society of Criminology, president of the American League to Aboli'h Capital Punishment, etc.—and his opinions thus figure to carry weight in the film industry's fight against censorship.

It's to be noted in this respect that New York State law specifi-

contested in the courts.

Censorship of any kind is odious to MacNamara, who puts it this way: "We must read more, see, more, think more—that's a big problem in America." He said he wouldn't bar his 12 and 14-year-old nieces from reading controversial fiction, if it's well done, because they wouldn't tend to imitate the story situations "but it would teach them some wonderful English."

Chi's Debate

Continued from page 5 =

opinion here rallies around con-tention that roadshows in the main are overpriced—despite fact Chi-cago is the No. 2 market, and one of three or four urbans where the of three or lour urbans where the \$3.50 top has usually prevailed. To fortify this opinion, some in-dustryites cite the example of "Gigi," which, though only scaled to \$3 at the time, still was over-priced as its moveover grind run tended to bear out.

priced as its moveover grind run tended to bear out.

The "Alamo" fold, incidentally, is making for some anxiety here re Columbia's "Pepe," which has drawn beaucoup critical fire in its early exposures. It's been mentioned for the Palace unothing firm yet, though not as a hard-ticketer. Idea instead (and subject to change) is that it would play at upped price and two a day, but without reserved seats.

Wald to MPAA

Continued from page 3;

MINNEAPOLIS' PAN

Minneapolis, Jan. 10.

This city is getting its fourth 70 mequipment. It'll be installed in the Pan theatre which Ted Mann recently acquired and where Universal's "Spartacus" will be the first hard-ticket attraction.

Mann also has 70m in his Academy where Metro's "Ben-Hur" is in the final weeks, to be followed by another hard-ticket film, "Exodus."

The other two big negative situ-ations here are in Cinerama's Cen-tury and Harold Field's neighbor hood St. Louis Park which adopted firstrun policy after its installa-

Greek Army

Continued from page 2 :

to the place where Spartans died their heroic death. Thermophylae has eroded to the point where it's little more than an agricultural plain. Over 2,500 years, the sea has reached some six miles and only a monument marks the spot.

only a monument marks the spot.

Near Loutraki, Mate with the
aid of the Greek Government discovered a pass with exactly the
same characteristics as Thermophylae. The spot of the battle is
called Voullagment and is reached
via a tortous 11 - mile mountain
drive from Loutraki, Lake Voullagcord least the broad Via act meni laps the shore. It's a sali-water lake containing the sunken city of Hera.

History of "Lion of Sparta" is a strange one. It started as an Ital-ain production, then became an ain production, then became an Italo-American co-production with 20th involved. Finally, 20th ended up doing the picture on its own, having bought out the Italian partner, Georgio Venturini. "Lion" was then figured to be a British quota entry. But this was changéd again when the production was transferred to Greece. Indoor scenes will be shot at the Alpha Studios in Athens. A good many English-speaking Greek actors are in the large cast. in the large cast.

in the large cast.

Greeks are frankly eager to attract more films to their country, according to Spyros D. Skouras, head of the Skouras Theatres in Greece and liaison between the production and Greek officialdom. Skouras, nephew of 20th prexy Spyros P. Skouras, has played a vital part in preparing the groundwork for the picture. He's convinced that, particularly with the Royal Hellenic Army willing to lend a hand, more American producers will come. Factor, too, is that Greece is still comparatively cheap.

cheap.

Greek soldiers once before participated in a film—"Guns of Navarrone"—but no more than 100 men were involved. However, the Athens regime extended a lot of cooperation to that production also "Lion of Sparta" battle and combat comes are being done with a

"Lion of Sparta" battle and com-bat scenes are being done with a minimum of gory details, such as the hacking off of hands, etc. "I don't believe in that sort of thing." Mate said. "The story itself is good enough to carry us and we don't have to resort to sadism to make our point and create an impact."

Separate Moppets

= Continued from page 7 : (And the MPAA in fact is cam

(And the MPAA, in fact, is campaigning for more extensive and consistent use of Green Sheet pic labelling to counter proponents of state-backed classification.)

Rebutting industryites who fear

classification would greenlight a flow of smut, drive theatres out of flow of smut, drive theatres out of business, etc.. Preminger contends it would do nothing of the kind, but instead, would serve simply as a guide to parents. "It would relieve parents of none of the responsibility that is inescapably theirs," he adds. even though-many parents are "irresponsible" and "don't care what their children do or what movies they see."

Preminger calls the reality of governmental censorship "ludicrous" per the bemusing composition of various censor boards around the country, and such ac-

crous" per the bemusing composi-tion of various censor boards around the country, and such ac-tions as some southern commun-ities snipping feotage of sepia performers. Additionally, he sees greater danger to public morality in excessive television violence, "Which is much more likely to be seen by impressionable children,"

Albany Bill to Sponsor New York City Film Festival Pushed by Kassal

HONOR ALFRED STEELE, JOAN & GIRLS THERE

Philadelphia, Jan. 10. Joan Crawford was added to the growing list of show biz personalities whose names are playing roles the development of Albert Einstein Medical Center, of Philadelphia. She unveiled a plaque neignia. Sine universed a plaque here past Sunday (8) dedicated to the memory of her late husband, Alfred N. Steele of Pepsi-Cola. Actress accompanied by her twin teenage daughters, Cynthia and Cathy, and by Herbert Barnet, President of the Pepsi.

Albert Einstein Medical Center Albert Einstein Medical Center — not connected, incidentally, with the New York medical college of the same name—received national prominence when it became the beneficiary of the tv spectacular, "Friends of Manie," a tribute to the late Manie Sacks, a native Philadelphian and a trustee and patient at the time of his death.

Another ceremony dedicating a research laboratory to the late Ray-mond Rosen, RCA distributor, was attended by General Sarnoff and other top drawer broadcasting reps.

Past Sunday's ceremonies were attended by Jack Beresin, former International Chief Barker for Variety Club International and Jay Emanuel, former Chief Barker of the Philadelphia Variety Tent.

Sinatra-Lawford

= Continued from page 3 ;

Davis was being cut out of the event because of Dixiecrat sensitivities especially since his recent marriage to May Britt. However, this was vehemently denied by Davis. "Neither Frank nor I would stand for it," he declared, Davis said that he was obligated to play his full stand at the Latin Casino, especially since many parties had been booked on the strength of his name. Davis declared that it wasn't only one day that would be required for the event, with rehearsals, it would have to be a minimum of two days. He didn't want to make operators Dave Dushopp and Dallas Gerson, the LC ops, the heavies in the event. They have their obligations to the ushave their obligations to the cus-tomers, just as he has his. But, he was resigned to the fact that he would forego the gala

Davis also pointed out that there was no official bias regarding him. He has his invitation to the Inaugural Ball, but again because of commitments, he will not be able to make the bash.

to make the bash:

Friendship continues on a high plane with Sinatra and the rest of "The Clan." He pointed out that the pater-familias of The Clan had been to his show at the Copacabana, N. Y., the night before his closing on Wednesday (4), and Frank will attend "my show" which is a benefit for the defense of Rev. Martin Luther King to be held Jan. 27 at Carnegie Hall, N. Y.

Speculation as to whother a rain.

Speculation as to whether prejudice was the paramount issue which caused Davis to bow out of the Sinatra gala, started with the discussion of the matter on the Jack Paar Show Thursday (5) in which Joev Bishop chaired for Paar. It was revealed for the first time that Davis wouldn't be present at the Sinatra gala, and gave rise to the speculation that southern animosity forced the cancellation. Speculation as to whether preju-

Global 'El Cid'

= Continued from page 3 = capital shortly to join in the conference.

There's to be much exchanging of ideas on how the Spanish-locationed ric is to be marketed in each area. Already decided is a premiere in Madrid which is to be the focal point of a three-day celebration.

An annual New York Film Fes-tival. That's what Assemblyman Bentley Kassal, Manhattan Democrat, will propose in a bill to be introduced in the Legislature this

week.

Kassal, a lawyer interested in promoting the fine arts—he sponsored the first measure for the establishment of a Fine Arts Council in New York State and co-sponsored the bill enacted last year to create a temporary commission for the purpose of making a comprehensive survey, with recommendations—thinks the most populous state in the Union should be the scene of a yearly Film Festival.

It would be held in New York City, probably in early fall and at the Coliseum, in the beginning; would run two weeks. Pictures from all countries would be welcomed.

comed.

"This would include Russia," Kassal emphasized.

Pointing to the success of the Cannes and Venice Festivals, Kassal said here that a New York Film Festival "would encourage tourism and would reinforce New York and would reinforce New York City's position as the cultural cen-ter of the world."

The City should join with the State in founding and promoting the Festival; both units of government should lend financial aid.

"New York City," Kassal pointed out, "has spent money to promote baseball and football." He added that "The motion picture industry should give the Festival support, too."

And Governor Nelson A. Rocke-feller, as a patron of the arts— the Rockefeller interests are giving substantial assistance of a mone-tary nature to the Lincoln Center project. Kassal thinks that even-tually the Film Festival might be conducted in the Center.

others whose support should be forthcoming, in the opinion of Kassal (World War 2 veteran and widely travelled), include New York newspapers, trade publications and magazines, critics, columnists and devotees of "the best in films."

Cooperation from the State Education Dept. would be gladly received. The Fine Arts Council,

Kassal, who believes it possible to arrange for the first Festival this fall, said he would draft legislatin fail, said ne would draft registation directing the State Commerce Dept. to take the initiative in setting up the Festival. He did not know what the total costs might be; thought a minimum appropriation to the Commerce Dept. of \$20,000 should be the starter.

Incidentally, Kassal (Harvard Law School graduate), is a vigorous opponent of film censorship; delivered one of the chief speeches against a film classification bill, in the Assembly, last March.

Film Museum

= Continued from page 5 =

Hahn, Frank Bonelli and Warren Dorn voted for the measure.

Dorn voted for the measure.

Bonelli ,who had suggested two
weeks ago that matter be delayed
so as to investigate possibility of
the industry putting up half the
money, said he had studied the
matter and it now appeared sound.
Lesser had pointed out the industry and individuals of it would be
supplying artifacts and services
amounting to between \$5,000,000
and \$6,000,000. and \$6,000,000.

Board authorized the purchase (for about \$300,000) of about 1.5 acres of land adjacent to present county-owned site.

county-owned site.

County advocates in Sacramento will be instructed to seek next month passage of bill permitting the county to engage in museum project which involves such unusual features as sound stages, theatre, resturant, and the like. County coun-el advices present act doesn't cover such functions in a cach area. Aready deeded is a premiere in Madrid which is to be the focal point of a three-day celebration.

Social events on the calendar for the distrib convention will be separate receptions given by Bronston and by Charlton Heston and Sophia Loren, stars of the film, All at the Castelana Hilton Hotel,

Zugsmith Ups AA Holdings, Reisini Buys More C'rama; Other Trades

Albert Zugsmith amassed 600 more shares of Allied Artists common stock for a grand total of 171.-500, according to the latest Securities & Exchange Commission report on major insider transactions for the period Nov. 11-Dec. 10.

SEC Clar reserved a circle.

SEC also reported a sizable Cinerama Inc. deal whereby Nico-las Reisini, through Robin Inter-national, bought 6.800 common shares. He was listed as holding 350,000 shares directly and 94,450 through Robin International.

Other show business transactions -common stock):

ABC - Paramount Theatres — James G. Riddell sold 100 shares holding onto 1.500.

Buckeye Corp.—Landrock Real-ty Corp. got rid of 600 shares, leav-ing it with 206,172.

Capital Cities Broadcasting Corp.

—Lowell Thomas sold 3,200, leaving him with 164,767.

Decca Records Inc.—Albert A. Garthwaite sold 200, holding onto 3.500. Harold Thorp sold his last

Desilu Productions Inc.—Edwin E. Holly bought 300 for a total of 2.300. Milton A. Rudin bought his first 100 shares held directly.

Filmways Inc.—James C. Kellog III sold 1,500 shares, leaving him with 50.

Loew's Boston Theatres—Loew's Theatres Inc., through a subsidiary, bought 183 shares for a total of 3,043 held through the subsidi-

National Theatres & Television -William J. Friedman bought 2,-000 shares for a total of 3,000.

000 shares for a total or 3,000.

Trans Lux Corp.—Harry Brandt
piled up a total of 164,090 shares
with a purchase of 1,190. Two companies listed under his name
bought a combined 600 shares.

United Artists Corp. — Joseph Ende sold his last 100 common

Universal Pictures Co.—Preston Davie sold 100 shares, leaving him with 209.

Walt Disney Productions-Anderson bought 400, hiking his holdings to 900 shares. Lawrence E. Tryon bought his first 200

Webb & Knapp—William Zeck-endorf bought 106,200 shares for a total ownership of 4,228,994.

IA's F-43 Local Elects

Local F-143, IATSE, will func-tion during 1961 with three hold-over officers and a new one. Doug-las Hermans, head booker for 20th las Hermans, head booker for 20th Icentury-Fox, was reelected president; Carmella Mottolese Columbia cashier, as vice president; Mrs. Margaret Hildreth, of Metro, as treasurer. Mary Savini, of MGM, replaced Helen Wisper (also of that exchange) as secretary.

An installation dinner will be held Jan. 17.

Rialto Theatre at Lancaster, N.H., which had been closed since August, is to be reopened by Mrs. Waiter Kiniry, wife of a former manager, and Miss Edna Whyte.

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New York Theatre

RADIO CITY MUSIC HALL Rockefeller Center • CI 6-4600 DEBORAH ROBERT PETER KERR • MITCHUM • USTINOV IN FRED ZINNEMANN'S PRODUCTION OF "THE SUNDOWNERS" A WARNER BROS. PICTURE INTECHNICOLORS and THE MUSIC HALL'S GREAT HOLIDAY STAGE SHOW

Abortion Racket Cleanu
Atlanta, Jan. 10.
Oscar Kilgo, owner-operator
of the Hyway 85 Drive-In
Theatre near Fayetteville, Ga.,
claims a world record for outdoor theatre continuous runs,
with "Desperate Women,"
educational film dealing with
the abortion racket, moving
into its 12th week.
It's coupled with "Cover

into its 12th week.

It's coupled with "Cover Girl Killers" and looks good for a 15-week sojourn, according to Kilgo, who has had great success with pictures banned from Atlanta's screens.

Hyway 85 is about a 35-minute drive from middle of Atlanta.

Charge Eds Forced Firing Of H. A. Carlson

Hollywood, Jan. 10.

Hollywood, Jan. 10.

Film Editors Local 776, IATSE, will face the National Labor Relations Board in U.S. Circuit Court of Appeals here today (Tues.) as NLRB seeks court order to effect reinstatement of an employe the union allegedly caused to be fired. NLRB, in September 1939, held that Local 776 had pressured Cascade Pictures into discharging Henry A. Carlson and ordered the local to notify Cascade that it was okay to rehire him. The labor board asserts that the union, to date, hasn't compiled.

Under 1 aw in question, claim NLRB attorneys, Carlson would have to be paid for all losses sustained as result of his discharge. Moreover, complaint asserts the local should be compelled to post notice to all members concerning necessity of compliance with law involved and give assurances that alleged violation would not be repeated. alleged violation would not be re-

Cooperman-Sayles Add Carmel to Art Cluster

Los Angeles, Jan. 10.

Los Angeles, Jan. 10.
Alex Cooperman and Shan V.
Sayles, operators of the Apollo Arts
and Vista theatres here, have added
the 34-year-old Carmel Theatre to
their art house spread and will rename it the Paris Theatre, for
showing of product from all over
the world. the world.

Originally built in 1926 by Fox

Originally built in 1926 by Fox West Coast and operated as a nabe until sold in 1955 to Charles M. Tarbox, the 1,100-seater will have its present Moorish-Spanish decorreplaced with a French motif, including red and whte awnings and murals depicting sidewalk cafes. A bookstall will be installed in lobby and coffee will be furnished gratis during intermissions.

When he took over house, Tarbox first operated it as a showcast for silent and sound classics, but in recent years site has been on a revival and subsequent-run house.

Decca Upsurge

Continued from page 1:

continued from page 1
being 173's and the high 393'4. Universal, which is trade separately, rose 23's points from a low of 275's to a closing mark of 523'4.

Rise of Decca is attributed not only to the record earnings of Universal, its 87'C-owned subsidiary, but also to the large-scale exposure of the company's activities in the Wall Street area. Charles F. Simonelli, assistant to prexy Milton R. Rackmil, established a close liason with Wall Street analysts and kept them in daily touch with the company's program also received widespread coverage on the financial pages of the daily press and in specialized financial publications. In addition, Rackmil, who for years has shied away from the press, made himself available to interviewers and made an appearance before the Society of Security Analysts. Analysts.

(1) Going Up

being finalized for starring role in Walt Disney's "Babes In Toyland"; Diahann Carroll into "Paris Blues"; Helen Traubel into "The Ladies" Man" and Perry Como set for star-ring role in 20th's "The St. Ber-nard Story," his first film in 13

ring role in John's Ine St. Beir paard Story," his first film in 13 years.

As to the second objective—revitalization—Baum insists it is incumbent upon a modern talent agent to work on behalf of people who ought to be standard commodities. He explained, "Talent is an invariable; heat changes."

In this area, Baum said:

"We set Jose Ferrer to direct Jerry Wald's "Return to Peyton Place.' He's now four days ahead of schedule and, as a result of his work on. picture, he has offers to direct Wald's "Mr. Hobbs Takes a Vacation," Richard Zanuck's "The Chapman Report,' Columbia's 'Sail a Crooked Ship.' Warner Bros.' Gigot' and Debbie Reynolds' 'My Six Loves' at Paramount. "Vincent Sherman was at Warner Bros, and was relegated to company properties, with no decision and no control. We set him at 20th where he is produce-director and can select his own material. He'll produce and direct 'Big River, Big Man' and 'Back Door to Heaven' and is in the process of buying 'Drink to Me Only,' Broadway play by Abe Ginnes and Ira Wallach, as a Pat Boone starrer. He has 20th's go-ahead on all three projects.

"Don Ameche hadn't done a film

"Don Ameche hadn't done a film since 1949 when we set him for Fever in the Blood, and now he's in rehearsal with a Broadway show, 'House of Many Daughters.'

"Buddy Hackett hadn't done a picture since 'God's Little Acre' when we set him for 'All Hands on Deck' and 'Music Man.'

"Jeff Chandler now has the best role of his career in 'Return to Peyton Place.' He also has a firm offer of \$200.000 plus a percentage for Irving Rapper's Pontius Plate,' a picture to be made in Italy, probably for Paramount release. Chandler is also being discussed for a top role in 'Big River, Big Man.'

"John Cassavetes was in a flop

for a top role in Big River, Big Man.'

"John Cassavetes was in a floy television series, but, as a result of his film, 'Shadows,' we sold him as a producer-director to Paramount where hell film "Too Late Blues,' which he wrote with Richard Carr.

"Bruce (Lucky) Humberstone hadn't directed a major film in six years when we set him to direct 'Madison Avenue' at 20th. We're now in negotiations for more pictures at 20th.

"Dina Merrill left 20th, where she was under contract, and since then has done top roles in Butterfield 8,' 'The Sundowners,' 'Matter of Conviction' and is now being

of Conviction' and is now being sought to return to 20th as a star for 'Summer World.'
"Arthur O'Connell was a char-

"Arthur O'Connell was a character actor for years. His career has now reached a point he's reciving 100% star billing with Glenn Ford, Maria Schell and Anne Baxter in 'Cimarron.'
"We set Joan Bennett for 'Desire in the Dust,' her first picture in some years.

in the Dust, her first picture in some years.
"Dolores Del Rio, in 'Flaming Star,' played in her first American film in several years.
"Robert Sterling was out of pic-

film in several years.

"Robert Sterling was out of pictures for many years when we set him for 'Return to Peyton Place.'
Baum listed these newcomers to Hollywood:
Henry Weinstein. brought out from 'Play of the Week.' to a producer's contract at 20th; Pamela Tiffin to receive intro billing in Hal Wallis' "Summer and Smoke." with deal just worked out for 20th to share her multiple-picture pact with Wallis; Brigid Bazlen set for role of Salome in 'King of Kings.' set for non-exclusive multiple picture deal at Metro and being tested Tor lead in 20th's "High Heels"; major studio 'Interest in 16-year-old Joey Hetherton who was set as regular on Perry Como Show; Arthur Godfrey being sought for 20th's "State Fair; and Ronald Alexander, stage and tv writer, set for his first screenplay, "Return to Peyton Place."
One of the negotiations of which Baum is most proud: "We rewrote Efrem Zimbalist Jr.'s contract with Warner Bros. to allow outside work. His WB tv deal was rewriten. We set him for 'By Love

Warner Bros. to allow outside work. His WB tv deal was rewritten. We set him for 'By Love Possessed,' a lead opposite Lana Turner, in his first outside film. And we established his outside picture price at \$200,000."

Amusement Stock Quotations

Week Ended Tues. (10)

19	060	N. Y.	Stock	Exch	ange		Net
High	Low	*We			weekly		Change
			in 100			Close	for wk.
423/4	2334	ABC Vending		36%	343/4	35½ 43¼	$^{+1}_{-2\frac{1}{2}}$
461/2	2534	Am Br-Par Th		46 24	431/4 217/8	221/2	² / ₈
421/4		Ampéx1	204	361/2	3538	36	$\frac{-78}{+\frac{1}{2}}$
451/4	34	CBS	05	30 · 2 22 ⁷ 8	2178	221/4	$-\frac{72}{1/2}$
2678	1458	Col Pix	103	381/4	3714	371/4	$-\frac{72}{38}$
3934	1738	Decca	82	2914	2658	29	$\frac{-78}{+178}$
491/4	20 94	Disney Eastman Kdk				11012	+134
13614	94 558	EMI	300 J	6	534	578	T 174
81/2	1138	Glen Alden.	348	147á	1358	13 ⁷ 8	— 56
2378 19	14	Loew's Thea.	190	1638	151 á	157.s	— ½
4036	2214	MCA Inc.		39	3638	381.5	+1
451/4	2478		378	443/8		4314	+ 58
6678	127/8	NAFI Corp		321/4	3018	3056	+ 3/8
13	434	Nat. Thea		614	538	6	+ 3/8
6758	391/2	Paramount	71	561/2	54	5618	+238
3814	1578	Philco	415	1978	1734	193á	$+1\frac{12}{2}$
26134		Polaroid			180	1811/2	$+1\frac{1}{2}$
7838	461/2	RCA	654	5338	5158	5178	+ 1/4
1134	716	Republic	127	1212	1034	1212	+158
1514	125%	Rep., pfd	22	1514	1434	1514	+ 1/4
425%	1912	Stanley War.	172	283 g	2718	275/8	+134
3078	2614	Storer	28	29	281's	281/2	$+ \frac{34}{4}$
441/2	30	20th-Fox		4218	4034	4134	$+1^{1}8$
3578	2358	United Artists			3034	3234	+1.4
541.4	373_{8}	Warner Bros.	†74	53	5234	53	+ 1/8
12938	891/8	Zenith	193 1	103	9714	10014	+234
		America	Stoc				
634	41.2	Allied Artists	29	518	434	478	1
714	278	Buckeye Corp.	99	318	278	31/8	+ 18
1134	8	Cap. City Bdc.	25	10^{7} 8	$10^{1}2$	10^{5} 8	+ 18
678	33%	Cinerama Inc.	265	51 g	458	45%	- 38
1434	91.4	Desilu Prods.	33	1112		1118	+ 58
71/2	412	Filmways	22	558	538	534	+ 18
2^{3} 8	14	Guild Films .		38	5/16	38	+1/16
912	712	MPO Vid	19	9	834	878	3/8
87g	214	Nat'l Teleiflm		234	258	234	1 1%
1414	67 s			13 ³ 8	1258	13 ¹ 4 10 ¹ 4	+ 1/4
. 141/2	818	Teleprompter		11	10	234	+ 1/8
434	2	Tele Indus	24	3 .	278		
16^{5} 8	812	Trans-Lux	34	16	141/2	1612	+2

* Week Ended Mon. (9). † Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

America Corp.	2	21/4	
Gen Aniline & FA	385	412	
Gold Medal Studios	1.4	56	
Magna Pictures	278	338	+ 12
Metropolitan Broadcasting	19'8	2138	+ 38
Movielah	1234	1418	+2
Official Films	258	3	
Scrapton Corp.	214	278	. • •
Sterling Television	112	178	••
U. A. Theatres	512	618	- 1/4
Wometco Enterprises			• •
(Source: National Assn. of Securiti	es Deal	ers Inc.)	

More Strong Yank Films Than Ever

to at the Acapulco Festival that he would attend himself and send a really representative Hollywood delegation. Metro's local management would like to enter "Where the Boys Are" and to have Joe Pasternak in the U.S. delegation, but it is unlikely that prints will be ready on time. Having finished "King of Kings," Robert Ryan has accepted the committee's invitation to attend. to attend.

Entries to date are:
Britain: "Saturday Night & Sunday Morning" (Karel Reisz).
France: "La Verite" (Henri George Clouzot). with Brigitte Bardot. There are hopes that both this director and the star will attend. Germany: "Thousands Eyes of Doctor Mabuse" (Fritz Lang).
Spain: "Five O'Clock in Afternoon" (Juan Antonio Bardem), who has promised to attend.
Japan: "Stormy Sea" (S. Hitzamatsu).

matsu).

Hungary: "Two Floors to Happiness" (Janos Hersko).

Italy: "Viva Italia" (Roberto

Italy: "Viva Italia" (Roberto Rossellini). Mexico: "They Too are Rebels" (Alciandro Galindo). Poland: "Ghosts of Past." (Jerzy Pasendorfer). The Czechs have submitted 2

pix.
Soviet Russia: "Othello" (ballet film) (Vakhtang Tchabukiani).
Three big parties are planned.
One on opening day, one on the final day and another given by the Assn. of Film Critics at which the Fest prizes wil be announced.
So far the Granet Jury will consist of Peter Baker (Director of Films and Filming): Anthony Brousil, from Czechoslovachia; Zavattini, Cesar Fernandez Ardavin Argentina's Ernesto Arancibia, critic Jose Dominiani. Arturo Cerretani and Mario Soffici. The Critics'

Jury is composed of Juan Cobos (Spain), Jerzy Toeplitz (Poland), Giulio Cesare Castello (Italy), Domenico Meccoli (Italy), George Fenin (U.S.); Jorge Miguel Couselo, Tomas Eloy Martinez, Jose Ramon Luna and Antonio Di Benedetto, Luna and Ant all Argentines.



King-size swimming pool! Queen-size beds! TV, Hi-Fi, Radio in every room! Air, Sound Conditioning! Suites with Kitchen Facilities! AAA Approved. Credit Cards Honored HUBERT and ISABELLE TURNER, Mgrs.

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Range Assignment or ,
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COMING ATTRACTION: LOPOFFS

Fred ('Call Me Don Quixote') Friendly GASUALTIES WILL | ABC-TV's 'Timeslot Roulette'

"CBS Reports" topper Fred W. Friendly, whose reputation for outspokenness isn't exactly a secret, nevertheless put his colleagues at CBS-TV—and some 200 of their affiliates—into a state of mild shock last week. The occasion was a closed-circuit to affils to announce that Friendly was taking over "Face the Nation," which alternates with "CBS Reports" in the Thursday at 10 slot, and also to arouse some affiliate enthusiasm for the new pubaffairs hour.

Friendly went on to speak about his plans for the hour and his confidence in its success. But his actual remarks cued more than a few lifted eyebrows even among those CBS brass who had considered themselves immune to any Friendly surprises. Friendly said he had proposed anchoring "CBS Reports" and "Face the Nation" on Thursdays, and had said to management:

"Why don't you put us in there? Why don't you put 'CBS Reports' in there and maybe something on alternate weeks, and let us meet the unreality of 'The Untouchables' with the reality of the world out there, in the universe out there? I shall not try to reenact the meeting—it took two hours; it was Friendly at his best or his worst depending on how you feel about it and him.

"But what I tried to say, and I said it with all the fire in the belly that I could muster, was that we want to be the touchables. I know there is a program called 'The Untouchables,' which is a great Goliath, a giant, astride the wave lengths of the nation, and how's a little program like 'CBS Reports' going to come up against it and hold its own?

"Well, first, I don't like programs like 'The Untouchables.' I don't like my children to look at them. I would be dishonest if I didn't say that I sense in programs like 'The Untouchables.' I don't like my children to look at them. I would be dishonest if I didn't say that I sense in programs like 'The Untouchables'.

"Well, first, I don't like programs like 'The Untouchables.' I don't like my children to look at them. I would be dishonest if I didn't say that I sense in program like 'CBS Reports'

\$9,000,000 DuPont Billings To NBC in 40-Wk. Sun. Schedule

NBC-TV has grabbed off the coveted DuPont billings for next season, approximating some \$9,000-000 time and program. It means the demise of the brace of CBS-TV entries, the "DuPont Show of the Month" specials and the "June Alyson Show." Instead DuPont is buying a 40-week scason of full hour show's (allowing for 12 preemptions). Negotiations were finalized at DuPont huddles in will-minigton, Del., last Friday night (6).

A few weeks back DuPont asked the three networks to submit favorable time periods available for next season and prospective program entries. Evidently the Sunday time proffered by NBC—either 9 to 10 Sunday night (depending on whether Dinah Shore returns) or 10 to 11 won the most favor with DuPont and its agency BBDO.

Evidently, too, there were conditions that went with the sale. For one thing, DuPont doesn't want any controversial stuff (a policy (Continued on page 44)

(Continued on page 44)

P&G Buys Paar As TV Special

Procter & Gamble has added Jack Paar to its list of forthcoming to specials. The latenight NBC-TV emcee will appear in an hourlong one-shot Jan. 31 in NBC-TV's 10-11 p.m. slot, with P&G picking up the whole tab.

Besides-Paar's variety shot at the end of the month, P&G will also sponsor a repeat of the Little League pubaffairs stanza, "How Tall Is a Giant?" on March 23 from 7:30 to 8:30 p.m., and the bankroller has also bought into the Emmy Award show on NBC-TV this spring.

Evidently, the sponsor's principal aim in buying into specials (it underwrote the recent 90-minute repeat of NBC's "Victory at Sea") is to push its Crest toothpaste brand, which recently received a prestige stamp of approval from the American Dental Assn.

0&0's Also Meet

ABC's owned & operated radio

ABC's owned & operated radio and tv stations are meeting in Miami. Fla., this week, but none of the executives in attendance expect to get much sun. There probably won't be much heat, either, because various network exees seem to think that the o&o's are getiting on fine.

These annual conclaves of the radio-tv station men at ABC are invariably to look ahead and evaluate, in particular, program formating on the local side and how to make the programming fit in with network offerings. Leonard Goldenson, prexy of the parent American Broadcasting-Paramount Theatres, will be in attendance at the Hotel Balmoral along with all his chief aides. Olie Treyz, Tom Moore, Steve Riddleberger (head of o&o's), et al., and he was bullish at the week's beginning about the stations' prospects.

The financial prospects of most of the stations' prospects.

The financial prospects of most of the stations' prospects.

The financial prospects of most of the stations' prospects.

The financial prospects of most of the stations in the ABC chain look good for the rest of '61. However, there are some, especially in radio, that are in a state of transition and which have been running rather behind in their own markets (Continued on page 42)

Wednesday: CBS—Ann Sothern; 'ABC—'Ozzie and Harriet.'' NBC—'Brus Allyson Show'; 'Brus Allyson Show

By GEORGE ROSEN

Within the next 10 days the three television networks will have com pleted their meetings in determining which shows will survive the '60-'61 season and which shows are to be lopped off the schedules (NBC's tentative '61-'62 sked is already floating around the Madison Ave. agencies.)

One thing's for sure-—the cas nalties at season's end will be the most staggering in tv annals, ranging from an approximate 32% "lop off list" for CBS and ABC and possibly up to 70% for NBC. There's no doubt the latter web picked itself a fistful of clinkers this season, notably in the area of half-hour shows where, for that matter, most of the three-web casualties dominate.

As of the moment, it's pretty well established, based on the past two or three national Nielsens, who made it and who didn't. On the basis of the yardstick that's applied (knocking off all the prime time shows that fail to dominate their time slot or shape year. shows that fail to dominate their time slot or shape up as a close second), it's conceivable that by season's end NBC might be forced to apply the axe to every single Sunday and Monday night entry. This could even include the Sunday night 9 to 10 Dinah Shore show, with sponsor Chevy reported doing some hard and fast thinking as to its '61-'62 plans, since it's gotta resolve its budgetary allocations by Feb. 1.

As previously indicated by

As previously indicated by Variety, virtually the whole emphasis on the three-network program scheming for next season is aimed at full hour shows.

Bob Bendick To Hyatt's

NBC Special Projects Unit

Bob Bendick, after finishing the entertainment special, "25 Years of Life." for NBC-TV. is joining the staff of the network's special projects unit under Don Hyatt. He'll become one of the three full-time producers, including Bill Nichols and Gene Jones, in the Hyatt unit.

Bob Bendick To Hyatt's mintenest, there will, of course, be a few exceptions in applying the Nielsen yardstick to potential casulaties, as, for example, U. S. Steel and Armstrong's continued pleage of allegiance to their alternating Wednesday night hour dramatics on CBS, regardless of what Nielsen says. Or in the case of "Alfred Hitchcock Presents," to which NBC is firmly committed for a section of the producers, including Bill Nichols and Gene Jones, in the Hyatt unit.

shows that loom as casualties:

Monday: CBS—"To Tell the
Truth," "Bringing Up Buddy."
ABC—No changes. CBS—"Riverboat" (already cancelled); "Wells
Fargo," "Klondike," "Dante" (already cancelled); "Barbara Stanwyck Theatre," "Jackpot Bowling."
Tuesday: CBS—"Father Knows
Best" (reruns). ABC—"Alcoa Presents." NBC—"Thriller."
Wednesday: CBS—"Aguanauts":

wednesday: CBS—"Aquanauts";
"Wanted Dead or Alive" (already
cancelled); "My Sister Eileen."
ABC—"Ozie and Harriet." NBC—
"Peter Loves Mary."

Kicks Up a Madison Ave. Fuss But Treyz Winnah on 'Hong Kong'

There's Lotsa Kennedy Upcoming on Brit. TV

London, Jan. 10.

Both BBC-TV and the commercial network are devoting alrime to mark John F. Kennedy's takeover of the Presidency.

takeover of the Presidency.

BBC-TV has skedded the NBC program "Tribute to a Patriot," oh Eisenhower's career, for Jan. 20 transmission, while in conjunction with CBS, the local ABC-TV, Associated Television and Independent Television News are presenting the Kennedy inauguration ceremony in a 60-minute spot on Jan. 21.

CBS Throws Curb At 'Amateur Hour' Big Pro Charity

"Original Amateur Hour's nual Madison Sq. Garden, N.Y., talent playoff, ordinarily an SRO event with monies going to the N.Y. Foundling Home, this year is getting belted at the boxoffice because of a CBS-TV refusal to permit plugs for the event.

mit plugs for the event.

The annual charity hoopla, scheduled for later this month, is the climax of "Annateur Hour's" year, in which winners of the show go into final competition. Cardinal Spellman is one of the principals in promoting the event, on behalf of the Foundling Home, and the big show is ordinarily heavily plugged on tv via "Amateur Hour."

This year houses the CBS con-

plugged on tv via "Amateur Hour."

This year, however, the CBS censors moved in and ruled that since the Foundling Home is a local charity restricted to N.Y., it and the event couldn't be plugged on a network show, which is national in scope. Ted Mack and the "Amateur Hour" unit protested, but the best they could get from the network was a suggestion that perhaps the event could be plugged locally on WCBS-TV. That didn't work out, particularly since the most effective plugs for the event are those on "Amateur Hour" itself, which the local station couldn't control. control.

control.

Mack reportedly protested to the CBS brass that there had, in the past, been plugs for purely local N.Y. items, such as Ed Sullivan's strong push on behalf of "All the Way Home." the Broadway production of the late James Agee's "A Death in the Family." Web replied that this was true, but since that incident Sullivan had been warned future plus must be national in scope and the plugging comparable to that on "All the Way Home" is forbidden.

of the radio coverage of the March actively involved in the company's actively involved in the company's lelevision buy.

Last time ABC Radio had the rights to the fight between these two puglisits, but then the web only paid \$195,000. It's understood hat only the second March actively involved via Pur x Grass. The web says it has no indication of a pullout.

Purex's first major tv buy was stood that only the second March actively involved via Pur x Grass. The web says it has no indication of a pullout.

Purex's first major tv buy was that case rights went to tv for ple of seas ns. It subsequently switched to specials on NBC.

ABC-TV prexy Oliver Trevz has game, a sort of timeslot roulette. The plan kicked up an awful fuss along Madison Ave. But Treyz' maneuver has finally won out in an unprecedented onetime shift of "Hong Kong" into the "Naked City" time.

Idea involves a one-shot preemption of a high-rated series, slipping in a low-rated show in hopes that the larger audience will follow the dog back to its regular time period.

time period.

Proposal was first made some weeks ago during a crisis meeting on the Coast between ABC and Kaiser Industry wigs. Latter have been seriuosly depressed by the showing of the ABC-20th Fox hour adventure series, "Hong Kong," which has been struggling under pressure of NBC's deeply entenched "Wagon Train," not to mention CBS' hour, "Aquanauts." Kaiser has been applying the heat for a shuffle in time, even though the sponsor, via Young & Rubicam. is committed for the full year and got the show with liberal considerations, including a 60% rate slash. rate slash.

rate siasn.
"Hong Kong" is believed to be considerably improved under a changeup in production chiefs, and the web feels a resampling by a large audience will win a following.

Since the Coast session, Treyz tried to work a preemption of the Sunday night "Maverick," a logical switch with Kaiser participating in switch with Kalser participating in both hours. But reportedly Warner Bros. production chief Bill Orr balked mightily at the idea of giving a 20th-Fox series a boost. There have been other preemption attempts, including "Islanders" and "Paradies." but in all cases some of the participating sponsors have nixed the plan.

Fingly, Tray tried to ellip the

have nixed the plan.

Finally Treyz tried to slip the show into the 10 to 11 p.m. Wednesday night stor occupied by the click hour sumshoer. "Naked City." Early this week, he clinched the preemption for the last Wednesday in January, with holdout "Naked City." sponsors dropping their resistance.

Legal roadblocks include contract clauses covering preemptions

tract clauses covering preemptions

(Continued on page 44)

Purex Billings Up for Grabs

Purex C. is considering pulling its billings away from NBC-TV and buying "CBS Reports" and other business on CBS-TV. A decision is expected on Monday if by the company and its agencies, Edward B. Wei's and Foote, Cone & Belding

Return Bout Goes To

ABC Radio for 2956

ABC Radio bought the Paterson-Johanssen championship rematch at the second highest price believed paid for fight rights. Network, which has already sold half of the radio coverage of the March 13 affair to Mennen, paid the promoters \$295,000.

Last time ABC Radio boad the Return Return Pater Inc. Network with the promoters \$295,000.

NBC-TV is procting this season on NBC, via spin-pricing this season on NBC, via spin-pricing this season on NBC and Foreign the season on N

Failure of West German TV's 2d Channel to Get on the Air A Drama of Frustration, Losses

Munich, Jan. 10.

For the greater part of 1960, Germany's 4.000,000 tv viewers were looking forward to the Buff's WKBW De were looking forward to the Big Change, the inauguration of the Second Channel on this New Years Day. Happy at the prospect of hav-ing at long last a choice, they paid for remodeling their sets. That, incidentally, was legally imposed also upon set-owners not exceed-ingly keen on seeing the Second Program. But reception of the old one on unchanged sets would have fouled up sight and sound of the one on unchanged sets would not the fouled up sight and sound of the novelty. Antennae had to be altered, too, a blow to the pocket-books of for instance single set-owners in apartment houses with

where in apartment houses with collective receiving gear.

Today there is no Second Program. Its programming agency, Freies Fernsehen Inc. having prepared, taped, filmed and stored shows, documentaries and every other kind of material except the daily topics for a whole year, finds itself in the red by more than \$25.000,000. Staff and collaborators are looking for other jobs. A skeleton crew remains on the chance that the Second Program may realize eventuality later or that parts of their supply could find other markets.

The all but inscrutable maze of

Second Program" lecture.

1. The attempt to introduce commercial tv run by the government was bound to failure being a contradiction in itself. The wishes of sponsors, entitled by their money to their say, couldn't help clashing head-on with those of their governmental co-sponsors. (Naturally, also prospective viewers object to pay governmental tax for their sets arguing that their subjection to the arguing that their subjection to the commercials should be sufficient payment.)
2. The Government's part in the

payment.)

2. The Government's part in the set-up does not only interfere with the rights of free private enterprise but also with the sovereignty constitutionally exercised over all wireless activities by the West-German states.

It was the lawsuits of several states 'Hamburg, Hessen, Niedersachsen, Brement that doomed the Jan. 1 inauguration date. They did such a good job that the most optimistic guess of the earliest possibility now is June 1. More realistic appraisers think it will be another year.

In this drama of failure, frustrations and material losses, Chancel-(Continued on page 36)

(Continued on page 36)

ABC & Time Inc. In Mpls. Breach

Minneapolis, Jan. 10.
ABC-TV is again reportedly seeking to end its Minneapolis television affiliation with Time Inc.'s WTCN, on channel 11. Decision should be reached within three

ABC could move over to channel 9 and KMSP, 20th Fox's owned Indie in Minneapolis. City has four

9 and KMSP, 20th Fox's owned indie in Minneapolis. City has four tv stations.

Time, naturally, seeks to hold onto a network tie, but ABC for years has complained that WTCN is not delivering ratings commensurate with the national average. Ironically, ABC-TV's relationship with Time Inc. has never been as good, in one respect, as it is now.

Time and its staff prodicer Bob Drew made "Yanki, No", a pubaffairs hour for the Bell & Howellsponsored "Close-Up" series, and the program came off amid high critical acclaim. Moreover, Time and Drew have, in doing "Yanki" and in making preparations for at least 11 or 12 other such stanzas, are helping put ABC on the pubaffairs map for the first time. And, in this, ABC is said to be entirely pleased with their Time tie. Evidently, the good feelings don't extend quite as readily to the Time o&o station in Minneapolis.

Buff's WKBW Declined

Buffalo, Jan. 10.

An offer of \$13,000,000 for WKBW AM and TV from the Tatt Broadcasting Co. of Cincinnati was rejected here by Clinton D. Churchill, vicepresident and general manager of the stations.

He issued a formal statement that the offer had been received and declined.

British Granada's

1960, show an upswing in profits to which the termination of this deal legal procedures, court, actions, injunctions etc. that blocks the way makes, at least two points clear for use in a "How not to do a Second Program" lecture.

which the termination of this deal with the subsidiary Granada TV Network Ltd. has contributed subclear for use in a "How not to do a stantially. The profits increase Second Program" lecture.

was 29% over the preceding year, was 29% over the preceding year, net figure being \$2,935,000.

net figure being \$2,935,000.

The tv company's operations account for the major part of profits rise, but additionally the cinema interests had a more profitable year. Chairman Sidney L. Bernstein states in his report circulated with the accounts that record takes were registered on 34 different occasions during the period, films responsible including "Sink the Bismarck." "Conspiracy of Hearts," "Doctor In Love," and "Psycho." Bernstein further declares that while the national decline in admissions for 1959 was 16.1%, in Granada theatres it was only 9.5%, and while gross takings dropped nationally by 10.7% the decline at the company's boxoffices was 4%.

The accounts reveal that Grandal interest and the results of the product of the company's boxoffices was 4%.

The accounts reveal that Gran The accounts reveal that Gran-ada's investment in tv relay compa-nies, which also own shops hiring and selling video sets and durable electrical goods, is \$1.244,000. Bernstein says the policy here is to expand, and the outfit is opening new shops as well as buying exist-ing businesses.

Reporting that the profits for the current year are running at the rate of more than twice those of rate of more than twice those of last year, the chairman records that it's proposed to increase the share capital of \$11,200,000 by creating 16,000,000 "A" Ordinary shares of 70c each. Plan is to hand two of these shares to the existing shareholders on the basis of each ordinary and "A" ordinary now held.

CBS-TV Thurs. Shuffle Big Break For 'Angel';

"Angel." the little-noticed comedy series starring Annie Farge, may be emerging as the sleeper in the CBS-TV Thursday resbuffle. Last week, the Jess Oppenheimer production jumped over six points in the Multi-City Arbitrons to top its 8-8:30 time period with a 19.1 rating and 31.5% share, easily out distancing its opposition and topping all other CBS shows for the night.

ping all other CBS shows for the night.

Against "Angel," NBC's "Outlaws" managed only a 12,7 and ABC's Donna Reed a 16.1 Previous week, "Angel" had also topped its time period, but with only a 13.7. Even Ann Sothern moved up to dominate the leadin 7:30-8 period, scoring a 15.8, her highest rating this season, against 15.4 for "Guestward Ho" and 12.9 for "Outlaws."

for "Outlaws."
Otherwise, CBS didn't do so well in the Thursday shakeup. "Witness" dropped to a 10.8 average in its 9-10 timeslot, running third in the time, and "CBS Reports," in its Thursday night debut, also ran a poor third, averaging out at 7.3 on the 10-11 hour.

Kemper Prefers Golf to Huntley

Chicago, Jan. 7.

Kemper Insurance has asked out of Chet Huntley's Sunday afternoon commentary, on which it has been an alternate week sponsor and has switched the coin instead to a pair of upcoming golf specials on NBC-TV, "Las Vegas Tournament of Champions" on May 1 and "U.S. Open Golf Tourney June 17. Wilson Sporting Goods is co-sponsoring both specials.

is co-sponsoring both specials.

Kemper, apparently on a golf kick, also underwrites alternate weeks of the regular NBC-TV series, "Celebrity Golf." No reason was given for the defection from the Huntley show, although the original contract was for 13 installments over 35 weeks, firm. Kemper had seven Huntleys to go. It's ments over 35 weeks. nrm. Kemper had seven Huntleys to go. It's understood the differential in the committed coin will be made up in other one-shot buys.

Clinton E. Frank is the agency.

Cutex ABC-TV Buys

Northam Warren Corp. for Cu-tex lipstick and handcare products has bought into three daytime and nighttime ABC-TV shows as the initial phase of a stepped-up ad campaign during the coming six

Expanded ad budget, which also covers major-market spot tv and mag spreads, opens on the network with participations in "American mag spreads, opens on the network with participations in "American Bandstand," "Who Do You Trust" and Bob Cummings reruns, and a spot a week for a month in the new gumshoer, "Asphalt Jungle."

Agency is Doherty, Clifford,

Hagerty Holds a Press Conference & This Time Talks About Himself

By ART WOODSTONE

By ART WOODSTONE

The new news chief for ABC is news. When Jim Hagerty formally announced what everybody had known for weeks—that he's going to start on Jan. 23 as the radio-ty web's vicepresident in charge of news, special events and public affairs—his press conference (the first one in which he's ever had star billing was jammed to the soundproof walls of the network's mezzanine conference room in N.Y. He didn't figure he'd be able to accomplish great changes "overnight" (in "two or three years" he figured he'd be giving NBC and CBS a real run for their money, but the first step he intends taking is to increase the size and—he hopes—the effectiveness of the ABC News staff. He says he hasn't talked to anyone yet about joining him, but he hinted strongly that he'll go wherever he has to (including the rival networks) to get

the men he thinks will help his

the men he thinks will help his operation.

Apparently unwilling to break old habits, the new news boss told the 60 to 70 newsmen present to cover his advent to radio & tv that he intended holding weekly gettogethers with them to keep them up on his activities. If he docs, that'll be a completely fresh slant for a network executive, especially one who is in news himself.

When the confab was held on

The New Nielsens: Top 20

(Two Weeks Ending Dec. 18)

(Two Weeks Ending, Dec. 18)

The new national Nielsens (for the two-week period ending Dec. 18) finds CBS consolidating its hold on first place, with the network hitting its highest average audience rating (20.7) for the season. And NBC, primarily on the strength of its showing on "Peter Pan," grabbed off an 18.5 for the No. 2 position—one-tenth of a point ahead of ABC's 18.4 average.

What perhaps is most significant in the season's cycle of Nielsen reports is the continuing "behind the eight-ball" status of ABC and the competitive handicap it suffers because of lack of coverage in those important two-station markets. For in contrast to its No. 3 position on the overall national Nielsens, in the key 50 markets where all three webs are in competition with one another, the scorecard reads ABC: 19.2; CBS: 18.8; NBC: 17.3.

In all the yardsticks covering the overall report, CBS pulled further ahead. In the Top 20 breakdown, it took 12 places to three for NBC and three for ABC. In half-hour wins, it scored 28 to 12 for NBC and 13 for ABC. In new shows in the Top 40, CBS placed five, ABC two and NBC one.

Following are the Top 20:

Following are the Top 20:

Gunsmoke (CBS)	
Peter Pan (NBC)	33.4
Wagon Train (NBC),	32.8
Wizard of Oz (CBS)	32.7
Have Gun, Will Travel (CBS)	32.4
Ed Sullivan (CBS)	28.9
77 Sunset Strip (ABC)	28.3
Rawhide (CBS)	27.5
Untouchables (ABC)	27.5
Jack Benny (CBS)	27.2
Price Is Right (NBC)	26.9
Dennis the Menace (CBS)	26.0
Candid Camera (CBS)	26.0
Perry Mason (CBS)	25.6
The Flintstones (ABC)	25.3
Andy Griffith (CBS)	25.1
GE Theatre (CBS)	25.1
Danny Thomas (CBS)	24.7
Tennessee Ernie Ford (NBC)	24.4
Rifleman (ABC)	24.0
Amenian (ABC)	77.0

McAndrew's Exec Veepee Status As **NBC Upgrades Its News Operation**

Northshield's Garroway Exit For NBC News

Robert Northshield, who quit as producer of "The Dave Garroway Today Show," signed on a few days later as a producer with NBC News. Northshield, the latest of many producers to quit Garroway, was replaced on the NBC-TV many producers to quit Garroway, was replaced on the NBC-TV morning strip by Norman Kahn. Kahn's appointment is temporary until a permanent producer is found.

found.

Kahn, like Northshield, was 'Today's'' program manager before assuming the top production slot on the stanza. Northshield became producer last May, and before entering tv was a columnist for the Chicago Sun-Times.

Nat Hiken Series As P&G Entry

Nat Hiken has sold a series of comedy half-hours to Procter & Gamble for next season. Sponsor and producer Hiken are now shopping around for a network beth for the show, called "Snow Whites."

Whites."
All three webs—ABC-TV, CBS-TV and NBC-TV—have been pitched by the bankroller. Hiken, who created the old Phil Silver's "Sergeant Bilkos" skein for CBS. "Sergeant Bilko's" skein for CBS-TV, has reportedly been working on "Whites" for at least a season. It's understood that for the mo-ment NBC-TV has the inside track on placement of "Whites."

CLIENTS STILL LIKE **CLARK'S 'BANDSTAND**

ABC-TV's daytime strip, "American Bandstand" has firmed long-term pacts with a return and new sponsor for the new year.

Warner-Lambert, via Lambert &

NBC has made three new executive vicepresidents and one new
vicepresident. Advancement of
William McAndrew to executive
vicepresident, NBC News, and
Julian Goodman, his second in
command, to vicepresident NBC
News and Public Affairs, puts the
network's news department on
equal footing for the first time with
the tv and radio networks.

Others named executive vices

the tv and radio networks.

Others named executive vicepresident were Aaron Rubin.veepee and treasurer of the company,
and William McDaniel, who has
been vicepresident in charge of
NBC Radio since old exec veepee
Joe Culligan left early last year
for a post at McCann-Erickson.

Joe Culligan left early last year for a post at McCann-Erickson.

Even as a veepee, McAndrew reported directly to NBC president Robert Kintner. The improvement in the NBC News picture because of the video coverage of the national political conventions and the later election night coverage is considered the key reason for giving McAndrew the extra half stripe and, thereby, putting the news boss on the same level as P. A. (Buddy) Sug, who heads the NBC o&o operation, and Walter Scott, who is in direct charge of the tw network.

Apart from McAndrew, Rubin, Sugg and Scott, only one other executive at NBC-TV bears the title of executive vicepresident and, in his case, he's called Senior exec veepee, making David Adams No. 3 man (behind only Kintner (Continued on page 44)

(Continued on page 44)

CBS Posts SRO On **Inauguration Day**

Inc. has picked up full sponsorship of the Inauguration Parade on snip of the Inauguration Parade on CBS-TV Jan. 20. Coverage will run from 11:30 a.m. to 2:30 p.m., but during that period the noon-to 1 p.m. oathtaking and other ceremonies will be carried sustaining, with Savings & Loan sponsorship covering the 11:30 to noon and 1 to 2:30 periods.

that!I be a completely fresh slant for a network executive, especially one who is in news himself.

When the confab was held om Monday (9), it ran for 55 minutes, nonstop, and during that time Hagerty was never at a loss for an answer, liberally mixing candor and banter to set his position straight.

Leonard Goldenson, who sat at his new striper's arm, said that the network will support Hagerty to the hilt, giving him, assumedly, all the money and time the soon-to-be-former Presidential press secretary former Presidential press secretary funks news and publ'c affairs (Continued on page 36)

Warner-Lambert, via Lambert & ceremonics will be carried sustaining, with Savings & Loan sponsorship to tring the 1120 to noon and 1 to 2:30 periods.

Deal, set via McCann-Erickson, and 1 to 2:30 periods.

Deal, set via McCann-Erickson, it is returning after a tryout flight during October and November of Hanes Hosiery is sponsoring the linage tracks of Barty and the weeks of participations.

Also joining the sponsor roster this spring will be B. F. Goodrich (True the recent sponsorship was on MBC-TV, the rerun week before last of "The Twisted Cross" on web's "Project 20."

STRIFE-RIDDEN AFTRA SAGA

'Untouchables' Gets In a Jam

James V. Bennett, director of the U. S. Bureau of Prisons, today Tues.) sent a strongly worded telegram to Leonard Goldenson vigorously protesting" last Thursday's (5) edition of "The Untouch-

"vigorously protesting" last Thursday's (5) edition of "The Untouchables."

Bennett asked the ABC boss not to run the second segment of the two-parter on Al Capone until he has had the opportunity to talk to both the U. S. Attorney General and the FCC about the show's treatment of U. S. prisons and their officers.

It was unlikely, however, that the wire would reach Goldenson in time to stop this week's showing. It was addressed to him in N.-Y. but he is currently in Florida for meetings.

Bennett referred to the way prisons and prison personnel were depicted as "utterly fantastic." His telegram read: "I vigorously protest the totally unfounded implications reflecting on the integrity of the officers of the Bureau of Prisons as depicted last week on "The Untouchables.' The utterly fantastic portrayal of the circumstances of the transfer of Capone and the establishment of Alcatraz are unworthy enough of your system, but also to picture honest and courageous officers as venal and a public institution like the Atlanta Penitentiary as toadying to a character like Capone is an unforgivable public disservice.

"Also ask that the second installment not be shown until I have had the opportunity to present the matter to the FCC and consult with the Attorney General regarding immediate and appropriate action."

The incident occurred as outgoing White House press secretary

The incident occurred as outgoing White House press secretary James C. Hagerty prepared to move into his new ABC v.p. post. He'll probably be consulted on the problem.

Chi WGN as An All-Tint Operation; **New Plant Heralds Quall-ity Setup**

By LES BROWN

Chicago, Jan. 10.

WGN Inc.'s move next week to its newly-constructed plant on the city's northwest side 'will cue an emphasis by the indie telestation on color. Iive production, news and syndication in '61.

As soon as the move is completed, Jan. 18, station will become an all-color operation save for those syndicated and feature films which come only in bew print. If not immediately, station will eventually be shooting color newsreel for its newscasts and will do all remotes in tint, including 130 day-time home games of the Cubs and White Sox ball teams. (Coloreasting of basebell was incepted by the station in mid-season last year.) It's the belief of Ward L. Quaal, veep and general manager of the Tribune-parented stations, that WGN-TV will colorcast more programs this year than any other station, indie or network.

As for live production, it's all in the promised stage, but as Quaal pointed out recently, "We wouldn't have built such an elaborate facility if we didn't intend to do live shows." New edifice has three television studios, three of them 73 x 48 feet and one 17 x 13, in addition to two radio studios. Live programs will be motivated at least partly by the possibilities for syndication. Station maintains its own syndie sales arm, headed by Brad Eidmann, and so far has (Continued on page 44)

(Continued on page 44)

Bulova's 90-Min. **Godfrey Special**

Bulova, which for several months has eschewed television altogether and concentrated on radio, is back in the video fold. Watch company has ordered a 90-minute Arthur Godfrey special on CBS-TV for late spring.

Date, time and format aren't set the Network is working a television.

Date, time and format aren't set yet. Network is working on the necessary preemptions, and Godfrey and his producer, Charlie Andrews, are working on a format. Godfrey already has one taped show in the can, an hour done in India, but this won't he used for the Bulova show. Instead, it will be all new

Godfrey himself will have a pretbusy spring. Aside from his celly "Candid Camera" chores id the Bulova special, he's set for amain a major appearance as emicee of CBS-TV's one-hour Ringling Bros., Barnum & Bailow circus snecial from Greensboro, N.C., in March. He'll also ride in the circus show. Latter is he'ng sonostred by Too Value Gamps, same bankroller as last year.

White-Collarite Problems As British TV Series

AS DIRISH IV 20:165

London, Jan. 11.

The Trades Union Congress, central organization of Britain's labor unions, is discussing plans for a tv series on the life and problems of white collar workers. Notion is down for examination at this week's annual conference of some 40 unions representing bank and insurance clerks, shop assistants, typists and other non-manual staff. ants, typists manual staff.

CBS-TV 'Twilight' Restored to SRO; 'Gunn' Shift Flops

"The Twilight Zone" has been restored the full sponsorship status with inking of Liggett & Myers to fill the alternate-week sponsorship being vacated the end of March by General Foods. Colgate stays on as alternate sponsor, and the Rod Serling series remains in its Friday at 10 berth.

A switch to Wednesday nights had been under consideration, but didn't work out. One reason was the fact that the L&M buy gives the ciggie company 2

didn't work out. One reason was the fact that the L&M buy gives the ciggie company a contiguity deal, since it's the alternate sponsor of the new Jackie Gleason show Fridays at 9:30, just ahead of "Twilight Zone."

But more important in killing the switch was the fact that a move to lure "Peter Gunn' away from ABC-TV didn't prove successful. Had "Peter Gunn" moved, "Twilight Zone" would have replaced "My Sister Eileen" Wednesdays at 9 for Colgate, and "Peter Gunn" would have followed at 9:30 under its present sponsors, Bristol-Myers and R. J. Reynolds. "Tve Got a Secret," sponsored by the same pair, would have shifted from the 9:30 spot to Fridays at 10, replac-"Twilight Zone." There was more than a gleam in CBS' eye as regards the "Gunn" more. Bristol-Myers was all for it, and Reynolds liked the idea. But the ciggie outfit killed it because of the Friday switch for "Secret." Reynolds felt it already had too much Friday night busigoing for the Winston brand, which would have moved, via its ABC-TV "Flintstones."

would have moved, via its ABC-TV "Flintstones."

"Finistones."
Meanwhile, though Colgate reportedly is leaning toward a cancellation of "Eileen," it hasn't made a decision yet, since its notification date on the show isn't due till the end, of the month.

IN NEW FLAREUP

drawn his resignation and will stay on as the national executive sec-retary of the American Federation of Television & Radio Artists.

of Television & Radio Artists.

The very men from California who on Tuesday seemed so intent on seeing Conaway's tenure end, reversed themselves two days after their unanimous decision to accept his resignation and, in a gush of cordiality, unanimously affirmed retention of the paid executive. He then handed the national board members several recommendations for change, which the members of the board from the Coast were the first to resolve as worthy of further study.

Whether the board accepts the recommendations from Conaway is another matter. His recommenda-

recommendations from Conaway is another matter. His recommenda-tions are said to represent the main reasons he resigned in the first place. Nine points, six of them listed here, were made by the con-tinuing executive secretary:

tinuing executive secretary:

(1) That there be a biennial convention of members, in order to shave operating costs and administrative energies. Requests is presumably based on the fact that AFTRA will only negotiate a new network contract every third year instead of once every two years as in the next. in the past.

(2) To compensate, the request was also for four meetings annual-ly (instead of one) of the national board at some location satisfactory board at some location satisfactory to the main offices in N. Y. L. A. and Chicago. In a convention year, the fourth board conclave will take place at the site of the rank-and-file meeting.

(3) That the board clarify the "deferred agenda of procedures." Reportedly, this phrase concerns lines of communication among the main AFTRA offices when "special problems" arise.

problems" arise.
(4) Reexamination of the methods (4) Reexamination of the methods used in formulating wage and working condition demands for contract neotiations, including the establishment of criteria to signify the relative importance of various demands. This would remove the need of negotiators to consult the national board and instead create the right to determine on the spot what is important to keep during negotiations and what can be given up to management.

negotations and what can be given up to management.

45) Clarification of what constitutes quorums for regional and national board meetings in AFTRA.

(6) Review of all national board

rules.

Conaway is said to have run up

Pitt's TV Weather Forecasters Draw Ire of Nitery Ops, Exhibs; Accuse Em of Killing Off Biz

Bill Birch Joins Ranks In Chi's NBC-to-ABC

Chicago, Jan. 10.

WBKB, the lecal ABC-TV anchor, appears to be building its news machine from salvaged NBC parts. First it acquired newscaster Alex Dreier, and now it has signed Bill Birch vetaren newscaster and the statement of the salvaged of the salvaged and the salvaged area. Bill Birch, veteran newsreel cameraman who recently left Bill McAndrews' Windy City staff after 10 years.

What a Whale Of a Difference A Year Can Make

"Wanted—Dead or Alive" will fade off the CBS-TV network on April 5 and will be replaced by the new British-made half-hour action series, "Danger Man." Brown & Williamson and Kimberly-Clark will continue as sponsors in the Wednesday 8:30-9 timeslot. Cancellation of "Wanted" represents the first time a series has been in the Top 10 one season and cancelled midway in the next. Last year, in a Saturday 8:30-9 berth following "Perry Mason." the Four Star-produced "Wanted" was a consistent Top 10 placement.

Switch to Wednesday, with the poor leadin afforded by "Aquanuts" and tough "Price Is Right" competition constitute one reason

nauts: and tough "Frice is Right" competition constitute one reason for the demise of the Steve McQueen starrer. Another is the departure at the end of last season of producer John Robinson, who produced the show from its inception.

tion.

Deal for "Danger Man," set with Independent Television Corp., repping Associated TeleVision of London, came as a lifesaver for CBS.

Fact is that along with "Wanted," B&W and Kimberly-Clark had given the web notice it was cancelling the Wednesday night time as well. CBS came in quickly with "Danger Man," reportedly at a considerably lower price than they were paying for "Wanted," and got them to tear up the cancellation notice and sign a renewal on the time instead.

Pittsburgh, Jan. 10.

All segs of live audience show biz fields received editorial support on Wed. (4) from the Pittsburgh Press in their continuing fight against the fear-mongering tw weather reporters here. Writing on the editorial page, Press staffer Jim Helbert said, "For the short time they are on the air, the television weather reporters str up more commotion than a cat at a mouse picnic."

"If the forecast is for snow, we are told that the weather is going to be "terrible," "worst of the year" and "downright awful."

"Just give us the weather report, please," Helbert concludes," "we'll decide if we like ft."

This is another battle in the continuing war between the exhibs and bistro ops and the tw weathernen who continue to dramatize the 10-second weather report and throw in their own ad libs and dire predictions for the evening with side comments of "hazardous driving conditions," "don't drive unless you must" et al.

Henry Burger, advertising manager of Stanley Warner Theatres here and regional managers Association has talked to everybody possible at the three tw stations, including the station managers but could not get any satisfaction.

"They are killing downtown business," Burger said, "and they all are equally guilty. We will continue to fight, but unfortunately, we have no weapon."

Tony Cotsoumbis, manager of the Gateway, said, "They spray their predictions all over the city but never pinpoint the time within a few hours or so. If the people want to go to an carly show or to a late show depending upon the time the snow is scheduled to fall, they are powerless because Tracey (Bob Tracey of KDKA-TV) is scaring them with snow varnings for the whole night. We have learned to live with television but how can you live with television but how can

the whole night. We have learned to live with television but how can you live with their weather reporting. Why don't they just say they are doing everything they can to keep the people home so they can peddle their soap."

Bob Tracey, who has the top-rated weather tv show in town in the 7:15 slot on KDKA-TV, defended his position by telling the VARIETY rep: "If we are hurting the movies and the night clubs, that's fough. Our primary concern is the public and if we can save them inconvenience, hardship or even a crackup its our job to do it."

Asked to comment on the Press editorial, he said, "We get our forecast from DiNardo and McFarland (a private weather survey firm (Continued on page 36)

CBS-TV's New \$10,000,000 Gotham **Production Center—But Still Iffy**

Decision by CBS-TV last week to commission drawing of plans for a new production centre on Man-hattan's West 57th St. represents still another step by the network to determine whether internal live

still another step by the network to determine whether internal live production can pay its own way. Architectural firm of Charles Luckman Associates will draw up the plans for the seven-studio centre by next April, along with cost estimates, and the network will then decide whether to go ahead with actual construction.

Cost of the new centre is figured in the neighborhood of \$10,000,000, but this doesn't faze the network if it can be proved out that the resulting efficiency would save the web money in the long run. Some benefits would be felt immediately, since upon completion of the centre, leases on seven to nine of the network's existing studios would be allowed to lapse.

It's estimated that if CBS okays construction, the new centre would be completed around the end of 1964, shortly after completion of the new CBS office building on Sixth Ave. and 52d St. Plans for the office building, being drawn by Aero Saarinen, are unaffected by the production centre propect.

The production centre, built on the site of the network's present production centre (a misnomer, since the present building houses no studio, merely production offices), would boast seven brand new studios designed in the most efficient manner CBS can achieve.

According to Ed Saxe, CBS-TV v.p. in charge of operations, the network believes that live production can be undertaken on a profitable basis, provided three basic conditions are met. One is proper use of technical manpower and crew; the second is efficient and crew; the second is efficient and centralized facilities; the third is enough live production to warrant the overhead.

Network took the first step in meeting the conditions some months ago when it reduced the number of technicians in its employ to observes pond with reductions in live programming. Another future phase of the manoower question will arise

correspond with reductions in live programming. Another future phase of the manpower question will arise upon completion of the centre when the network will attempt to arrange for new working conditions including pooling of stagehand and other crews, unfeasible under the present scattered studio setup desirable from the web stand-(Continued on page 44)

WNTA Storevision Closes Up Shop

Storevision, the in-store tv at-traction in the Newark-N. Y. area aunched by WNTA-TV, has closed

up shop.

Failure of the project, after railure or the project, after about a year in operation, was at-tributed to mechanical "bugs" in the operation of the store sets. However, had the sponsor coin been tall, it's considered unlikely that Storevision would have been scrapped

that Storevision would have been scrapped.
WNTA-TV, the o&o of National Telefilm Associates, had tv set installations in about 300 stores. Idea of Storevision, backed up by the station's "Daywatch" programing format, was to hit the consumer at the point of purchase with ad messages at supermarkets, etc. etc.
Demise of Storevision has trig-

gered new daytime programming plans for the station, under a re-vamped "Daywatch" programming format.

30

The strong network on week nights

As the figures show for every quarter hour but one during the heavy buying period, Monday through Friday, ABC-TV is the number one network! ABC's leadership also displayed itself for the entire week, ending January 1, 1961.* Supporting the general leadership are specific facts like the weekend achievements which showed ABC-TV's Roaring Twenties outdrawing Net Z's Bonanza, and New Year's Day, capturing over 53% of the three networks' Share of Audience with American League Football Playoff—a fitting climax to its first television season on ABC-TV. Moreover, the two highest rated programs of the week were on ABC-TV: Sunset Strip with 31.4, and The Real McCoys with a 30.5. So with the New Year—again the trend is to ABC-TV—and like we say—there is nothing harder to stop than a trend.

RATINGS MONDAY THROUGH FRIDAY 7:30 PM TO II:00 PM

·	ABC-TV	NETY	NET Z
7:30-7:45	14.4	15.4	15.1
7:45-8:00·	15.8	15.7	15.3
8:00-8:15	16.9	15.1	16.5
8:15-8:30	18.0	15.8	16.6
8:30-8:45	21.3	14.8	, 15.9
8:45-9:00	22.0	14.7	15.8
9:00-9:15	22.3	16.5	14.7
9:15-9:30	22.7	16.9	14.5
9:30-9:45	23.6	17.6	13.7
9:45-10:00	23.6	18.7	13.6
10:00-10:15	22.5	18.0	12.7
10:15-10:30	21.6	18.0	12.6
10:30-10:45	18.4	16.1	13.6
10:45-11:00	16.9	15.8	13.5

and the leader all week

	WEEKDAY AVERAGE RATING	OVERALL AVERAGE RATING FOR WEEK MONDAY THROUGH SUNDAY
ABC-TV	20.0	19.1
NETY	16.4	[8.]
NETZ	[4.6	14.2

*Source: Program-appraisal supplement to national NTI reports for week ending January 1, 1961, Nielsen 24 Market TV Report, Average audience, Sunday 6:30-11:00 pm, Monday through Saturday 7:30-11:00 pm.

ABC TELEVISION

Six Half-Hour Pilots by Spring As **Calnat Aims at Network Exposure**

California National Productions this week will begin production of the first of six half-hour telefilm pilots. The field of choices was narrowed from 12 and the NBC vidpic subsid expects them all to be finished in time for the spring network selling season.

It's expected that of the six at least two will go into full production, even without a national sale, to fill Calnat's '61-'62 syndication needs.

tion, even without a national saie, to fill Calnat's '61-62 syndication needs.

Carl Lindemann, CNP's program veepee, made the final decisions last week on the Coast. Wilbur Stark, at Metro's lof, will produce "Three White Hats." the tentative title for a series on the Texas Rangers. Second pilot is "Police Surgeon," on a doctor working out of L. A.'s Central Receiving Hospital, with Henry Kessler producing. "War Birds" is a third title, a pilot based on America's first military airplanes. Sam Neuman is producing it for Filmways TV Productions. "Cottage 54," an international intrigue meller, is being done by Sam Gallu, who has made "Blue Angels" for Calnat. He's also doing "7 Cannery, Row," built around West Coast maritime security operations.

Last of the six is "The Wellington Bone Show," which like the others bears only a tentative monicker. Produced by Bob Woodburn and Herb Johnson for Alexander Film Co. of Colorado Springs, Colo., it'll be a half-hour cartoon in full color.

Japan Moves To Fase Restriction on Vidfilm Imports By April 1

Tokyo, Jan. 10.
In line with Japan's expressed sire to open trade markets by 162, members of Finance Ministry's foreign currency control sec tion are studying ways and means to at least partially liberalize pres-ent restrictions on tv imports by April 1, beginning of next fiscal

April 1, beginning of next fiscal annum.

One possibility is that 30-minute canned shows would have their numerical ceilings lifted, thereby putting them on a negotiation par with hourlong imports. At present, stations have a numerical quota of half-hour foreign shows, but a more flexible position toward import of 60-minute programs, which are limited only by foreign currency allocations.

Eii Yamagata chief of the Min-

rency allocations.

Eiji Yamagata, chief of the Minlstry's foreign currency control section, told Vartery that there's a
good chance of increased tv allocations. The decision could not be
excepted before late February, he
added.

YOGI BEAR ALSO AS

Courier Express.
For the past two-and-à-half years,
Yogi has been a featured player in
the "Huckleberry Hound" animated series. At the end of this
month, Yogi will start heading up
his own show, which will be the
third animated series out of Hanman-Barbara. Production, through na-Barbera Productions through Screen Gems to be sponsored con-currently by Kellogg's through Leo Burnett.

WB Sues Ex-'Colt' Star

Los Angeles, Jan. 10. Warner Bros, has filed a cross complaint against its former "Colt star, Wayde Preston, for payment of an alleged loan of \$7,000.

Preston, about a year ago, had filed suit in L.A. Municipal Court, filed suit in L.A. Municipal Court, to recover \$1,680 assertedly with-held from his paychecks by WB for repayment of the alleged loan. His attorney, Joseph J. Weissman, said Preston denies any loan was made. WP's cross-complaint, because of size of its claim, switches jurisdiction of case to L.A. Superior Court, where it's awaiting trial date.

Preston's complaint's filed under

Preston's complaint's filed under his legal name, William E. Strange.

'Critics Choice' As **Hub TV Pix Stunt**

Boston, Jan. 10. WBZ-TV has come up with a "Critic's Choice" of its own—new twist on old films.

twist on old films.

With six tv critics five from Hub, one from Worcester, station is running a "Tv Critic's Choice Week" on its 11:15 p.m. "Big Movie," through Thursday (12). Crix choices started Saturday (7). Joe Ryan, press chief for the Westinghouse Hub outlet, called the critics and asked if they would like a chance to select their own late films for one night, then comes to the station and do a vidtape intro to their film choice, giving the reason for the selection.

The ham in the Hub tv critics

reason for the selection.

The ham in the Hub tv critics came through—they liked the idea beaucoup. So, Ryan sent them a detailed list (stars, storylines, awards release date) of 75 top films in the WBZ-TV library. The telecast date of their selection with intro was on a first return first served basis. Only six nights were used since "Play of the Week" is a regular Friday night feature.

a regular Friday night feature.
Commenting on the Hub critics'
vidtape sessions. Ryan, who
worked with such old pros as Dave
Garroway and Chet Huntley in
four years at NBC, observed:
"They just about bridged the gap
between tv pundit and personality
in the first take."

He neglected to say, however, that there'll be no panning of these old films. Hub critics in the past have wont to take a swipe at the old flicks, especially the "Fu Manchu" variety.

NEWSPAPER STRIP

Yogi Bear also will make it on his own in Sunday newspapers, starting Feb. 5. That's a few days after Yogi's new tv series debuts on 130 stations for Kellogg's.

McNaught Syndicate has lined up 80 newspapers for the start of the Yogi Bear comic strip. Among them are the New York Herald Tribune, Chicago Tribune, Detroit nor Roberts, Boston Traveler: and News, Los Angeles Times, Baltimore Sun, Washington Star, St. Louis Post-Dispatch and Buffalo Courier Express.

For the past two-and-a-half was the result of the past two-and-a-half was the results and results a

121 Markets For Fourth

Ziv-UA's "Sea Hunt" keeps rolling up deals on fourth year production. Ironically, its network counterpart, "Aquanauts" looks headed for axing after a season's outing on CBS-TV.

Bonnie Prudden Segs
Bonnie

Toymaker Mattel Stands Pat on 'Funday Funnies'

Toymaker Mattel Inc. has renewed for virtually all of '61 ABC-TV's "Matty's Funday Fundies," featuring reruns of the Paramount theatrical cartoons created by Harvey Cartoon Studios in New York.

in New YOYK.

Sponsor is bankrolling the show twice weekly, Fridays at 7:30 p.m. and Sundays at 5:30 p.m. (moving back this month with the web's Jan. 1 wrapup of American League pro football telecasts).

pro football telecasts).

"Funday Funnies" features the Harvey Cartoon characters Casper, the Friendly Ghost, and Baby Huey, Herman, Katnip and Little Audrey. Harvey currently has pilots on two new cartoon series, on featuring the comic characters Mutt & Jeff, the other Hot Stuff, the Little Devil.

Syndication Review

MISTER ED
With Alan Young, Connie Hines,
Larry Keating, others
Executive Producer: Al Simon
Producer: Filmways TV Produc-

Producer: Filmways TV Productions
Director: Rod Amateau
Writers: Bob O'Brien, Irving Ellison, Phil Shuken, Willie Burns:
George Burns, script consultant
30 Mins., Thurs., 7 p.m.
Distributed by: D'Arcy
STUDEBAKER-LARK
WNBC-TV, N.Y. (Bim)
(D'Arcy)
Studebaker-Lark will spend
\$3.000,000 to nationally syndicate
(via D'Arcy agency) "Mister Ed."
The sponsor hopes to repeat the
success of Francis, the talking
mule. Mister Ed is a talking horse,
who has four gag writers—Bob
O'Brien, Irving Ellison, Phil
Shuken and Willie Burns, brother
of George, consultant for the telefilm. The net of their efforts wasn't
worth it as the half-hour premiered in New York Thursday (5)
on channel 4.

Ed has a baritone voice, but he's

on channel 4.

Ed has a baritone voice, but he's built like either a gelding or a mare. (It's hard for a non-expert to say which.) He talks only to Alan Young, who assays Wilbur Post, one half of a couple newly arrived in surburbia. The frau of the roll-eyed Young is pert but unsure Connie Hines and as the customary caustic neighbor there is the abused Larry Keating.

Once in awhile a good line gets

is the abused Larry Keating.

Once in awhile a good line gets across, but the laugh track for this maiden voyage into video program production by Filmways is paced far faster than most of the dialog. Examples of Mister Ed dialog. "How Now Brown Cow" and "It's bigger than both of us." Example of the ensuing laugh Example of the ensuing laugh track: Uproarious.

Maybe a talking horse is commercial, but there has to be more than an idea to put it across.

WPIX's 9-Hour Yule Special Tops N.Y. Mart

That nine-hour Christmas Day special telecast by WPIX, N.Y., hit special telecast by WPIX, N.Y., hit rating pay dirt, topping all competition in the seven-station market. WPIX's special, telecast from 9 in the morning to 6 at night, drew an average Arbitron of 4.8 for the nine hours. It's nearest competitor was WCBS-TV, with an ARB average of 2.8 for the same time interval on Dec. 25.

For the special Daily Name in

Iarkets For Fourth

"Sea Hunt' Go-Round
A's "Sea Hunt' keeps roll-deals on fourth year product length, its and work the station's regular kiddie emcees doing "live" hosting chores.

Harry Algus to Met

of Scott-Textor Productions. Miss South Bend. Ind.: Kirkman and Algus will handle trade news for Production spot.

Associated with Cook in his new production firm is Mrs. Dorothea Petrie, former easting director for the "U. S. Steel Hour."

Loan. WSBT. once an associate of his at NTA. Kirkman and Algus will handle trade news for Reynolds Tobacco, cosponsors on stations and WRUL, its international production firm is Mrs. Dorothea Providence. RI.: WISN. Milwau-side frees Florence Lowe to return Petrie, former easting director for keek KTSM. El Paso; and WDAM, to Mashington fulltime for Metrothe "U. S. Steel Hour."

TV-Radio Production Centres

IN NEW YORK CITY .

IN NEW YORK CITY

Barry Jones and Paul Hartman will do "Time Remembered" Feb. 7 in a 90-minute Hallmark edition on NBC-TV; they join Dame Edith Evans, Christopher Pimmer and Janet Munro in the Anoulin play... Bill Colleran was signed to direct NBC-TV's "Music of the 30s," the first in the network's special projects series of "America's Music," tentatively set for March 28 in 60-minute form; Bill Nichols will write another the state of the state of the service of the state of the state of the state of the service of the state of the

IN LONDON . . .

ABC-TV's drama supervisor Sydney Newman planes to Toronto and New York Wednesday (18) for a three-week looksee visit, this being his first return trip to America since taking up his ABC appointment in April, '58. Associated-Rediffusion threw a party Friday (6) to mark the fifth anni of its "This Week" current affairs program, the night's edition of the show featuring Al Capp as a regular contributor for the first time. ABC-TV deputy chairman Eric Frecher and a production team back this week from a survey tour of the Holy Land, with a further 13 "Journey Of A Lifetime" 15-minuters in prospect—to be shot in color and black-and-white. Val Parnell's "Sunday Night At The London Palladium" celebrated its 200th Associated Television appearance Sunday (8) with Mel Torme and Sally Ann Howes topping the bill. BBC broadcasts live speeches from tonight's (11) Pilgrims Dinner in honor of retiring U. S. Ambassador John Hay Whitney ... Comedian Michael Bentine now skedded to do his intended six BBC-TV shows in April, following illness.

IN CHICAGO . . .

WBBM-TV again has separated news and pubaffairs after a year's trial with the two under Bill Garry's umbrella. With news as No. 1 competitive commodity here, Garry reverts back to news director and Hal Fisher advances to head of the recreated pubaffairs dept. . . Larry Wolters, dean of the Chi tv critics, bedded in St. Francis Hospital with pneumonia. His wife had had a mild siege a few weeks earlier . . . Lloyd Budd) Ellingwood, longtime WGN-TV director, left to become executive producer of WTTW, with primary assignment of doing shows for the National Educational Network . . Matt Vieracker, WBKB general manager who hates traveling, planed to Caracas, Venezuela for couple months to set up a telestation for ABC International . . . Vie Nelson leaving NBC this month after 10 years, with Jan Schultz replacing him as manager of sales service . . Alice Necker, ex-WCBS-TV, New York, named film manager at WBBM-TV . . Corina Fitzpatrick leaving local ABC press staff to become a hausfrau. She's being replaced by Sally Murphy, former asst program menager of WJRT-TV, Filint, Mich . . . Lee Phillip leaving for Paris, Rome and Florence with a film crew this weekend to cover latest fashion trends for her WBBM-TV strip . . Carter Davidson of same station decked with France's Legion of Honor for his contributions to international goodwill during his years with AP and Council on Foreign Relations. H's news analysis and commentary chores are being increased at the CBS outlet

IN WASHINGTON . .

Richard Eaton, prexy of United Broadcasting Co. (seven AM, three FM and one tv properties), honored with D. C. Advertising Club's Achievement Award at a club luncheon today (Tues.) . . . Broadcasters (Continued on page 38)

SAMPLING THE VIDFILM WARES

'Mr. Ed': A Break for Scripters

Distinction for the highest writing budget of any half-hour show goes to a non-network series, Filmways' new "Mr. Ed" comedy series, nationally spotted by Studebaker-Lark on some 120 stations. Series, which premiered last week, is spending nearly \$6,000 of its \$49,000 weekly budget on writers according to Filmways chairman Marty Ransohoff.

\$6,000 of its \$49,000 weekly budget on writers, according to Filmways chairman Marty Ransohoff.

Series employs a permanent writing staff of five, including George Burns, who's in on a supervisory and consulting basis. Others are Lou Derman as head writer, Willie Burns, Norman Paul and Ben Starr. Also involved in the writing, but credited elsewhere in the budget, are producer-director Arthur Lubin and exec producer Al. Simon. Ransohoff won't break down the scripting budget, but states that the entire team collaborates on each script and consequently works on a staff basis.

Normal budget for a half-hour comedy series rarely exceeds \$3,500, and for a non-comedy half-hour virtually never tops \$2,500. Ransohoff, however, states that in a comedy series, the best cast and best production in the world won't help a show that doesn't have the basic comedic script values, and since this is Filmways' first major series, he's gone all-out on the script department. Studebaker, via the D'Arcy agent, has picked up 120 markets on the show but actually has purchased rights in all U. S. markets, An unusual arrangement has the sponsor turning back markets it doesn't want to MCA TV, which then syndicates the series in the non-Studebaker cities. Series, which concerns a talking horse, stars Alan Young, Connile Hines and Larry Keating.

Season's First Web Ride for U.K. Entry Falls to 'Danger Man'

U.S. network exposure for British product, long in the doldrums, received a shot in the arm with CBS-TV picking up "Danger Man," the half-hour crime meller series produced by Associated Tele-Vision, the parent company of Independent Television Corp.

ITC topper Walter Kingsley was close to a deal on the series at the beginning of the season, but, for one reason or another, CBS-TV TC, feeling that the property would still make it on the network, declined to put the Patrick McGohan starrer into syndication.

The gamble paid off when CBS-TV moved to replace "Wanted Dead or Alive" in midseason. "Danger Man" will move into the oater slo'. c'n' da's at 8:30 p.m., starting March 29, with the same Brown & Williamson and Kimberly-Clark sponsors.

ITC deal, with the web is for a firm 26 weeks, with the usual options past that cycle.

In many respects, though the importance of the deal is that if once again gains actwork exposure for a "made in Britain" teleseries. On the network level, British product drew a blank this season.

On the network level, British product drew a blank this season. The previous season, there was one or two minor British entries on the webs, nothing to match the net-work noise when "Robin Hood," and other costume adventures were popular, "Danger Man," depend-ing on its acceptance on the rating meters, could reopen the network avenues for "made in Britain" tele-

Dynamic's Syndie Deal on 'Cheaters'

Dynamic Films has inked a distribution agreement with U. K.'s Danziger Productions for U. S. and Canadian rights to "The Cheaters" tv series. Agreement also calls for Dynamic to distribute other features and film series to be produced by Danziger in the future. Charles King, recently appointed vp. of Danziger Productions, will personally supervise all domestic

v.p. of Danziger Productions, will personally supervise all domestic and Canadian sales of the series, starring John Ireland. King is a vet film exec and was formerly director of NTA Film Network.

Acquisition of the vidfilm series puts Dynamic, an industrial film firm, in the syndic biz. Dynamic also is engaged in expansion plans in other show hiz areas.

WPIX's DeGaulle Entry

First tv documentary to be done by United Press Movietone News-UPI for the N.Y. market will be unveiled Jan. 24 on WPIX.

Titled "DeGaulle and the Six Years War," the half-hour documentary will be sbutted on the Daily News indie at 10 p.m. Documentary deals with the Algerian-French struggle and will include footage of Sunday's (8) French-Algerian referendum, in addition to reaction segments, filmed in Paris and Morocco.

Autry's Flying A Repeats as CBS Library Package

CBS Films has catalogued three longrunning Flying A Enterprises productions into a single library of 230 half-hour westerns and is selling the package under a five-year unlimited run deal. Trio of films out of the Gene Autry production stable are "The Gene Autry Show." "Range Rider" and "Annie Oakley," all three of which had long runs and reruns on network, syndicated or national spot basis.

basis.

The CBS subsid is also taking two other Flying A productions off the shelf for rerun syndication. "Bu'flalo Bill Jr." and "Adventures of Champion," but these will not be included in the library package. Instead, they'll be sold on a one-a-week basis, as with any relative-ly unexopsed series. "Champion" had a network run, "Buffalo Bill Jr." a national spot ride for Mars and Buster Brown shoes.

Behind the package move is the belief at CBS Films that the comedy cycle in kiddie programming may have run its course and that station operators may at this time

may have run its course and that station operators may at this time feel a change back to westerns is in order, particularly under cir-cumstances as attractive as the five-year library proposition.

PICKS UP STEAM

Programming race for the '61-'62 season has picked up steam, with vifilm toppers leaving their N.Y. sales bertin for Coast production confabs. The blueprints now being plotted spell the 'fortunes of virtually every vidfilmery in the network programming biz.

work programming biz.

The Coast influx reads like a
"who's who" in vidfilm land: Jerry
Hyams, John Mitchell, Screen
Gems; Pete Levathes, 20th-Fox;
John Burns, MGM-TV; et al. Joing them are the top tv program
byers of the major ad agencies,
among them Terry Clyne of McCann Erickson and Lee Rich and
Grant Tinker of Benton & Bowles.

Cann Erickson and Lee Rich and Grant Tinker of Benton & Bowles.

Preem of the New Year finds most of the major vidfilmeries already committed to a goodly number of properties. These are the properties which already have won financing either by networks or advertisers. Beyond that, of course, are the pilot gambles, to be done without outside money for the network market place.

Stakes of the network programming race also pertains to some key execs. Roy Huggins has taken over the production reins at 20th-Fox; it'll be the first time out for Metro-TV without George Shupert and with Robert Weitman holding down the top Coast production berth and John Burns the top sales obe; it'll be a Desilu without Martin N. Lees functioning as exec v.p., etc.

As per usual, the majors — Warner Bros., SG, Four Star and MCA—have a running start in the field. Warner Bros. tie with ABC-TV still is strong. SG has at least eight new projects with either networks or advertisers for next season. MCA and Four Star also are represented at this date with series for next eason.

works or advertisers for next season. MCA and Four Star also are represented at this date with series for next eason.

Growing accent on the hour length vidfilm series partially explains the forward push of the vidfilm subsids of the motion picture majors, namely 20th-Fox and Metro TV. Twentieth-Fox has three hour projects with ABC-TV, withliam Inge's "Bus Stop." "Tangynaka," and a circus show; one 60-minuter with NBC-TV, tentatively titled, "The Monte Carlo Story," and one hour series with CBS-TV, "The Jayhawkers." In addition, ABC-TV is financing a half-hour situation comedy pilot project, and 20th-Fox has signed up Ginger Rogers for a half-hour series. Metro TV has two one hour projects linked with NBC-TV, "Cain's Hundred," a crime meller; and "Woman on the Case," a supense series focusing on different women leads: additionally, General Mills has picked up "Father of the Bride" for new pilot production; and three episodes of Alan Jay Lerner's "Harry's Girls"

production; and three episodes of Alan Jay Lerner's "Harry's Girls"

Alan Jay Lerner's "Harry's Girls" are in the can slated for selling exposure shortly.

Not all program's inked to date will necessarily gain network exposure next season. Many of the projects are financing arrangements for pilot production, contingent upon either network or advertiser acceptance. What's drawing the vidfilm sales toppers to the Coast now isn't the California sun, but an attempt to, insure that projects, once sold or blueprinted, will win out in the production derby.

INTU SYNDICATION

"Heckle & Jeckle," the Terrytons carloon series which enjoyed an expansion plans in other show biz areas.

John D. Burns, in charge of sales for MGM-TV, has been given in other show biz areas.

Tony Muto's New Duties
Hollywood, Jan. 10.
Tony Muto, head of research for 20th-Fox TV, has added post of story department chief to his duties with 20th' video arm. He succeds Kenneth Evans, who resigned last week.

He moved from studio theatrical production side a year ago to head up research, which he continues.

INTU SYNDICATION

"Heckle & Jeckle," the Terrytons carloon series which enjoyed an extensive run on CBS-TV untained for head of with the exiting last could of months back, is being placed into syndication via specific programs throughout Latin America, replacing John Manson, resigned.

Seven Arts is presently negotive areas, according to Victory.

Winston's SG Mex Slot

Harold Winston has been an alltime high for the N. Y. market with a supervise sales of Serven Arts is presently negotive an according to Victory.

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Harold Winston has been an alltime high for the N. Y. market with a supervise sales of Serven Arts is presently negotive of or formation stream of over \$1.000.000, brinding total sates on the package to 21 markets.

Seven Arts is presently negotive of one of over \$25.090 per pic was claimed to be an extensive run on CBS-TV untained with other RKO General of oxer of over \$25.090 per pic was claimed to be an extensive run on CBS-TV untained to be an extensive run on CBS-TV untained with other RKO General of oxer and an extensive run on CBS-TV untained to be an extensiv

RACE FOR '61-'62 Tony Miner on 'Play of Week's' Success: 'You Gotta Stimulate 'Em'

Par Pix In 98 Cities

MCA TV has clicked off another even markets on the sale of the Paramount library, bringing the gross take to close to \$65,000,000 in a market countdown of 98.

Latest buyers include: WMAZ,
Macon; WDBO, Orlando; KSLA,
Shreveport; WREC, Memphis;
WREX, Rockford, Ill.; WNBF,
Binghamton; and KGNC, Amarillo.

All Pix Distribs Are Alerted To NBC's 'Sat. Plot'

Next move in the NBC-TV Saturday night feature plot for next season is up to the web.

M-G-M, 20th-Fox, United Artists and Columbia all have held preliminary talks with the web on the possible supply of post-48 product for the projected web Saturday night showcase, tentatively slotted to start at 9:30 p.m. However, confabs haven't gone beyond the submission of some feature possibilities. Hard terms of price, runs, etc., haven't been thrashed out, according to distribs. according to distribs.

according to distribs.

Price range sought by the distribs runs roughly from \$150,000 to \$300,000 per pic, depending on the feature. Deal would be on a more than one-run basis, its thought. Pix being submitted are of the caliber of Metro's "American in Paris," or a "Battleground."

How scripes the week to a third the part of the call the part of the

How serious the web is at this date is questioned by some of the distribs. Lack of followup confabs, after the preliminary talks, makes a few of the distribs pessimistic.

CBS FILMS BOOST FOR 4TH QUARTER

Despite the general softness of 1960 for syndication, CBS Films just about held its own during the first three quarters and experienced a sales increase of some 10% during the fourth quarter, according to sales topper Jim Victory. In fact, says Victory, sales for December, normally a slow month, climbed 60% over the level of the same month of 1959.

Bulk of the business was done.

same month of 1959.

Bulk of the business was done by "The Brothers Brannagan," now in 120 markets, and "Deputy Dawg," which has reached the 84-market level. Additional coin came in via early sales on the newly acquired "Heckle & Jeckle" cartioons and the Flying A library Usee senarate story).

toons and the Flying A library (see separate story).

"Dawg" sales were helped by a unique wrinkle in CBS Films' deal with Lay's Potato-Chips for more than 40 markets in the south. Under the deal, those stations which carry the show for Lay's on a one-year basis then buy "Dawg" as a library for rerun use for two additional years. Consequently, "Dawg" sales projected beyond a single year's business in those areas, according to Victory.

By MURRAY HOROWITZ

Worthington (Tony) Miner, who as "The Iceman Cometh," "Rashoon," and "The Dybbuk" under his mon," and "The Dybouk" under his belt this season as exec producer of National Telefilm Associates' "The Play of The Week." shurs the word "controversial" to de-scribe NTA's dramatic showcase.

tne word "controversial" to describe NTA's dramatic showcase.

"We're out to do stimulating shows, plays that will move the hearts and minds of audienes." he explains. "Our yardstick is not whether the show is controversial." He made it clear, though, neither is it NTA's policy to avoid doing plays which might stir up feelings and thought. "That just may be the author's intentions." he stressed. "Writers may want to jostle their audience."

It was in this spirit that "The Play of The Week" moved to do Reginald Rose's original "Black Monday," dealing with the integration school problem in the south. It was the same spirit which prevailed, Miner added, when "we presented a topical religious drama 'Emanuel' during the Christmas holidays."

"Some people may charge that Graham Greene's "The Potting

holidays."

"Some people may charge that Graham Greene's The Potting Shed' is anti-Catholic because it shows a drunken priest. But it just isn't so. Greene, himself, is a devout Catholic and the play is a searching examination of man's reach for faith." Two priests, Fathers Gilbert Hartke and Dominic Rover, of Catholic-U. deliver opening remarks in the vidtaped play.

play.

Miner, as he stated before, also music, musi

play.

Miner, as he stated before, also wants comedy, music, mystery, suspense, etc., in "The Play of The Week" vehicles, "It's not all mesage," he emphasized. "But you can't move the hearts and minds of men with material devoid of content," he explained.

NTA's exec producer was asked why the networks don't come through with a similar vehicle as the "Play of The Week." Miner had held production posts with CBS-TV and NBC-TV from 1939 until last spring, when he joined NTA. He responded by saying that "the medium has been set up not to stimulate and arouse viewers but to sell products."

"But which is better way to sell?" he queried. "Having an enthusiastic or lethargic audience? We feel we have an enthusiastic and grateful audience."

Then there's the matter of sponsor conteol of programming and

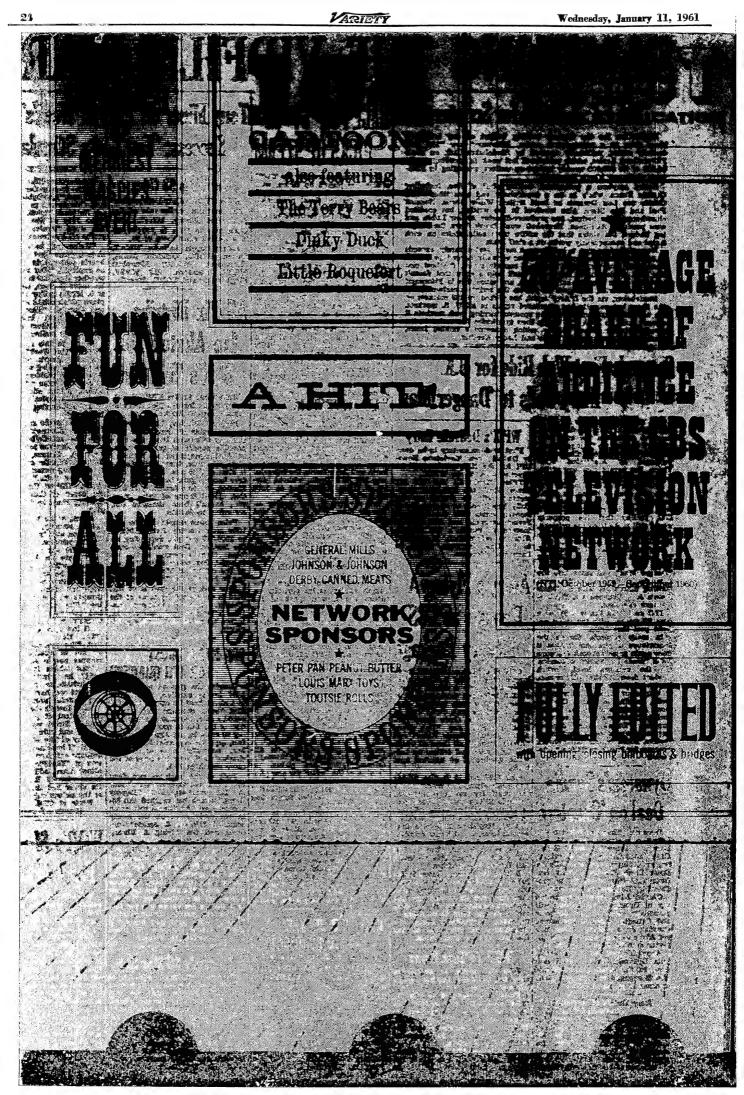
and grateful audience."
Then there's the matter of sponsor control of programming content, a factor which would overwheim and ruin the possibility of a "Play of The Week" on any network. "I have never received even a phone call from any of the sponsors of "The Play of The Week," Miner noted, adding "I don't even know who all the sponsors are." He never had the same free rein at the networks.

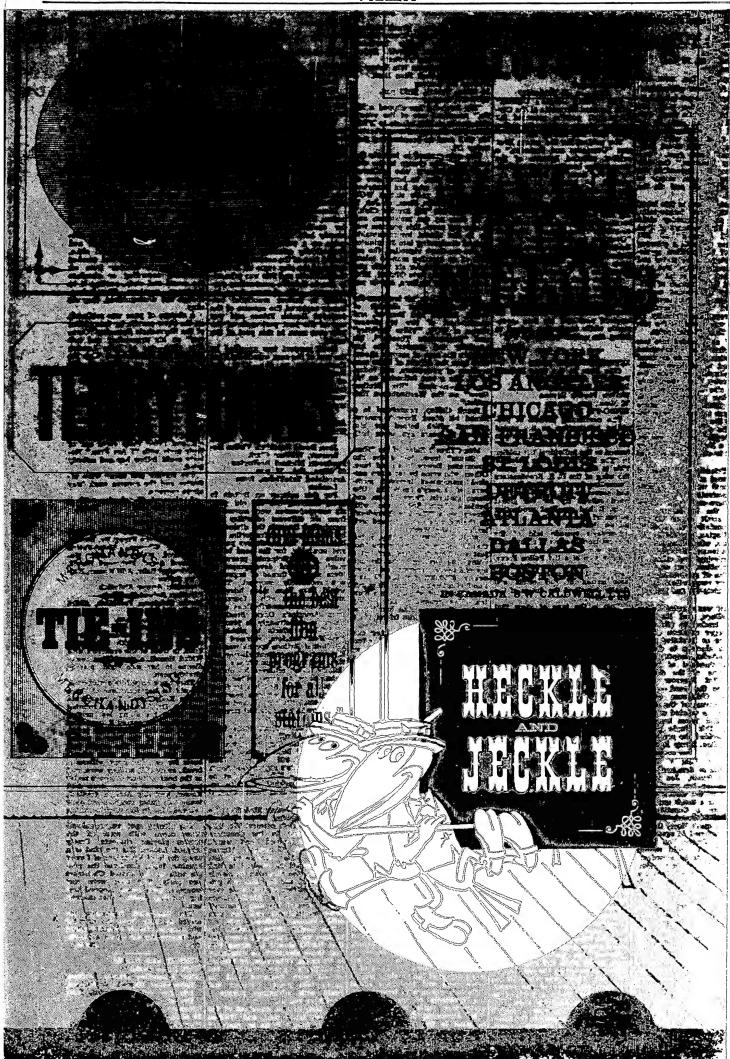
While at CBS, Miner produced

While at CBS, Miner produced (Continued on page 44)

WOR's \$1,000,000 For 7 Arts Bundle

WOR-TV, N. Y., bought the 49 post-50 Warner Bros. packs...e from Seven Arts Associated for over \$1,000.000, brinding total sates on the package to 21 markets.





ELECTION DAY ILLU- N.
NS: THE BEAT MAJORITY (CBS Reports) . With Ed Murrow, Bill Leonard

TELEVISION REVIEWS

Exec Producer: Fred W. Friendly Producer: Leonard 60 Mins., Thurs. (5), 10 p.m. CBS-TV (film)

"CBS Reports" has now em-

erged as a fullblown editorialized hour. Not that it hasn't taken editorial stances in the next hour. Not that it hasn't taken editorial stances in the past, but these have been subtle ones, with the editorial tone set more by the camera and the editing than by the spoken word. But with "Harvest of Shame." "The Gweat Holiday Massacre" and now. "Our Election Day Illusions," the editorial approach is impossible for the least sophisticated viewer to miss, both pictorially and via the spoken word.

It was most evident in this letest

It was most evident in this latest Reports." the first incident It was most evident in this latest "Reports." the first incidentally, in its new fixed Thursday night time period. For the team of Fred Friendly, Ed Murrow and Bill Leonard came up with a stinging indictment of the political apportionment system in the states and of the electoral college. Not only pictorially, but in a script which never spared the whiplash of ridicule or irony in focusing on the picture. It was in this regard a most unusual "Reports" segment; usually Murrow and Friendly go easy on the words and let the pictures make the editorial point.

"Illusions" was divided into two

"Illusions" was divided into two parts—the first was a vehement attack on systems of state electoral apportionment which have result-ed in a situation wherein the apportionment which have resultined in a situation wherein the farm-small town population, only a third the size of urban populations, exercises majority votes in the state legislatures. The nature of the problem is such, they pointed out, that the only way this situation can be changed is by consent of the legislatures themselves, and it's not a likely prospect they will consent to strip themselves of power.

Murrow, Friendly and Leonard datter produced as well as reported in this one) went into specific states to illuminate the problem—Vermont, where each town is represented in the legislature and where two small towns with a combined population of about 70 outvote Burlington, population 35,000; into Iowa, where reapportionment is a hot issue; into California, Florida, Mississippi and others. A subsidiary problem was explored in the practice of gerrymandering, the continuing reapportionment of electoral districts by the party in power.

sectoral districts by the party in power.

Second half was devoted to the Electoral College, and the "Reports" team tended to allow the camera a larger measure of the editorial voice as it visited meetings of state electors to demonstrate the confusion, ineptness and general low standard of intelligence of some of the electors themselves. But Murrow also moved in with the word — after hearing one Oklahoma elector talk of his distrust of the democratic process, he pointed out that had Illinois and Texas been lost to Kennedy, this single elector might have decided the presidency the voted for Sen.: Harry Byrd incidentally). cidentally).

Murrow and Leonard intercidentally).

Murrow and Leonard interviewed a round of Senators—Margaret Chase Smith, Joe Clark, Paul Douglas—on the possibilities for a reform of the electoral system. Problem is a tough one, they admitted, since a Constitutional Amendment is necessary and the smaller states aren't likely to ratify one. They seemed in agreement that the best chance lies in an amendment which would require the electors to vote in accordance with the popular vote in the state they represent. Former President Truman was also interviewed; he favors retention of the present system.

In this new hour format, the animated "Crusader Rabbit" shapes show utilizing its correspondents appassable entertainment, especially for the tike side of the kidvid and that's likely to be up and viewing in the early a.m.

This edition of "Reports." like the others, was extremely well cone. The problems were illuminated clearly and vigorously; the prossible solutions were explored legically and with the best of authorities on the subject. And, as usual, the editorial camera tended to be devastating. One wonders, however, whether the additional vhemence of the verbal editorial vhemence of the total to overstate the cases the racket that's a part of so many cartoon sess for kids.

"Crusader as a sort of private eye into a comic draw for the kids.

Stanza was loaded with sight of the west. There was virtually no violence and none of the soundary themence of the verbal editorial vhemence subtly and perhaps to penetratinally in the old "Reports". "See It Now" manner; a strick approach toward editorial experience in the live coloreast of "Children's the problems of unemployment, agriculture, public power, etc.

This is dition of "Reports." like tike side of the kidvid in the learly a.m.

Trusader as a sort of private eye into the west and introed a sidekick, who should develop into a comic draw for the kids.

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Trusader as a sort of private eye into the west. There was virtually no violence and none of the sound. The problems facing have a comic draw for the kids.

"Trusader as a sort of private eye into kides for the kids.

der 60 Mins.; Sun. (8), 4 p.m. SHELL OIL CBS-TV (tape) (Kenyon & Eckhardt) The "Young People's Concert" with Leonard Bernstein at the Caracter Ville China (1998)

with Leonard Bernstein at the Carnegie Hall podium returned for
another season Sunday (8) and a
good time was had by all.

The subject for the preem hour
was "Overtures and Preludes," a,
subject selected because of the
comparative brevity and, theatricality of the form. As Bernstein explained, he, himself, at a young
age found it difficult to sit through
long musical pieces.

planed, ne, nimseir, at a young age found it difficult to sit through long musical pieces.

The short pieces were stimulating and beautiful. The N. Y. Philharmonic was in excellent form and selections in cluded Rossini's "Overture to "Simiramide'," Beethoven's "Leonore Overture No. 3," Debussy's "Prelude to the Afternoon of a Faun," and Bernstein's "Overture to "Candide'," Camera work, as it picked up the musicians at work and brief interludes devoted to the young audience, was done in pro style. Bernstein's commentary remained an inspired plus and his free movements while conducting helped to bring the entire outing to life.

bring the entire outing to life. Horo.

INTERNATIONAL ZONE
(The Man In the Blue Helmet)
Producer: Alistair Cooke
Director: Frank Jacoby

Director: Frank Jacoby
Writer: Phyllis Greene
30 Mins., Sun., 1 p.m.
WNBC-TV, N. Y.
The continuing process of providing information on the varied functions of the United Nations in the series "International Zone" turned to the individual UN soldier in "The Man In the Blue Helmet." This is the skein produced under the wing of the U. S. Broadcasters. Committee for the United Nations and seems to be a best-foot forward coilege try for the global body. It had excellent production personnel and contained a lot of built-in interest.

Sunday's episode told of the Sunday's episode told of the

Sunday's episode told of the current trouble spots in many parts of the world and the necessity for the creation of a UN Police Force. This half-hour session related the background and authority for the mobilization of this effort and finally described the duties of the UN soldier.

This is the type of show that could profitably have gone to an

could profitably have gone to an hour. There was much to tell and much to study in a treatise of this kind, inasmuch as there are many places in the world where peace is threatened, and each has a problem that is germane to the locale and still related to the rest of the world. As it is, it concerns the problem of the entire UN force instead of the individual has been as the stand of the individual to the problem. problem of the entire UN force in-stead of the individual, but even with the shortage of time, the show posed the essential problem as to whether this body will be the be-ginning of a universal authority or a brave and foolish thing that will ultimately fade away. Alistair Cooke provided fluent

ultimately fade away.

Alistair Cooke provided fluent for and articulate narration of this stanza. The camera work was of high quality and the editing made a cohesive show from the efforts of photographers working in several parts of the world.

Jess. eral parts of the world.

CRUSADER RABBIT SHOW Producer: Bil Osterhaus Writer: Bill Deagey 60 Mins., Sat.'s, 8
PARTICIPATING

VNBC-TV (film)
In this new hour format, the annated "Crusader Rabbit" shapes imated

N. Y. PHILHARMONIC YOUNG
PEOPLE'S CONCERT
With Leonard Bernstein, conductor-commentator; N. Y. Philharmonic
Producer-Director: Roger Englander
60 Mins.; Sun. (8), 4 p.m.
SHELL OIL
CBS-TV (tape)
(Kenyon & Eckhardt)
The "Young People's Concert"
With Leonard Bernstein at the Carwith Leonard Bernstein at the Car"My forehead has slipped a lit"My f

"My forehead has slipped a lit-tle," remarked one of the vener-able guests on this tribute to WBZ-TV's Bob Emery, who celebrated his 40th anni in broadcasting Sat-

his 40th anni in broadcasting Saturday (7).

The quip seemed to indicate the only noticeable change in the old time entertainers who gathered live, or on film, to honor one of their number who had launched his career at radio station WGI, Medford Hillside, Mass., on Jan 7, 1921, with his "Big Brother Club."

At once an eye moistener, and then a gay revel, this program was up to the almost insurmountable task of condensing into 30 minutes up to up to the almost insurmountable task of condensing into 30 minutes of you-are-there vignettes, the career of an amazing man—a talent who has worked for six radio stations, two radio nets (Mutual, NBC Red), three tv stations, one tv net

(Dumont).
Varied as his career has been (he Varied as his career has been the was first program director of WEEI, Boston, and Dumont, and creator-host of two tv pioneer shows, at WOR, "Video Varleties" and "Brownstone Theatre"), his specialty and greatest like has been in the area of moppet shows. He's been the delight of three generations of youngsters, and foday, at 63, has a vast following on his six-days a week "Big Brother Show" on the Westinghouse Hub outlet."

Frank Gallup, reminisced in a

outlet." Frank Gallup, reminisced in a filmed bit about Emery's encouragement which helped get him started 25 years ago when both were at WEEI.

& Strum' team, joined the uke strumming Emery in an old tune. Others who came by for a few musical momentoes included members of Emery's mid-20's Uke Band; guitarist Perry Lisson, and bers of Emery's mid-'20's Uke Band; guitarist Perry Lipson, and banjoist Harry Seder who, with Emery, were "The Jov Spreaders" on the old vaude circuits; and orch leader Ranny Weeks.

WBZ veep, Bll Swartley, noted that the energetic Emery was "not just a talking 'Big Brother.' but a doing 'Big Brother,' who through his eight veer program had raised

doing 'Big Brother,' who through his eight-year program had raised nearly \$250,000 for the 'Jimmy Fund' (Children's Cancer Research Foundation), of which he is a trustee. The renowned Dr. Sidney Farber, director of the foundation, hailed him as "a true friend of all children."

hailed him as "a true friend of all children."

Exec producer Win Baker and producer-director Stan Berk effectively employed the old Garroway technique of using a behind-thescene tv camera to give a pleasant informality to the program. Old props and stills of Emery were skillfully used through the vignettes by certifue Ira Luriev. Another skillfully used through the vignettes by scripter Ira Lurvey. Another Channel 4 moppet fave. Rex Trailer, hosted. Lurvey, Emery, and particularly his right hand sec Marie O'Grady did a monumental job in getting 60 or more of Ernery's old buddies to the station for "His First 40 Years."

Guv.

With Bill Shadel, Quincy Howe, Edward P. Morgan, Paul Har-vey, Al Mann, John Rolfson, Wil-liam Winter, Robert Lodge Producer: Sidney Darion 30 Mins.; Sun., 3:30 p.m. ABC-TV ROUNDUP USA With Bill Shade

ABC-TV
As an outgrowth of its "Campaign Roundup" series during the recent Presidentiaal race, the ABC-TV news staff has come up with a show utilizing its correspondents in various sections of the country. It's a straightforward presentation using essay-type analyses and taped interviews with personalities in the news.

Joe Mins, Sun.
West German TV, from Munich
West German television, in an
impressive move, invited Maximil
ian Schell, of Broadway and Holly

impressive move, invited Maximitian Schell, of Broadway and Hollywood fame, to try his hand as "Hamlet" in a New Year's Day presentation. Wanda Rotha, who played the queen opposite Michael Redgrave in the Old Vic version of the Bard's classic, repeated the role in German and was personally captivating.

Director, up-and-coming movie maker, Hans Peter Wirth, held out for realism with the dialogue tensely held down and the soliloquies on a voice over that were dramatically effective against the placed face of the actors. The great scenes of the play came off as more than realistic and this was primarily due to Schell's outstanding performance. His changes from lucidity to furious emotional outbursts captured the essence of the bursts captured the essence of the featured Danish Prince and was one of the best portrayals of the role ever seen in this part of the hirow

world.
Good support was provided by the rest of the cast, especially Hans Caninenberg as the King and Dunja Movar as Ophelia. A repeat of this performance (it was on tape) for the Anglo-Saxon viewers would certainly not be a complete waste.

AS OTHERS SEE US With James Re-AS OTHERS SEE US
With James McAulay, Marion
Dunnhoff, Prem Bhatia, Alhaji
Jose, David Susskind, Vadim Nekrassov, William Clark
Producer: Michael Redington
45 Mins., Sat., 11 p.m.
Associated TeleVision, from
Loridon

Associated TeleVision, from London
For this autopsy on Britain in 1960, ushering out the old year, six newspapermen were assembled from six different countries and marshalled through the discussion by local foreign-affairs scribe William Clark. The result was patchy and unwieldy, for the need to involve all participants prevented much individual development of ideas and the thread of argument was repeatedly snapped. There would have been more interplay and interchange with a foursome. Most cogent contributions came

and interchange with a foursome.
Most cogent contributions came
from America's David Susskind.
He came out strongly in favor of
MacMillan's efforts to nibble at
East-West barriers, affirmed that
is United Nations speech was the
highspot of the recent all-star sitting, and that it wasn't Mac's fault
that he hadn't achieved his object.
Later he made some talling criti. Later, he made some tills object. Later, he made some telling criti-cal points about Britain's tendency to depend on America's reactions before committing itself, and about its failure to exert its full strength of moral leadership.

Other "anti" views came from Nigeria's Alhaji Jose, who approved of the way in which his country had been granted its independence but marked down country had been granted its in-dependence but marked down sharply Britain's support for South Africa at the U.N. and what he called her backing of white su-premacy in East and Central Africa.

Australia's James McAulay also came out jabbing at the lack of fiber in Britain's cultural life. The lead expected by the Commonwealth, he opined, just wasn't being given. Germany's Marion Dunnhoff also considered that Britain would be advised to link itself with the six-power Economic Community, and that she was getting sore sitting on the fence over this issue. Prem Bhatia, from India, stressed his own country's non-committedness and his own mild utterances followed suit.

The Soviet Union's Vadim Newrassov was surprisingly concerned that NATO should be strong and that there shouldn't be dissension in its ranks. Otherwise, he praised MacMillan's peace—making but agreed with Susskind that its policy was pretty tortuous and Australia's James McAulay also

policy was pretty tortuous a could with advantage pursue straighter course. In fact, Britain came out of and

In fact, Britain came out of the program fairly well, and William 30 Mins: Mon.: 9 n.m.
Clark summed it up as, more or less, a not-guilty verdict but could do better in 1961. Which is about as much as any country could claim.

Otta.

Otta.

Otta.

Otta.

Otta. claim.

AS YOU WISH
With Cherif Kamel, Labib Henein
Group, The Merry Trio, Zinaż
Eloui, Mike and the Skyrockets,
Mahamed Lufti, Assaad Kelida,
Huda Sultan

Producer: Cherif Kamel Director: Medeha Kamal 45 Mins.; Sunday, 9:15 p.m. Television Cairo

As the title suggests, this is a request program. Cherif Kamel is producer and m.c. and wears both hats jauntily. The show, mercifully, has pace. Kamel's introductions are has pace. Kamer's introductions are short and to the point. Incidentally, he is usually at the other end of a camera fussing with the lenses. His appearance on the screen is a surprise. He looks like the All American boy-next-door.

The requirets seem to run to che

The requests seem to run to cha-cha-chas and rock and roll and have a tendency to sound alike. Most of these groups and combos either copy a number from an American recording or simulate the sound and style, putting it to European numbers. Nonetheless, though not distinguished, they do okay.

okay.

A change of pace was achieved, on the show caught, by using Mike of the Skyrockets fingering "Caravan" on his squeezebox and two film clips—one of Julie London slinking her way through "Cry Me a River." and an indifferent clip of a Madrid troupe of dancers stomping their way through a melange of Spanish dances.

of a Madrid troupe of dancers stomping their way through a melange of Spanish dances.

The guest star and high spot of the show was Huda Sultan. She is big and blonde and beautiful and belts those popular Arabic ssongs right over the center field wall. She didn't disappoint the customers, and lifted them right out of their seats with "I Am Free." Nobody could follow her and nobody tried.

The staging and decor were effective and the camera work 'way above average.

A pleasant 45 minutes with a wallop at the end.

Bowr.

FIIN MAGAZINE
With Wided Harrdi, Lufti AbdulHamid. Hassan Fayer, Dr. Rashid,
Ahmed Ghanan, Abdul-Fattah
El-Kasri, Mohamed Lufti, Mohamed Awad. Mahmoud Sherif,
Mahmoud Bakr, Adli Kasser, Najwa Salem
Producer: Anwar Abdullah
Director: Pohert Savesh

Director: Robert Sayegh Music: Suleiman Fathallah, Abdul

Hag 60 Mins., Tues., 8 p.m. Television Cairo

This was an unrelieved hour of comics working, with two exceptions, in front of the orchestra with Widad Hamdi, a star billing comedienne in her own right, playing straight man.

straight man.

They came on with a variation of the old burlesk technique of "here comes Kelly now." To complicate matters, Dr. Rashid had a running gag about his ailing leg, getting suggestions for curing it from Miss Hamdi. (As Joe Miller is my Judge, at the end of the hour a pulled tooth cured him). The comics just could not crowd on each other's heels for one full hour without a break, as capable as they were, and as the hour wore on the boys really began to sweat it out. Even Adli Kasser, probably Araby's greatest, found the going rough when they reached him in the next-to-closing reached him in the next-to-closing

The closing spot was a school-room scene with most of the comics playing students. Pretty labored Looked like the kind of a romp the local Kilwanians of Lower Lumbar, Iowa, murdered the peo-ple with at the annual Christmas fun party. The boys were real troupers. They never stopped trying, but they couldn't beat the sys-

Ing, but they couldn't beat the system.

The frustrated funnymen received no help from the director who was constantly changing shots and frequently did so on a punchline.

Bowr.

BESUCH AUS PARIS
(Visit From Paris)
With Jacqueline Boyer, Dietmar
Schoenherr, Ninowka & Michael,
Iris Roy Trio, Jo Herbst, Kurt
Drabek orch
Director: Sigmar Boerner
30 Mins.: Mon.: 9 p.m.
West-German TV, from West Berlin (film)

Tele Follow-Up Comment

"The Potting Shed," like "The Potting Shed," like some of the other productions for WNTATV's (N. Y.) "Play of the Week" series, is not really a play, but it does make you think—mostly about what is wrong with it and what the author means. Greene hides his theme beneath a bushel of unworldly acts for the first three quarters of the outing and then, after severely stacking the deck against the other side, reveals that a belief in the Deity is his answer to hard-shelled psychoses. It may well be, but the English writer is far from convincing. far from convincing

He's written what might have been meant as a suspense story. Here is a mother who won't let her Here is a mother who won't let her son see a dying father and who won't divulge to the troubled son the great mystery that shrouded the boy's early life; the boy conveniently has a lapse of memory about his early years and this ammesia spurs the plot, what there is of one.

The revelation is that the lad killed himself (it seems he stopped killed himself (it seems he stopped breathing for awhile) at age 14, but this "fact" was hardly more than an anti-climax. One expected much more after all the troubled silence by the mother. The acting of Fritz Weaver, as the son, and Ann Harding, as his mother, was as good as can be expected under the circumstances. Similarly competent but limited work came from Frank C. Conroy, as the the circumstances. Similarly competent but limited work came from Frank C. Conroy, as the priest who lost his faith, and Ludwig Donath, as a very unprofessional psychiatrist. Playing the boy's former wife, Nancy Wickwire alone seemed to get some extra mileage out of performing in "The Potting Shed," perhaps because here was the orbit. "The Potting Shed," perhaps be-cause hers was the only role Greene allowed to be almost human.

Direction by Paul Bogart had Direction by ram bogart nau each one performing soliloquies. It wasn't a cohesive job at all, and Greene, who shunned drama for moralizing, helped not a jot.

Omnibus

"Omnibus" devoted its third show of the season Jan. 1 to "A Midwinter's Night Dream"—a preview of the Lincoln Center of Performing Arts, due for completion in 1964. Producer Bob Saudek and his staff eschewed the normal "progress report" type of presentation to concentrate on entertainment — samplings of the kind of offerings which will be the regular fare of the Center when it gets up full steam. full steam.

The procedure was far more satisfactory than any other type of format—it made for an extremely good hour of entertainment, and

good hour of entertainment, and more important, accomplished its purpose by leaving the viewer wishing the Center were already built and underway, so enticing was the sampling. With Alistair Cooke fronting, "Omnibus" turned in a wonderfully staged excerpt from George Ballanchine's "The Figure in the Carpet," with such members of the New York City Ballet featured as Diana Adams Arthur Mitchell Diana Adams, Arthur Mitchell, Nicholas Magallanes and Edward Villella. Julliard was represented with opera instructor Emile Renan giving the students some stage-craft on "Don Giovanni," with the Metropolitan Opera then taking over in the persons of George Lon-don and Laurel Hurley, with a duet and arias from the same op-. The repertory theatre planned the Center was also in the act. with Max Helpman and Hayward Morse turning in a lucid scene from Shakespeare's "King John"; finally, Leonard Bernstein and the N. Y. Philharmonic, more future tenants, closed the show with a rousing version of William Schuman's "American Festival Over-

Main's American restival Overture."
Along the way. Cooke interviewed Wallace K. Harrison, who sical
heads the architectural team working on the Center, and John D.
Rockefeller 3d, who heads the inso
moneyraising. The interviews were
short and to the point, in no way pevi
detracting from the entertainment.
Helpful in this regard was a scale
model of the Center. Cooke also
brought on producer Robert Whitehead to talk about the repertory
company, but Whitehead's presentation seemed contradictory plus.

Play of the Week
Graham Greene wrote a play
with symbols, not people.
"The Potting Shed." like some of

Show was directed by William

Graham, who rates a major

Hong Kong

It would be nice to report that the installation of the talented Roy Huggins as 20th-Fox TV's production chief had shaken "Hong Kong" out of its creative lethargy. It would be nice to report, but can't be reported. The series still has that warmed-over Charlie Chan has that warmed-over Charlie Chan look—thin, predictable tales of the sinister Orient padded mercilessly to fill an hour and totally devoid of the atmosphere of the pretended locale.

or the atmosphere of the pretended locale.

Equally aggravating is the fact that several talented and appealing performers are wasted. In Rod Taylor, "Hong Kong" has a gifted, up-and-coming leading man with the additional attribute of athletic prowess the handles a stunt with style and vigor). Guest star Julie London, a very capable actress, also had nothing very taxing or intoxicating to do in this episode, aside from a pair of tunes warbled in her inimitably intimate, velvet-voiced fashion. Others involved in "Suitable for Framing." a sluggish plece about a deranged tycoon on a jealous murder binge, were Lloyd Bochner (a good actor playing the inevitable hapless cop), Richard Loo, Elen Willard, Jason Evers, Mai Tal Sing, Nestor Paiva, Beulah Quo and Lawrence Ung. Quo and Lawrence Ung.

Segment, penned by Art Wallace om a story by Leo Rosten, was from a story by Leo Rosell, directed by Stuart Rosenberg.

Tube.

ST. LOUIS IN 1985 With Vincent Price, others Producers: Don Markley, Bob Miller Director: Miller Director: Miller
Writer: James Dutson
60 Mins.; Tues., 7:30 p.m.
UNION ELECTRIC
KMOX-TV, St. Louis (tape)
(Gardner)

A deft bit of tv fare was provided by this third "special" in the Union Electric-Channel 4 series. It was a light-touch approach to the documentation of a city's profile 25-years hence and was the first of its kind to be produced locally.

its kind to be produced locally. With movie-ty star Vincent Price in the role of prognostication expert (he's an expert on art objects of the past, too), a bag of vid-tape editing tricks was pulled out to lend credence to Price's pictorial magic. His able assistant, a local 6-foot model, added sauce to the hour of futuristic hocus-pocus. Foretelling the future sights and sounds of a city is quite a project

Foretelling the future sights and sounds of a city is quite a project for a writer; however, the show's semi-comic, light-hearted approach should've made the most blase viewer pause to wonder what's in store for today's moppet. Writer Dutson, an old hand at creating vivid words to match pictures, packed plenty of surprises in Price's magic wand . . covering everything from tv's expectations, to look at the new thermoplastic film-recording tape.

to look at the new thermoplastic film-recording tape.

No hodge-podge of detail, the hour followed a cleverly contrived theme—beginning with a baby (George) who turned out to be the man of this futurama and focal

(George) who turned out to be the man of this futurama and focal point of incidents which directed viewer attention to his business and home life 25 years from now.

Station's veep, Gene Wilkey, has seldom missed on his specials—produced by the first-rate members of his staff—and this one deserves some backslapping. However, there were a few minor points of critisome backslapping. However, there were a few minor points of criticism. The cleverly conceived musical score overpowered narration at times; video quality failed to produce the true black and whites in some segments; and the lengthy credits seem quite a letdown from previous pictorial excitement. Commercials fitted the show exceptionally well and were presented by Pat Fontaine and Thom Lewis. The agency (Gardner) remained soft-sell throughout—and, in any man's language, this is a

Comment SUNDAY SPORTS SPECTACU-LAR With Bud Palmer, others Producer: Peter Molnar Director: Dick Liesendahl

Mins.; Sum., 2:30 p.m.

SCHLITZ, LITTETT & MYERS,

BRISTOL MYERS

BRISTOL MYERS

CBS-TV (tape)
(JWT; DF-S; SSCB)

Rodeos always seemd to be more exhibition than sport, and that view was heightened last Sunday (8) as CBS-TV kicked off its 13-week potpourri, "Sunday Sports Spectacular," First event—and not so very spectacular, at thatwas a championship rodeo for big money. It was shown in mid-afternoon, but the tape was made under money. It was shown in mid-after-noon, but the tape was made under a spotlight at night, making it lose what little sense of immediacy it had as a sporting event.

had as a sporting event.

It might be supposed that rodeos, mild as they are by comparison, are the U. S. equivalent to
the Latin sport of bullfighting, yet
the latter is more justified because
it is, in the true sense, a national
pasttime to Spain the way baseball, basketball or football are
to this country. Steer wrestling, ball, basketball or football are to this country. Steer wrestling, bronc and bull riding are, if one considers what happens to the animal to make him perform properly, high cruelty and, consequently not very sporting. Perhaps the series will live up to its title in some of its later exposures, although auto racing in the Bahamas and stunt flying would also seem to be more exhibitionistic than sporting. Hope for truer competition and wider viewer interest might lay in such things as the bobsled championthings as the bobsled champion-ships, golf, billiards and figure skating, other items on the CBS-TV docket,

Direction by Dick Liesendahl and announcing by Bud Palmer were competent during the first outing. It's only a shame the "sport" wasn't worthy of all the trouble.

Art.

DESERET

DESERET
With Judith Raskin, Kenneth
Smith, John Alexander, Mac
Morgan, Marjorie McClung,
Rosemary Kuhlmann; Peter Herman Adler, conductor
Producer: Samuel Chotzinoff
Director: Kirk Browning
Composer: Leonard Kastle
Libertiet. Anna Howard Railay

Librettist: Anne Howard Bailey 120 Mins.; Sun., 3 p.m. NBC-TV, from N.Y. (color)

Kicking off a new opera and the new year, the NBC Opera Company presented a pleasant, if somewhat pallid opus in "Deseret." In spinning this yarn about Mormon leader, Brigham Young, and his final tragic romance, Leonard Kastle and librettist Anne Howard Bailey worked in a thoroughly conventional format musically and dramatically. The result was easily grasped, but failed to rise above a level of pedestrian craftsmanship.

NBC, however, mounted the production handsomely and manned duction handsomely and manned it with a roster of excellent singers who were also dramatically persuasive. The setting was Brigham Young's manison in the territory of Deseret, now known as Utah, at the time of the Civil War. The story had a familiar triangular shape in which Young lost his 25th bride-to-be to a visiting Union shape in which roung lost in 25th pride-to-be to a visiting Union army captain. The since discarded Mormon practice of polygamy, which had obviously intriguing angles, was handled tangentially and tamely with only one of and tamely with only one of Young's two dozen wives showing on screen and then more in the role of a maid than a mate.

role of a maid than a mate.

The narrative line, while thin, managed to develop enough interest to carry the two hours. Judith Raskin, in the role of the young betrothed tossed between duty and love, executed her role with grace and pathos in the highlight performance of the show. Kenneth Smith, as Brigham Young, was suitably solemn, while John Alexander, as the young captain, made a fine romantic lead. Others in the cast also played expertly. in the cast also played expertly.

The music, however, was neither challenging nor taxing. Extended sections of the opera were written

WESTINGHOUSE PLAYHOUSE

WESTINGHOUSE FLATROCSZ (Nanette Fabray Show) With Nanette Fabray, Wendell Corey, Bobby Diamond, Jacklyn O'Donnell, Doris Kemper, others Producer: Larry Berns
Director: Herschel Daugherty
Writer: Ranald MacDougall 30 Mins.; Fri., 8:30 p.m.
WESTINGHOUSE
NBC-TV (film)
(McCann-Erickson)

Despite publicity to the effect that the series is based on the true life marital adventures of Nanette Fabray (as told by her writer hus-Ranald MacDougald) new Westinghouse entry is so imitative of other situation comedies that, save for its stars, it has practhat, save for its stars, it has practically no distinguishing feature. There are elements of "Father Knows Best" and "Danny Thomas Show," with even a trace of "I Love Lucy." But, unfortunately, the opener displayed none of that ineffable stuff that sure success is made of.

made of.
Yet, by today's easy standards, it comes off as a passable new series whose viability will rest squarely on the comedic shoulders of its principals, Miss Fabray and Wendell Corey. In the tee-upper, implausible as the story was, they carried it off with some degree of believability. Banal as it was, they gave some true comedy flavor. Maybe scripter MacDougald was just trying to play it the safe triteand-true way in the pilot, and if so, there's some hope for its future.
Beginning found Miss Fabray Beginning found Miss Fabray

Beginning found Miss Fabray and Corey emplaning to Los Angeles as newlyweds, the trouble starting when he revealed he hadn't yet screwed up the courage to inform his two teenage kids that he was bringing home their stepmother. That problem was quickly disposed of, as before long Miss Fabray had them charmed into calling her "Maw." Next there was a momentary trial with the was a momentary trial with the housekeeper (Doris Kemper) and another with the milkman (Jack another with the milkman (Jack Albertson), but the climactic situ-ation began with dinner, when she served her new family Quiche Lorraine only to discover that the ingrates, unmothered and unwived for five years, have no respect for fine cuisine. So to teach then, a for the years, have no respect for fine cuisine. So to teach then, a lesson she fixed a preposterously slovenly breakfast, serving the scrambled eggs with her hands and the laugh track went wild. The kids and their father began to get the point, and all exited laughing. Most of the developments in the Most of the developments in the story were predictable, and the script made the typical television mistake of trying to be funny every minute of the half hour, with the result that genuine comedy was foresaken for mere silliness.

Miss Fabray's role was the only Miss rabray's role was the only one with any dimension and uniqueness; the others were all stock and static, a fact which threatens to limit Corey to a monochrome portrayal of a good-natured dolt, when he ought to be one of the two strong suits. Les.

MEET THE NEW SENATORS Howard K. Smith, mode Producer: Lew Schollenberger

Producer: Lew Schollenberger Director: Martin Carr 60 Mins., Sun. (8) 12 noon CBS-TV, from Washington It is a commendable public serv-ice to introduce the new U. S. Sen-ators to televiewers nationally, a project CBS-TV undertakes every project CBS-TV undertakes every two years, yet somehow it consist-ently fails to come across as an entertaining hour. Instead, the chatty, getting to know you ses-sion in a downtown Washington hotel ballroom was again in 1961 a slow paced and sometimes dull program.

Purpose of the show—and there is no fault with it—is to draw out, through individual Interviews, some of each new Senator's background, together with a brief exploration of his political philosophy. Eight new Senators were questioned by top CBS washington correspondents. Perhaps the difficulty is with the format. A terse capsule of each Senator's background before the interview might provide more information and serve as a spark for snappier questions to follow. It is Purpose of the show-is no fault with it-is to snappier questions to follow. It is difficult to believe that the new Senators aren't more interesting men than most of them seemed to

AN AGE OF KINGS

With David William, Edgar Wre-ford, Tom Fleming, Noel John-son, David Andrews, Terence son, David Andrews, Terence Lodge, Jerome Willis, Hulian Glover, John Greenwood, Geof-frey Bayldon, Juliet Cooke, others

Producer: Peter Dews Director: Michael Hayes 75 Mins.; Tues. (8 p.m.); Sun., 75 Mins.; Tues. (8 p.: 10 p.m. STANDARD OIL (N. J.)

WNEW-TV. N. Y.

(McCann-Erickson) (McCann-Erickson)
With the presentation of "An
Age of Kings," a 15-week Shakespearcan festival chronicling the
rise and fall of seven monarchs,
Metropolitan Broadcastin's WNEWTV (with its sister station in Washington, WTTG-TV following suit)
has taken another giant stride forhas taken another giant stride for-ward among the indie tv stations toward upgrading the medium's image. Metropolitan and sponsor Standard Oil (N. J.) merit the highest praise for making possible this epic pageant of English his tories

Equally unique is the pattern evolved for presentation of this British Broadcasting Corp-produced series, for with the weekly Tuesday at 8 exposure and a Sunday night at 10 repeat, it permits the widest possible latitude in attracting two separate and distinct audiences encompassing pupils, students of the Bard and adult audiences in general. Whatever the merits of the production itself, the whole scope and ambitions of the project (and the auxiliary compensations of a BBC-U. S. programming link and what it could portend for the future) is indeed commendable.

Initial entry of the 75-minute Equally unique is the pattern volved for presentation of this

Initial entry of the 75-minute eries was the first three acts of 'Richard II' (with the remainder of the play upcoming next week), Eventually the cycle will span the reigns of Henry IV, Henry VI, Edward IV and Edward V, and Richard III—all under the generic "Age of Kings" title,

generic "Age of Kings" title.

As for the premiere stanza (subtitled "The Hollow Crowm"), there have been superior productions of "Richard" and of Shakespeare in general. It's very possible that for 21-inch demands, there is much to be said for the telescoping technique with its major reliance on closeup treatment. But considering that BBC has put the series on film and considering, too, the added dimensions afforded by celluloid, much of the sweep and the breadth, with its background land-scaping, were completely sacriscaping, were completely sacrificed (in contrast, for example, to the scope afforded in the NBC-TV filming of "Macbeth.", Too frequently this "Richard" was surrounded by a "studio look."

The casting in general was good, though David William's "Richard" left cometing good, though David William's "Richard" left something to be desired, lacking the strength, the forcefulness and the voice endowments of a Maurice Evans or a Sir John Gielgud. A "softness" in his earlier recitals hardly jibed with the underlying intrigue, murder and rebellion that runs so rampant in "Richard." The scene in which he learns of the deceits and defections to Bolinbroke, and in which he orders many of his favorites put to death, cried out for more conviction. viction.

If William could be faulted, not so his supporting players, with Edgar Wreford as John of Gaunt, Tom Fleming as Bolingbroke and Noel Johnson as the Duke of Norfolk in particular tempoing their performances to the Bard. Rose.

Maurine Neuberger (D-Ore.) Maurine Neuberger (D-Ore.), new woman member, and Sen. Benja-min Smith (D-Mass.), former Har-vard fullback, roommate of Presi-dent-Elect John F. Kennedy and his successor in the Senate.

In the format CBS trots out at In the format CBS trots out at the opening of each Congress every two years, each Senator is at a different table set for luncheon with members of his family and a CBS correspondent. Members of the family rarely add much interest or information. Each wife is given a cuestion of two and this is seldom information. Each wife is given a question or two and this is seldom more than a timetaker.

produce the true black and whites in some segments; and the lengthy credits seem quite a letdown from previous pictorial excitement.

Commercials fitted the show exceptionally well and were presented by Pat Fontaine and Thom Lewis. The agency (Gardner) remained soft-sell throughout—and, in any man's language, this is a plus.

Sections of the opera were written within a narrow compass which failed to define either character or mood. Occasional passages lit up with a melodic glow, but these to presented by Pat Fontaine and Thom Lewis. The agency (Gardner) remained soft-sell throughout—and, in any man's language, this is a plus.

Sections of the opera were written within a narrow compass which failed to define either character or mood. Occasional passages lit up with a melodic glow, but these to not video.

It was regrettable that conflicting engagements prevented two other new Senators (there are 10 there new Senators (there are 10 the had once the had ever dreamed the CBS show. Not able to participate were two in whom there is considerable national interest. Sen.

WORTW Channel 9, amd Seven Arts Associated Corp. proudly announce a major television event

Here are just a few of the great "Films of the Fifties":



JOHN WAYNE
THE HIGH AND THE MIGHTY-1954 IN COLOR



KIRK DOUGLAS
THE BIG TREES-1952 IN COLOR

WOR-TV has acquired a television exhibition license from Seven Arts Associated Corp. for Warner's "Films of the Fifties"—forty of Hollywood's finest feature motion pictures: all post-1950, twenty-six in color!

The purchase was made at an all-time high price of more than one million dollars.

WOR-TV, the nation's #1 movie station, has added these outstanding films in keeping with its continuing policy of programming the best in motion pictures!

To millions of New York TV viewers this historic acquisition represents a new high in motion picture entertainment. To advertisers, it represents a new peak in quality, audience-building programming.







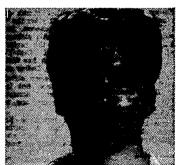
DORIS DAY TEA FOR TWO-1950 IN COLOR



JIMMY DEAN REBEL WITHOUT A CAUSE-1955 IN COLOR



ALFRED HITCHCOCK'S STRANGERS ON A TRAIN-1951



BURT LANCASTER
THE CRIMSON PIRATE-1952 IN COLOR



GARY COOPER SPRINGFIELD RIFLE-1952 IN COLOR



JUDY GARLAND A STAR IS BORN-1955 IN COLOR



Canada's Largest Indie in Bow, Signaling Toronto-Buff Rivalry

Toronto's tv battle with Buffalog tunderway with opening of CFTO-TV. largest independent station in Canada, with donations amounting to \$210,000 earmarked for Ontario Ass'n for Retarded Children.

Taped appeals were made by Judy Holliday, Johnny Mathis, Eva Gabor, Hugh O'Brian; with live by Austin Willis, Barbara Chilcott, Joyce Davidson, Alan and Blanche Lund, Pierre Berton, Alex Barris and a host of singers, dancers and sports celebrities.

Financially backed by the Toronto Telegram, with an assist from John David Eaton, trans-Canada department store tycoon, CFTO-TV, Toronto (second tv station to be granted a license in this city), board is headed by John Bassett, publisher of Telegram; with Joel Aldred, announcer of the Dinardson, pressy of Sovereign Film Distributors Ltd., Toronto.

Modernistic \$3,000,000 studios are at Agincourt, Ontario, near Toronto, with staff of 310. It will cost some \$2,000,000 a year to operate, with a bare profit promised in first year. Program schedules are on the air from 11:55 am. till following 1 am.

Rival Toronto dailies (who were unsuccessful contenders for the franchise) were rich in teodifor.

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Rival Toronto dailies (who were unsuccessful contenders for the franchise) were rich in teodifor.

Scots-born Rai Purdy, director of programming, was a director of programming, was a director of programming, was a director of programming was a director of programming and later magazine editor.

Charles Baldour, a graduate of the Juillard School of Music, N.Y.

former featured singer with the Fred Waring orch and production unit manager with NBC, is station manager. Al Bruner, former vocalist with Wayne King's orch and later co-founder of CISP, Learn former vocalist with Wayne King's orch and later co-founder of CISP, Learn former vocalis

later co-founder of CJSP, Leamington. Ontario, is general sales manager.

News director is Ron Poulton, former tv columnist with Telegram; and Ralph Dale, former booker with Famous Players (Canadian) and Odeon Theatres (Canada) Ltd., is chief film buyer. Sports broadcasts are headed by Foster Hewitt (who also owns CKFH, Toronto), Joe Crysdale and Lloyd Percival.

Wish-Bone Ayem \$1,000,000 Spread

Chicago, Jan. 10.

Wish-Bone salad dressing (Thomas Lipton Co.), a freshman advertiser in daytime tv last semester via Art Linkletter's "House Party," will splurge around \$1,000,000 this year in ayem tv on two networks, NBC-TV and CBS-TV. Total will represent around 45% of the entire Wish-Bone ad budget.

Sponsor, through a Lever-Lipton contract 'meaning whatever Lever buys, Lipton can share in), will renew in "House Party" on CBS this first quarter and add also "Love of Life" and "Verdict Is Yours." On NBC-TV, it's bought into "From These Roots" and "Price Is Right." First quarter purchases are estimated at about \$300,000. Buys are quarter hour participations, with some scheduled weekly and others on an alternate week basis. It breaks down to a 50-50 share for each network.

Edward H. Weiss & Co. is the agency.

quarter hour participations, with some scheduled weekly and others on an alternate week basis. It breaks down to a 50-50 share for each network.

Edward H. Weiss & Co. is the agency.

Milwaukee — Dr. Otto Schlaak, on the staff of Milwaukee Vocational station WMVS since 1954, has been appointed station manager by the school's director George A. Parkinson. Schlaak succeeds former staiton manager Paul Taff, now with National Educational science with National Educational relevision Center in New York of the school of the promotion of Wallace Rogers II to be promotion of wallace wall be promotion of wallace by promotion of wallace promotion of wallace by promotion of wallace promotion of wallace promotion of wallace by promotion of wallace promotion of wallace by promotion of wallace promotion of wallace by promotion of wal

JACKIE GLEASON

Kellogg has added another alternate-week half-hour to its CBS-TV lineup with purchase of skipweek sponsorship on the upcoming Jackie Gleason Friday night panel show starting Jan. 20 on the web. Cereal outfit shares sponsorship with Liggett & Myers.

sorship with Liggett & Myers.

The Kellogg buy fills the gap created by Plymouth, which first committed for the show, then asked for a release on the basis it wanted to cutback overall in television because of the shakiness of general business conditions and the auto field specifically. CBS assented to the Plymouth pullout on condition it could get a replacement.

Replacement came in the form of cereal outfit, via the Leo Bur-

Ed Sullivan Gets TV Rights to '62 'Talent Olympics'

Ed Sullivan has nabbed exclusive tv rights to the "Talent Olympics." The "TO," dreamed up by Dave Gordon and Martin B. Cohen, has been quietly in the works for several months, and it's founders expect it to see light in the spring of '62, when the first annual "International Talent Festival" convenes in the U. S.
Festival according to Gordon

in the U.S.

Festival, according to Gordon, will present winning pro talent from all over the world (50 to 75 countries, he says), gleaned after some 500 local "playoffs." Finalists from each nation will appear before an international board of judges, either March or April of next year. City for the "show-offs" hasn't been chosen, but Sullivan will emanate his pickups from the site and use the material on his Sunday night CBS-TV variety stanza. Gordon has feelers out in Seattle, Frisco, Dallas and Houston.

Contest is open strictly to pro-

Contest is open strictly to pro-fessional talent, but in all cate-gories—singers, dancers, instru-mentalists, comedians, novelty acts

mentalists, comedians, novelty acts and groups.

Gordon hopes to package the finalists into a touring musical comedy revue, with some 75 performers making a worldwide circuit. Moniker for the troupe will be "International Festival of Stars."

Cohen is a former NBC-TV exect producer and director of the old "American Inventory," and Gordon was formerly with Dancer-Fitzeer-ald-Sample agency in tv and more recently in charge of daytime exploitation for CBS-TV.

WSB-TV's Shakeup

Atlanta, Jan. 10.

Year end brought a musical chairs type shakeup at WSB-TV when Marcus Bartlett, general manager of station, which is o&o by Atlanta Newspapers, Inc., announced these changes:

nounced these changes:
Holt Gewinner Jr., head of publicity and promotion departments for WSB-TV, AM & FM, has been named director of a newly organized and expanded merchandising department. His background includes experience in station sales, merchandising and promotion as well as agency work.

Jean Hendrix, assistant to Bart-

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. Data on the features which compose the leading feature slots in a market are included. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period may cover three or four weeks. Other data such as the time slot and average share of audience also is furnished. Top competition and competitive ratings also are highlighted.

BALTIMORE • STATIONS: WMAR, WBAL, WJZ • SURVEY DATES: OCT. 9-29, 1960

WJZ Average Rating: 10 Average Share: 30

Night: MONDAYS 6:00-7:15 Program: EARLY SHOW

Oct. 10 "SANDS OF IWO JIMA" Part I John Wayne, John Agar 1949, Republic, HTS, Repeat Oct. 17 "FRAMED"

Oct. 17

Oct. 17 "FRAMED"
Glenn Ford, Janis Carter
1940, Universal, Screen Gems, Repeat
Oct. 24 "OUTSIDE THESE WALLS"
Dolores Costello, Michael Whalen
1950, Universal, Screen Gems, Repeat

WJZ Average Rating: 12 Average Share: 35

Night: TUESDAYS 6:00-7:15 Program: EARLY SHOW

Oct. 11 "SANDS OF IWO JIMA" Part II
John Wayne, John Agar
1949, Republic, HTS, Repeat
Oct. 18 "THE MAN IS ARMED"
Dane Clark, May Wynn
1956, Republic, HTS, Repeat
Oct. 25 "THE PHILADELPHIA STORY" Part I
Katherine Hepburn, Cary Grant
1940, MGM, MGM-TV, Repeat

WJZ Average Rating: 12 Average Share: 34

Night: WEDNESDAYS 6:00-7:15 Program: EARLY SHOW

Oct. 12 "BREAK TO FREEDOM" Oct. 12 "BREAK TO FREEDOM"
Anthony Steele, Jack Warren
1955, United Artists, UAA, Repeat
Oct. 19 "MEET ME IN ST. LOUIS" Part I
Judy Garland, Mary Astor, Margaret O'Brien
1944, MGM, MGM-TV, Repeat
Oct. 26 "THE PHILADELPHIA STORY"

Katherine Hepburn, Cary Grant 1940, MGM, MGM-TV, Repeat

WJZ Average Rating: 11
Average Share: 37

Night: THURSDAYS 6:00-7:15 Program: EARLY SHOW

Oct. 13 "MAKE HASTE TO LIVE"
Dorothy McGuire, Stephen McNally
1954, Republic, HTS, Repeat
Oct. 20 "MEET ME IN ST. LOUIS" Part II
Judy Garland, Mary Astor, Margaret O'Brien
1944, MGM, MGM-TV, Repeat
Oct. 27 "BURMA CONVOY"
Charles Bickford, Evelyn Ankers
1941, Universal, Screen Gems, Repeat

WJZ Average Rating: 11
Average Share: 37

Night: FRIDAYS 6:00-7:15 Program: EARLY SHOW

Oct. 14 "TIMBER"

"TIMBER"
Leo Carrillo, Andy Devine
1942, Universal, Screen Gems, Repeat
"THE THING"
James Arness, Dewey Martin
1951, RKO, C & C Films, Repeat
"RAIDERS OF THE SEVEN SEAS"
Lon Chaney, John Payne
1953, United Artists, UAA, Repeat Oct. 28

WMAR Average Rating: 14
Average Share: 41

Night: SATURDAYS 10:30-12:30

Program: BIG MOVIE

Oct. 15 "RICHARD III"

Lawrence Olivier, John Gielgud
1956, Lopert, 1st Run
Oct. 22 "PURSUIT OF GRAF SPEE"
John Gregson, Peter Finch
Lopert, 1st Run
Oct. 29 "SCARLET STREET"
Edward G. Robinson, Joan Bennett
1945, Universal, Screen Gems, 1st Run

WMAR Average Rating: 10
Average Share: 32

Night: SUNDAYS 1:30-2:30 Program: FEATURE FILM

Oct. 9 "REBECCA OF SUNNYBROOK FARM"

Shirley Temple 1938, 20th Century Fox, NTA, Repeat Oct. 16 "HAMLET"

"HAMLET"
Lawrence Olivier
1948, Universal, ABC, Repeat
"STOWAWAY"
Shirley Temple
1936, 20th Century Fox, NTA, Repeat

COMPETITION

Camera 11-Sam 6:30-6:45 Huntley-Brinkley 6:45-7:00 Final: Weather 7:00-7:15

PROGRAM

5 O'Clock Show 6:00-6:30

WBAL

COMPETITION

PROGRAM 5 O'Clock Show 6:00-6:30 San Fran. Beat 6:30-7:00 Final: Weather 7:00-7:15

STATION & AVG. RATING WBAL WMAR 9 WMAR

STATION & AVG. RATING

WBAL

WBAL

COMPETITION

PROGRAM 5 O'Clock Show 6:00-6:30 Whirlybirds 6:30-6:45 Huntley-Brinkley 6:45-7:00 Mounted Police

STATION & AVG. RATING WBAL WMAR WBAL 10

WBAL

COMPETITION

PROGRAM 5 O'Clock Show 6:00-6:30 Camera 11-Sam 6:30-6:45 Huntley-Brinkley 6:45-7:00 ~ Final: Weather 7:00-7:15

STATION & AVG. RATING WBAL WBAL 9 WBAL 11 WMAR

COMPETITION

PROGRAM 5 O'Clock Show 6:00-6:30 African Patrol 6:30-7:00 Huntley-Brinkley 6:45-7:00 Final: Weather 7:00-7:15

STATION & AVG. RATING WBAL WMAR

WBAL WMAR

COMPETITION

STATION & AVG. RATING PROGRAM Dangerous Robin 10:30-11:00 News, Wea., Sports 11:00-11:15 WBAL WBAL 11 WJZ News, Sports, Wea. 11:00-11:15 Sports, Best Movie 11:15-12:30 WBAL Late Show 11:15-12:30

COMPETITION

STATION & AVG. RATING PROGRAM Double Feature 1:30-2:30 Big Sun. Movie 1:30-2:30

WBAL

Minow Now FCC's Big Fish

Minow Now FCC's Big Fish

President-elect Kennedy sprung an "unknown" on the broadcast trade yesterday (Mon.) in appointing Newton N. Minow, a general practicing Chi attorney, as new chairman of the Federal Communications Commission. It would appear, from Minow's qualifications and some of his disclosures, that the new chief executive wants someone who is not from the industry (hence without bias) to put some vitamins into the FCC and to get some action from it on key matters that have long been pending.

Consistent with the incoming administration's accent on youth, Minow, who turns 35 next week, undoubtedly will be the youngest chairman in the history of the Commission and far the youngest chairman in the history of the Commission and far the youngest, Frederick Ford, whom he's unseating as thairman. (Incidentally, Ford will remain a commissioner, as Minow takes the place of Charles H. King, a fill-in since John C. Doerfer's resignation last March) It's recalled that two decades ago chairman Paul Porter was considered a youthful appointee at 40.

Minow's previous legal work ran tangent to broadcasting only incidentally. The extent of his background in the field is that he had represented American Heritage, which has a series on tv. Encyclopaedia Britannica Films, which does some shows on educational tv. Midwest Airborne Educational Television Council; and such video personalities as Burr Tillstrom, Bob Fleming and Sander Vanocur, the latter his ex-roommate at college. Minow has never had a matter up before the FCC and, at present, is acquainted with only one commissioner, Rosel Hyde, whom he had met once at a seminar at Princeton.

It may relax the trade to know that Minow comes in without preconceived theories and without commitment to any point of view. If he has a bias at all, it is probably his penchant for educational tv. He says he is intensely interested in upgrading programming but not through any form of censorship (which he deems "horribe"). Rather, he says, "whatever might be done through persuasio

Bergman Special **Again Put Back**

CBS-TV's Ingrid Bergman special, "24 Hours in a Woman's Life," has been put off still another time, the new postponement pushing it back from March 6 to March 20. Ths time, however, the postponement is caused not by production problems, but by a marketing decision by Revlon, sponsor of the 90-minute taped outing.

Revlon plans to use the show to introduce a new product, which won't be in complete distribution until the first week in April. Consequently, cosmetic house wanted the special scheduled at the last possible minute before the sales campaign on the product starts, and asked for an early April date.

CBS went to its Monday night sponsors—since they had already been preempted on March 6 at 9:30-11, and asked for the posponement. They okayed a switch, but refused an April preemption, agreeing only to a late March date. The March 20 date was thereupon okayed.

Show's other postponements

agreeing only to a late March date. The March 20 date was thereupon okayed.

Show's other postponements were caused by production problems, but it is currently being taped in N. Y. and no delays are anticipated. It was originally to be taped last June in London. That date was put off till January because the new Associated Television studios weren't ready. In December, it was decided that the show should be done in N. Y., and the entire production was shifted Stateside. Then it was also decided that exteriors to be taped in Monte Carlo would also be eliminated and done in CBS' N. Y. studios.

D.C. Correspondents To Elect Femme as Prexy; It's WBC's Ann Corrick

Washington, Jan. 10.
On Wednesday (11), radio and television correspondents covering Washington will elect a woman as their president. Unopposed for the top office of the Radio & Television Correspondents Assn. is Ann Corrick of Westinghouse Broadcasting Co.

The brunet looker, originally from Detroit; has been handling Washington news for various broadcasting stations for the last 17 years and for WBC for the last three. She is assistant chief of the Westinghouse news bureau here, and will become one of the few Westinghouse news bureau here, and will become one of the few mon-network correspondents and the only woman ever honored with the presidency. Outgoing prexy is Lewis Schollenberger of CBS.

The annual big social blast of the Assn., a black tie dinner which the new President, John F. Kennedy, will attend, has been set for March 18 in the Statler-Hilton Hotel.

Efforts will soon begin to line up the entertainment program, with Elmer Lower of NBC as chairman of all arrangements.

Zac Becker, Bill Ensign, **CBS** Vets, Retiring

Two of CBS Radio's oldest execs in point of view of service are retiring. They are business affairs v.p. (and labor negotiator) I. S. (Zac) Becker, and account exec William H. Ensign.
Ensign joined the web in 1929, and except for a four-year hitch as eastern sales manager for ABC Radio ending in 1952, served continuously with the network. Becker, who joined the network in 1934.

BBC Work Cut Bid

London, Jan. 10.

About 17.500 employees of BBC are affected by a current claim by the Association of Broadcasting Staff for a cut in the present 44-hour working week.

Producers, program directors and technicians are included in the 400-plus categories of staff infull Hayes. They received gifts wolved, together with clerical and manual workers.

Raises British Eyebrows

London, Jan. 10.
Labor Member Stephen Swingler aims to ask a question in Parliament, when sittings resume, about aims to ask a question in Parliament, when sittings resume, about censorship in the cinema and on tv, following the screening by BBC-TV on Saturday (7) of the British feature "I Am A Camera" Pic was given an "X" certificate by the British Board of Film Censors, thus barring it to youngsters under 16, when first shown theatrically in 1955—but on Saturday viewers of all ages were able to catch it willynilly, albeit BBC did make an announcement about its "X" category.

Swingler has meantime written to the Home Secretary, R. A. Butler, pointing out the anomalous situation between video and cinema. He suggests there's a case for an inquiry on whether the film censor board should be abolished or whether the tv outfits should submit their material to an independent board.

Equal Time Issue To the Forefront **In Congress Bow**

Washington, Jan. 10.

The 87th Congress opened with two boosts for the cause of equal time relief. A special House committee issued a report calling for "full exploration" of the issue, and Sen. Warren G. Magnuson (D-Wash.) introduced legislation making permanent the Section 315-exemption in effect last fall for the Presidential and Vice Presidential races.

Magnuson's bill would make the "Great Debates" possible in future campaigns. Although most broadcasters want complete repeal of Section 315, permanent elimination of its application to Presidential campaigns is regarded as second best, Magnuson is Chairman of the Senate Commerce Committee which will handle the bill.

A Committee staffer said that although the legislation makes no provision for assuring fair treatment of third party contenders, there may be dickering along this line when hearings are held later in the session.

Introduction of the bill followed a report by the House Campaign Expenditures Committee which recommended a full-scale review of the equal time question. Although lauding the networks for their "mature" and "impartial" performance last fall, the report added a note of caution that across-the-board repeal of Section 315 might leave local candidates open to abuse by individual stations.

The committee, headed by Rep. Clifford Davis (D-Ga.), also called

across-the-board repeal of Section 315 might leave local candidates open to abuse by individual stations.

The committee, headed by Rep. Clifford Davis (D-Ga.), also called for shortening the 'Presidential campaign period by six to eight weeks. This was in line with recommendations by CBS President Frank Stanton and NBC Board Chairman Robert Sarnoff. The web execs told the committee at a hearing last month that mass coverage available through television (provided the equal time shackles are lifted) made such a move feasible and desirable.

Citing the "Great Debates" in particular, the report spoke of television's impact on the campaign in these glowing words:

"The unfurling miracle of two provided for (the "Great Debates") a forum averaging approximately 71,000,000 people. This historic milestone in popular democracy emphasizes the dawn of a new era and attests to the urgency for Congress to review our entire election processes in light of current techniques."

UHF's 80th Floor Space

Washington, Jan. 10.
Federal Communications Commission has signed a \$93,600-a-year contract with the Empire State Building Corp. for the right to set up an experimental UHF transmitter in the structure. The station, one of two to be used in the \$2,000.000 experiment to test UHF, will use space on the 80th floor. FCC said terms of the contract were similar to those of the seven commercial ty stations now broadcasting from the building.

Am A Camera' TVing Landis' Signals on Regulatory Reforms; Harris in Warning On **Abdicating Congress Responsibility**

Washington, Jan. 10.
Storm signals have been hoisted for James M. Landis' sweeping regulatory reform scheme. In its swan-song report, House Legislative Oversight Subcommittee pointedly asserted that Congress, not the White House, has the constitutional responsibility for supervising the reglatory agencies.

The report, issued followed expiration of the subcommittee's life with the new Congress, warned that it would be "tragic" to have a jurisdictional clash between the Executive and Legislative branches over the agencies.

Winding up a history of nearly

over the agencies.

Winding up a history of nearly four years of stormy investigations, the subcommittee reiterated previous calls for legislation to regulate the networks, crack down on license trafficking and to set up a code of ethics for agency personnel. In line with a report by its staff last month, it also urged creation of a nermanent Subcommittee

staff last month, it also urged creation of a permanent Subcommittee on Regulatory and Administrative Commissions to carry on its work. Although no direct allusion was made, the subcommittee's underscoring of Congressional authority over the agencies were obviously directed to Landis' reform recommendations to President-elect Kennedy. The ex-Harvard law dean, named by Kennedy as special assistant to oversee the agencies, urged the White House to take a firm hand in spurring the agencies on to more efficient action and develop reorganization plans. The subcommittee declared:

"It is recognized that effective

subcommittee declared:
"It is recognized that effective reform of the administrative process requires teamwork between the Executive and Congress. In a time when united national effort is needed more than ever before in our history to improve the efficiency of our constitutional system of government, it would be tragic to have a conflict develop between the Executive and Congress over the question of which branch has supreme control over the Federal agencies.
"In this field it must be recog-

the Federal agencies.
"In this field it must be recognized that the agencies exercise powers delegated to them by Congress and that Congress has the constitutional responsibility of supervising and overseeing their operations."

The report noted the President's responsibility to see that the

responsibility to see that the regulatory laws are faithfully carried out as well as his budgetary and appointment powers, and added:

added:
"Enlightened self-interest requires that these legislative and executive powers not be exercised as though they are in watertight compartments. Each impinges upon the other and an accommodation must be made whereby the executive and legislative powers are harmoniously exercised in the same direction namely the just speedy. direction, namely, the just, speedy, and efficient administration of the law for the benefit of the national public interest."

In addition to his own office to oversee agency operations, Landis recommended creation of separate White House posts to coordinate policies in the fields of communica-Mitte House posts to coordinate policies in the fields of communications, transportation and energy. The former chairman of the Civil Aeronautics Board and Securities & Exchange Commission had stressed that his own role would not be that of a "czar" and nothing approaching what could be labeled "White House interference" with the agencies would be attempted. As for Congress' role visa-vis the agencies, the Landis report said: "There is no question but that Congress has both the right and the duty to inquire into effectiveness of the operation of the regulatory agencies and their handling of the broad powers that have been the delgated to them. The real issue is the capacity of the Congress to tkeep abreast of the proad powers, that have been the policies being carried out by the agencies."

The House subcommittee echoed Landis' call for policies "on a national scale" in key regulatory areas but urged their formulation by Congress rather than the White House. The report suggested that the proposed permanent subcombine to proposed permanent s

mittee consist of five members who would devise measures "to eliminate agency bottlenecks and to assure the integrity of agency decisions."

decisions."

In other recommendations, the subcommittee called for legislation along the lines of bills to regulate the networks introduced in the last session by Chairman by Chairman Oren Harris (D-Ark.) and Rep. James Bennett (R-Mich.) The Harris bill would actually license the webs, while Bennett's would give FCC regulatory authority without the licensing procedure. Significantly, although the subcommittee endorsed the licensing approach in its interim report last year, this time no preference was shown.

The report called on FCC to dig

The report called on FCC to dig The report called on FCC to dig deeper into programming by going beyond mere examination of program logs of applicants for license renewal. "Realistically," it said, "it would seem that the Commission must examine the extent to which a particular station's time is monopolized by network programs and the nature of such network programs must also be examined."

The subcommittee also recome

The subcommittee also recom-mended, for the third time, legisla-tion to curb trafficking in licenses and to set up an ethical guide for the agencies.

the agencies.

In a new recommendation, the subcommittee proposed a bill which would require the Budget Bureau to disclose fully budget requests originally sub in itted by the agencies. Among other things it said this move would strengthen the ability of Congress to supervise the agencies and allow responsibility's for budgetary inadequacies to be traced to its source.

Bob Cummings' **New CBS Series**

Bob Cummings will return to ty with a weekly series in the fall, tentatively titled "Fasten Your Seat Belt" and scheduled for CBS-TV. Network has committed for 26 half-hours in the series, which will be produced by Cummings' company and Revue Productions.

pany and Revue Productions.

Sponsorship of the scries isn't set yet, but reportedly R. J. Reynolds is deeply involved, though whether it has a definite commitment on the show could not be ascertained. Reynolds, for its Winston brand, sponsored the original Cummings show for five years, on CBS and NBC. That series, "Love That Bob," is currently in daytime rerun on ABC-TV, which bought rerun rights directly from Cummings.

mings.

New show, tentatively slated for Thursday nights in the fall or CBS-TV, is described as an "adventure-comedy,"

Gen. Sarnoff Envisions A Global Tint Spread

English Without Tears

In the gallery of traditional American comicstrip characters, no figure is more pathetic than the protesting husband who's regularly dragged to the opera house by a social-climbing wife.

Without so much as a bag of popcorn or a foreign-language dictionary to allay his boredom, he's been known to sleep uninterruptedly even through four stormy hours of Wagner (whom he remembers only as the greatest shortstop ever to put on a glove).

The anti-opera husband may continue to be a staple of the Sunday funnies for some time to come, but in real life (along with rolling-pins that go "Pow!") he's getting to be far less commonplace. In fact, over the past 11 years, Americans in general have warmed to opera as never before.

Call it coincidence if you must, but it was also 11 years ago that the NBC Opera Company came into being, bringing to millions of televiewers the unusual concept of opera sung in a language they could understand.

Today opera has become a mass entertainment. The figures on recording sales, opera-house attendance and the number of touring companies make that conclusion inescapable. To underrate the NBC Opera Company's pivotal role in that

 development calls for more modesty than we can really muster.

Under the guidance of producer Samuel Chotzinoff, conductor Peter Herman Adler and director Kirk Browning, the Company has staged more operas in English over the past 11 seasons than all the country's major opera groups combined.

Chotzinoff has little sympathy for so-called purists who look down their lorgnettes at the idea of understandable librettos. "An opera," he insists, "is 50 per cent words and 50 per cent music. When you don't know the language, you're listening to only half the show."

Few things irritate him more than being part of an opera-house audience that's simply not with it. "You sit through a performance (in Italian) of 'The Barber of Seville'—a libretto that's packed with wonderfully funny lines—and the only thing they laugh at is the pratt-falls. Otherwise, they sit there as grim-faced as if they were watching 'Parsifal.'"

baseball is here, it's long been standard practice to present it in the language of the local theatregoer. In fact, Giuseppe Verdi (English translation: Joe Green) once refused to allow a Paris company to perform his "Otello" unless it was done

in French. Virtually every country in Europe—including Russia—is on NBC's side in this matter. *Without* a summit meeting.

To be sure, the mere idea of opera-in-English is but a springboard rather than a master-plan for a successful opera company on TV. Right off the bat (otherwise known as "Fledermaus") you have to be sure that the translations themselves are first rate.

Most of NBC's texts have been written especially for us, by the most gifted translators we could find. Only an observer skilled in musicianship, linguistics and poetry can appreciate the enormous amount of creativity that has gone into each of these undertakings.

But the finest translation and the grandest music would be meaningless if we couldn't come up with good singers who fit their given roles both physically and dramatically. Many a splendid "Carmen" on recordings or even on the vast stage of an opera-house would look ludicrous on the more intimate TV screen. It is another sad fact of life that some of the world's greatest voices can't act their way out of a papered house.

That's why the NBC Opera Company's casting job is never a simple one. In fact, the group abandoned several proposed works over the years simply because they could not be properly cast. Uppermost in the minds of Chotzinoff, Adler and colleagues each time out is that they are planning a show for the eye as well as the ear. That same credo accounts for the fact that virtually all our operas are produced in rich and handsome color.

Most of the works presented by the Company have been favorites like "Rigoletto," "La Boheme" and "La Traviata," but the group has also paid homage to such comparatively obscure works as Tchaikovsky's "Pique Dame" and Richard Strauss' original version of "Ariadne."

Some of the heartiest praise bestowed on the organization has followed its American premieres of such major and diverse works as Benjamin Britten's "Billy Budd" and Serge Prokofiev's "War and Peace." A similar response greeted our first nation-wide showings of Vittorio Giannini's "Taming of the Shrew"; Gian Carlo Menotti's "Saint of Bleecker Street"; Francis Poulenc's "Dialogues of the Carmelites" and Leonard Bernstein's "Trouble in Tahiti."

A FORTHCOMING EVENT at the Metropolitan—soprano Leontyne Price's debut there in "Il Trovatore" January 27—brings to mind another NBC milestone, her operatic unveiling on our network as "Tosca" six years ago. She's appeared for us several times since, and although she's now—deservedly—the toast of every operahouse on the Continent, she regularly (and generously) refers to NBC as her alma mater.

Another source of satisfaction, needless to say, is the list of works commissioned by us expressly for television. It's a roster that includes "Amahl and the Night Visitors" and "Maria Golovin," both by Menotti; Bohuslov Martinu's "The Marriage"; Lukas Foss' "Griffelkin" and Stanley Hollingsworth's "La Grande Breteche." Another Menotti opus, recently commissioned, will be presented next year.

Meanwhile, still ahead for the balance of this season is a February 5 reprise of Beethoven's "Fidelio" (which was so well received last year) and a new production of Moussorgsky's "Boris Godunov" on March 26.

We are completely aware that despite these

and other big-league efforts, opera in the United States may never achieve the enviable status of baseball. But let no one doubt that we're right in there pitching.



Variety's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such a verage share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an

exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 24T markets. The results of that tabulation will be found weekly in Variety. Coupled with the rating performance of the top ten network shows on the local level, the Variety ARB charts are designed to reflect the rating tastes of virtually every to market in the U. S.

LOS ANGELES

STATIONS: KNXT, KRCA, KTLA, KABC, KHJ, KTTY, KCOP. SURVEY DATES: NOVEMBER 10-23, 1960.

BK. PROGRAM—DAY—TIME. STA.	RTG	K. PROGRAM—DAY—TIME STA. DISTRIB.	RTG.	SH.	PROGRAM STA.	RTG.
1. Gunsmoke (Sat. 10:00-10:30)KNXT 2. Have Gun, Will Travel (Sat. 9:30-10)KNXT 2. Perry Mason (Sat. 7:30-8:30)KNXT 2. Wagon Train (Wed. 7:30-8:30)KRCA	34	1. Lock-Up (Sat. 7:00)		31 30	Fight Of The Week KABC Assignment Underwater KNXT Quick Draw McGraw KTTV Sea Hunt KNXT Best Of The Post KRCA	15 10 8 9
3. Perry Como (Wed. 9:00-10:00) KRCA 4. 77 Sunset Strip (Fri. 9:00-10:00) KABC 5. Untouchables (Thurs. 9:30-10:30) KABC 6. Checkmate (Sat. 8:30-9:30) KNXT	31	5. Assignment Underwater (Thurs. 7:00) KNXTNTA 5. Coronado 9 (Fri. 7:00) KRCAMCA	10 · 10		Death Valley Days KRCA Shotgun Slade KNXT Rascals; Movie KHJ	16 7 7
6. Checkmate (Sat. 6.30-9.30)	25	6. Best Of The Post (Tues. 7:00)	9	24	Huckleberry Hound KTTV News; Weather; Sports KRCA Huntley-Brinkley KRCA	13 12 14
8. Lawrence Welk (Sat. 6:00-7:00) KABC 8. Alfred Hitchcock (Tues. 8:30-9:00) KRCA	25	S. Man & The Challenge (Wed, 7:00)KABCZiv-UA S. Sea Hunt (Tues, 7:00)KNXTZiv-UA	9		Interpol Calling KRCA Seven Keys KTLA Huckleberry Hound KTTV	8 8 13

BOSTON

STATIONS: WBZ, WHDH, WNAC. SURVEY DATES: NOVEMBER 10-23, 1960.

	1. Huckleberry Hound (Thurs. 6:30) WNAC Screen Gems	21 38	News; WeatherWBZ	20
			Huntley-Brinkley WBZ	20 26
	1. Roy Rogers (Sat. 6:30)		20th Century WNAC	15
2. Gunsmoke (Sat. 10:00-10:30)WNAC 37	2. U.S. Marshal (Sat. 10:30)WNACNTA		Highway PatrolWBZ	13 10
3. Perry Como (Wed. 9:00-10:00)WBZ 36	3. Lock-Up (Thurs. 10:30) WHDH Ziv-UA		June AllysonWNAC	
			Mike HammerWNAC	14
4. Perry Mason (Sat. 7:30-8:30)WNAC 35	4. Brave Stallion (Mon. 7:00) WBZ ITC	16 37	News; Sports; WeatherWHDH	:12
5. 77 Sunset Strip (Fri. 9:00-10:00)WHDH 32			News-D. EdwardsWHDH	12
5. Wagon Train (Wed., 7:30-8:30)WBZ 32	4. Shotgun Slade (Tues. 7:00)	16 41	City DetectiveWNAC	12
of tragon from the control to the co	4. Whirlybirds (Fri. 7:00)	16 36	Death Valley Days WBZ	14 23
	II 5. Honeymogners (Thurs. 7:00) WNAU C.D.	15 28	Outlaws: Wonderland WBZ	23
6. Real McCoys (Thurs. 8:30-9:00)WHDH 29	5. Jim Backus Show (Thurs. 7:00) WBZ CNP	15 33	State TrooperWNAC	14
6. Ed Sullivan (Sup. 8:00-9:00)	<u> </u>		News-D. EdwardsWHDH	15 24
6. Mayerick (Sun. 7:30-8:30)WHDH 29	5. Quick Draw McGraw (Mon. 6:30) WNAC Screen Gems	15 28	News: WeatherWBZ	
o. Marcine (Bun. 7.00 0.00)	 		Huntley-Brinkley WBZ	28

DALLAS-FT. WORTH

STATIONS: KRLD, WBAP, WFAA, KTVT. SURVEY DATES: NOVEMBER 10-23, 1960.

1. Gunsmoke (Sat. 9:00-9:30)KRLD	47 1. Death Valley Days (Sat. 9:30) KRLDU.S. Borax		69 Dangerous Robin WBAP	9
2. Wagon Train (Wed. 6:30-7:30)KRLD	2. Brothers Brannigan (Tues. 9:30) WFAA CBS 2. Two Faces West (Thurs. 9:30) WBAP Screen Gems	16	25 Gar y Moore KRLD 33 June Allyson KRLD	31 24
3. Have Gun, Will Travel (Sat. 8:30-9)KRLD	2. Huckleberry Hound (Thurs. 6:00)KTVTScreen Gems		30 News; Weather WBAP Huntley-Brinkley WBAP	24 15 18 19 13 13 16 30 19 24 24
3. 77 Sunset Strip (Fri. 8:00-9:00)WFAA	35 3. Woody Woodpecker (Mon. 6:00) KTVT Kellogg	15	29 News; Weather WBAP Huntley-Brinkley WBAP	16 19
4. Real McCoys (Thurs. 7:30-8:00)WFAA	34 4. Quick Draw McGraw (Tues. 6:00)KTVTScreen Gems	14	28 News; Weather WBAP Newsreel; News WFAA	13 13
5. Maverick (Sun. 6:30-7:30)	33 K. Done Persons (Thurs 2:00) VPID CNP	13	Huntley-Brinkley WBAP 21 My Three Sons WFAA	16
5. Perry Mason (Sat. 6:30-7:30)KRLD	5. Pony Express (Thurs. 8:00)		News: Weather WBAP	19
6. Rawhide (Fri. 6:30-7:30)	7. Coronado 9 (Wed. 9:30) WBAPMCA	12 10	23 Huntley-Brinkley WBAP 19 Naked City WFAA	24 24
8. Adv. In Paradise (Mon. 8:30-9:30)WFAA	8. Dangerous Robin (Sat. 9:30)	9	17 Death Valley Days KRLD 41 News; Final; Sports WBAP	36 6
7. Surfside 6 (Mon. 7:30-8:30) WFAA	31	·	Jack Paar WBAP	7

WASHINGTON, D.C.

STATIONS: WRC, WTTG, WMAL, WTOP. SURVEY DATES: NOVEMBER 10-23, 1960.

1. Wagon Train (Wed. 7:30-8:30)WRC	1. Huckleberry Hound (Thurs. 7:00) WTTG Screen Gems 2. Sea Hunt (Sat. 6:30)	23 50 20 48	7 O'Clock FinalWMAL Traffic CourtWRC	11 8
1. Real McCoys (Thurs. 8:30-9:00)WMAL	34 3. Death Valley Days(Mon. 7:00) WRC U.S. Borax		Laurel & Hardy WTTG 7 O'Clock Final WMAL	8 14 10
2. 77 Sunset Strip (Fri. 9:00-10:00)WMAL	4. Tombstone Territory (Wed. 7:00) WRC Ziv-UA 5. Quick Draw McGraw (Mon. 6:30) WTTG Screen Gems	14 32	7 O'Clock Final WMAL 6:30 Spotlight WTOP	12
2. Perry Como (Wed. 9:00-10:00)WRC	5. Deputy Dawg (Thurs. 6:30) WTTG CBS 33 6. Three Stooges (MonFri. 6:00) WTTG Screen Gems		6:30 Spotlight WTOP Huntley-Brinkley WRC Little Rascals WMAL	12 15
3. Gunsmoke (Sat. 10:00-10:30)WTOP	32		Burns & Allen WRC Early Show WTOP	8
3. Have Gun, Will Travel (Sat. 9:30-10)WTOP	7. Copter Patrol (Fri. 7:00) WTOP CBS 7. Woody Woodpecker (Wed. 6:30) WTTG Kellogg		Phil Silvers WRC	11 11
3. Untouchables (Thurs. 9:30-10:30)WMAL	32 8. Cannonball (Tues. 7:00)	11 25	Huntley-Brinkley WRC Sheriff Of Cochise WTTG	14 11
4. Perry Mason (Sat. 7:30-8:30)WTOP	30 8. Circus Boy (Tues. 6:30)	11 26	7 O'Clock Final	11 12
5. Price Is Right (Wed. 8:30-9:00)WRC	8. Phil Silvers (Fri. 7:00)		Copter Patrol WTOP 7 O'Clock Final WMAL	12
6. Flintstones (Fri. 8:30-9:00)	28 8. State Trooper (Sat. 6:00)		Cannonball WTOP Laurel & Hardy WTTG	11 8
				_

BALTIMORE

STATIONS: WMAR, WBAL, WJZ. SURVEY DATES: NOVEMBER 10-23, 1960.

					
1. Gunsmoke (Sat. 10:00-10:30)	47 1. Sea Hunt (Mon. 7:00) WBAL Ziv-UA	15	35	Early Show	13
2. Untouchables Thurs. 9:30-10:30)WJZ	40		- 1	Weather; News	14
2. Wagon Train (Wed. 7:30-8:30)WBAL	40 2. Lock-Up (Sun. 10:30) WBAL Ziv-UA	14	30	What's My Line	
3. Have Gun, Will Travel (Sat. 9:30-10) WMAR	37 1 9 Person 9 (Mars 7:00)		1	/ Belafonte	26
4. 77 Sunset Strip (Fri. 9:00-10:00)WJZ	2. Rescue 8 (Tues. 7:00)	14	33	Final; Weather WMAR	15
				News-D. Edwards WMAR	16
5. My Three Sons (Thurs. 9:00-9:30)WJZ	33 2. Shotgun Slade (Sat. 7:00) WMAR MCA	14		PinbustersWBAL	15
5. Perry Como (Wed. 9:00-10:00)WBAL	33 3. Blue Angels (Thurs. 7:00)	13	31	Final; Weather WMAR	13
5. Garry Moore 'Tues. 10:00-11:00)WMAR	33 4 7			News-D. EdwardsWMAR	14
5. Perry Mason (Sat. 7:30-8:30)	33 4. Decoy (Tues. 7:30) WJZ Official 33 4. Mounted Police (Wed. 7:00) WBAL CNP	12		Laramie WBAL	25
6. Adv. In Paradise (Mon. 9:30-10:30)WJZ		12		Final; Weather WMAR	14
	32 :-	••		News-D. Edwards WMAR	14
7. Naked City (Wed. 10:00-11:00)	31 5. Death Valley Days (Sat. 6:30) WMAR U.S. Borax 6. Best Of The Post (Tues. 10:00) WBAL ITC	11		PinbustersWBAL	15
7. Real McCoys (Thu.s. 8:30-9:00)	7. African Patrol (Fri. 6:30)	.10		Garry MooreWMAR Early ShowWJZ	34 12
8. Ed Sullivan (Sun. 8:00-9:00)	29	8		Early ShowWJZ Huntley-BrinkleyWBAL	12
8. Lawman (Sun. 8:30-9:00) WJZ	29 7. Dangerous Robin (Sat. 10:30) WBAL CNP	0	20	Big Movie	24
	29 7. Johnny Midnight (Thurs. 10:30) WBAL MCA	ğ		June Allyson WMAR	18
8. Lawrence Welk (Sat. 9:00-10:00)WJZ	29 To		21	ounce myson Whith	10
•					

TALLAHASSEE 7000

Starring WALTER MATTHAU

Jewel smuggling...a gangland murder—if it's too-hot-to-handle, it's time to call TALLAHASSEE 7000 and the most unusual law enforcement agency in the world—the Florida Sheriff's Bureau!

Against the <u>unusual</u> background of fabulous Florida—from Miami's Gold Coast to the steaming Everglades to the dunes of Cape Canaveral—that's where you find high adventure <u>and Special</u> Agent Lex Rogers. **WALTER MATTHAU**, one of Broadway's and Hollywood's finest actors, stars as Agent Rogers in this all-new half-hour series.

Stations everywhere are calling TALLAHASSEE 7000 syndicated television's most <u>unusual</u> police action series. We're calling it 1961's most <u>outstanding</u> buy! P.S. In its first week, it's already been sold to WCBS-TV New York, KABC-TV Los Angeles, KGO-TV San Francisco, KPLR-TV St. Louis, WCTV Tallahassee, WHNB-TV Hartford-New Britain and WTVT Tampa.

For details, contact

SCREEN GEMS, INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.



son said, "to make the news and public affairs department competitive . . . with whatever it requires."

Hagerty, a moment earlier, told reporters (at least one, Joe Michaels of NBC, from a rival notmichaels of NBC, from a rival network that he'd take as much prime network time from ABC "as I can get. In the future (news) is going to be vitally important." He did add, however, that to date, "I have not talked budget with anybody."

The news chief, who took the title of the recently resigned John Daly, said that he preferred not discussing his detailed plans until he had time to assess the situation by getting his "feet wet" on and after the 23d.

after the 23d.

Hagerty felt that despite his eight-year fie with the Eisenhower administration and his previous tie with the Dewey administration in N.Y. state ("I had to take a cut to move to Washington) he would be totally objective in seeking his news for ABC. As for any prejudices the Democratic administration might feel about doing business or being amenable to a former opponent. Hagerty said: "I have friends on the other side of the aisle, too."

Tom Velotta, Hagerty asserted,

Tom Velotta, Hagerty asserted, was his No. 2 man. It's held probable that Velotta, who has been running news since Daly quit (the former veepee is, believed to have set up an office on Manhattan's Park Ave. the purpose of which was not made clear in the reports, will become veepee in charge of news administration. Velotta held that job until a few years ago and, then, after a sojourn for ABC in California, returned to N.Y. and became veepee in charge of special projects. Technicrlly, he still holds the latter title.

In the few days last week prior

merit. "It is our intention," Golden- ment was slowly beginning to feel

changes.

Fritz Littlejohn, who had been
No. 2 man to old ABC News boss
John Daly, quit, as expected. John
Madigan became administrator,
Littlejohn's temporary replacement. Shortly afterwards, Frank
LaTourette, formerly manager of
ABC's L.A. newsroom and lately
a special projects producer for the
web, took a new post, that of ABC
News national news editor. He'll
report to Madigan, who officially
is the department's manager.

While going slowly (until Hager-

is the department's manager.
While going stowly (until Hagerty could take an active part) on
the appointment of new airwise
personalities in ABC News, the
web nonetheless signed on Peter
Clapper as a D. C. correspondent.
Clapper is the son of the late radio
reporter Raymond Clapper, and
served hitches with CBS and ABC news units before joining the Ma-rine information office in 1958.

Pitt TV

Continued from page 19 ;

that services all types of industry here) and they give us all the facts in lay language while the other stations and the newspapers get in ay language while the other stations and the newspapers get their forecast from the wire and have to interpret it themselves. Of course I ad-lib and add my own impressions but I do it with the people in mind and not any private interests. This is a job I have to do. You may call this dramatizing but I feel that warning about bad weather conditions is my firm duty to the public."

Both the U. S. Weather Bureau and DiNardo and McFarland have been goofing lately with the prize being "No snow until tomorrow morning" on New Year's Eve when the city was hit by an eight-inch snowfall at 10 o'clock that night, when asked about this, Tracey said everyone makes mistakes and that

In the few days last week prior left for the official ABC proclamation le will continue to report the official ABC proclamation le will continue to report the of Hagerty's new job as head of weather as he gets it from his servnetwork news, the web's depart-lice with his own color added.

Sponsors To Blame For Mediocrity, Sez Barnouw

Minneapolis, Jan. 10.
Columbia Univ. dramatic arts professor and writer Erik Barnouw, speaking at the U. of Minnesota, took a slap at television sponsors generally, blaming them principally for the mediocrity or worse of "most" of the video fare in prime

time.

He suggested that one way to lessen sponsor control over tv programs would be to sell video advertising as 'inserts' in programs, rather than to create sponsor identification with the show or its personalities, but pointed out this has been tried and failed.

heen tried and failed.
"Pat Weaver of NBC tried this in the early 1950s, but it never worked," said Professor Barnouw.
"It seem's that you simply cannot talk a sponsor out of identifying his product with a big star."

RADIO, TV SET SALES

SHOW '60 INCREASE

Washington, Jah. 10.

Radio and television retail sales dropped during November, but the cumulative total for the 11-month period remained ahead of 1959, Electronic Industries Assn. reports

Strife-Ridden AFTRA Saga

his four-year stay at AFTRA. Conaway's headquarters are in New York, where the AFTRA leaders have been situated throughout the entire 23 year history of the union.

There always seems to have been a lack of communication between the N. Y. and Hollywood branches and jealousy, too. But the special irony this time is that AFTRA, after years of warfare against Screen Actors Guild, now has what is considered a reasonable working relationship with the other union, and yet cannot seemingly get

Radio and television retail sales dropped during November, but the cumulative total for the 11-month period remained ahead of 1959, Electronic Industries Assn. reports.

Radio sales fell to 941,521 during November after remaining above the 1,000,000 mark for the two previous months. Television retail sales declined to 521,886 sets in November—32,592 less than the month before.

For the first 11 months of 1960, 8,326,275 radio sets (not counting auto receivers) were sold, in contrast with 7,142,424 sets during the comparable 1959 period. Through November, tv sales totaled 5,176,-905 compared with 5,046,971 for the first 11 months of 1959.

Minneapolis—Twin Cities educational station KTCA-TV has appointed Dr. W. W. Kemmerer, former U. of Houston, Texas, president, its director of research and development, a new post.

235 E. 45th St. .

against the national board, particularly those members of the national board, from Hollywood, several times during the course of the recent network negotiations. The slow-downs to consult the board are thought to have sufficiently frustrated him into offering last week to resign.

Conaway's resignation opened another chapter in the history of strife between AFTRAns in New York and AFTRAns in Hollywood. When he resigned on Tuesday, all 37 California board members voted to accept the piece of paper that would have brought an end to his four-year stay at AFTRA. Conaway's headquarters are in New York has a first the present that would have brought an end to his four-year stay at AFTRA. Conaway's headquarters are in New York has a first the present national officers.

W. German TV

Continued from page 18

lor Adenauer managed to provide a bit of comic relief. Evidently with the best of intentions, solely trying to shorten the interim by trying to shorten the interim by cutting a lot of red tape, he incorporated himself and Germany's equivalent of a General Attorney, Dr. Schaeffer as Deutschland Fernsehen G.m.b.H, a sort of roof organization meant to push the matter through in no time.

But one solid the action was

matter through in no time.

But on one side the action was regarded as the height of government encroachment on a commercial undertaking, on the other side, of federal meddling in states affairs. Now opposition flared up to the skies. Adenauer's hasty explanation he had acted as a private citizen deprived Deutschland Fernsehen of any influence it might have had as an official agency. It still exists, with the Chancellor as chairman and only remaining board member. To a reporter's teasing question whether a general meeting of the organization would be held in Bonn at the beginning of the year, he answered: "I can talk to myself anywhere any time. myself anywhere any time.

Albany — Schine-owned WPTR has hired Don Kelly, formerly of the Todd Storz chain, as program manager.

N. Y. 17, N. Y.



"R.C.M.P." Always Gets Its Audience. Into whatever city the Royal Canadian Mounted Police ride, audiences surrender willingly. A review in Variety tells why: "If there is anything new under television lights... ("R.C.M.P.") is it... the freshness lies in... every character, major and minor... Top thesping and solid casting get the credit here, plus some of the nicest lensing ever shown... will reach top acceptance wherever it goes... high drama and suspense in every show." No wonder audience count soared 800% over previous programming when the "R.C.M.P." series paraded into Atlanta over www.a. And Nielsen reveals: Baltimore, wbal-tv.— viewers up 37%; Cleveland, kyw-tv.— up 85%; Columbus, ww.c.— up 71%; New York City, wnew-tv.—up 138%; in Los Angeles,

KTTV — up 48%; San Diego, KFMB-TV — a rise of 20%. Success Over And Over Again. In Boston, over WBZ-TV, with a 29.9 rating and 51% share, "R.C.M.P." leads all programs in its time period . . . captures more than twice the audience of its nearest competitor. In Cadillac-Traverse City, Michigan, over wwTV, "R.C.M.P." doubled the ratings of previous programming with a 38.6 rating and a 78% share of audience. "R.C.M.P." is the only dramatic series based on the experiences of the world-famous Royal Canadian Mounted Police ever to receive its official endorsement and cooperation. To capture bigger audiences,

mount up and ride with "R.C.M.P."

NBC TELEVISION FILMS, A DIVISION OF
CALIFORNIA NATIONAL PRODUCTIONS

CNP



TV-Radio Production Centres

Continued from page 22

Club honoring two news secretaries on both sides of the White House Club honoring two news secretaries on both sides of the White House revolving door (Jim Hagerty and Pierre Salinger) at a Jan. 16 cocktail blast...Jim Simpson launched a new weekly afternoon golf show, "Tee-Off Time," on WRC-TV Sunday (3)... Frederick S. Buschmeyer J., who's been program director of KTVI-TV, St. Louis, named production manager of WRC-TV here... WTOP-TV's fresh public affairs series, "Portfolio," which has collected hoorays from the local critics, will treat racial segregation in Africa Thursday (12)... WWDC prexy Ben Strouse will carry all Kennedy press conferences live on his FM outlet and use highlights on AM... Martha Rountree, who has news shows on WOR, N. Y., and WGMS, D. C., slating an 8-to-midnight Inaugural party Jan. 18 here.

IN SAN FRANCISCO

KTVU, which just landed the Giants' telecasts from Los Angeles, also landed the Warner Bros. "Fine Arts" package of feature films from the 1950s, Coming up pronto will be "fligh and Mighty," which will be slotted in a 7 p.m. Sunday spot and repeated the following Monday at 7:30 p.m. That's the KTVU operating plan . . . KPIX, which was going to run the 1944 film, "Double Indemnity," four nights in a row this week, got cold feet at the last minute . . . KHIP-FM working on a deal to use Al (Jazzho) Collins as a deejay for jazz, while Golden West's KSFO-AM continues using him for straight deejaying. On KSFO the Collins' moniker is "Al," while on KHIP it would be strictly "Jazzbo". . Alex Dreier in from Chicago to help his parents, the A. S. Dreiers of suburban Larkspur, celebrate their 50th anni . . . KCBS packed the Commonwealth Club meeting Friday '66 with nearly 1,000 men eager to hear the CBS roadshow of correspondents — on hand were Alexander Kendrick, David Schoenbrun, Daniel Schorr, Winston

classic chippie, Sadie Thompson, in a 90-minute NBC-TV version of Somerset Maugham's "Rain." Negotiations for her acting services are

Lee Strasberg, boss of the Actors Studio in New York, has been coaching her in the role, and it's believed Miss Monroe will contribute her \$100,000 fee (same as

Laurence Olivier received for ap-

pearing in NBC-TV's version of Maugham's "Moon and Sixpence")

to the Strasberg org.

Ann Marlowe, Maugham's radiotv agent, sold rights to "Rain" to NBC-TV, and it's likely she'll end up with a producer credit when the drama is done. Miss Marlowe said she began working with Miss Monroe on the idea of doing. "Rain" a year ago.

Fredtle March and bla facu

Fredric March and his frau Florence Eldridge were asked by Miss L alowe to appear also in "Rain," but the actors declined acceptance until they saw a finished service.

nearing a conclusion.

to the Strasberg org.

Marilyn Monroe's JUDSON HALL major tv appearance, is very likely to appear as the 20th century's

165 W. 57th Street

AVAILABLE

Daytime Rehearsals

Tv-Theatrical

Reasonable Rates

Mr. Trapp CI 7-6900 Burdett, Richard C. Hottelet, Blair Clark, emcee Walter Cronkite and CBS v.p. John Day . . . Hub Robinson named to the State Civil War Centennial Commission by Gov. Edmund G. Brown.

IN CLEVELAND . . .

Chuck Goerth, assistant PR man at KYW, and his wife Jean are the parents of their second child, a girl . . . Bill Jorgensen was named news director at WERE, replacing Art Schweiber, who went to KYW. Jorgensen came here two years ago from Columbus, has covered overseas stories and done short editorials since . . . John Rader, manager of WCRF-FM, has been named program director of WMBI, Moody Bible Institute station in Chicago. His successor here is Brandt Gustavson, his former assistant . . . Jim Doney, who had been hosting movies on WJW-TV, becomes station promotion man when Bud Mertens goes into tv sales soon . . Record Report, an industry news letter, names Neil McIntyre, music director of WHK Radio, music director of the year. for "his shrewd and realistic appraisal of record values in terms of his market area."

Lots of staff changes at WJW-TV. Frank Barron, sales chief, goes to New York as sales manager of the new Storer Brodcasting Co, national sales organization. Storer owns WJW. Robert Buchanan comes here from Storer's Detroit outlet, WJBK, where he had been sales manager, resigned effective Jan. 15, says he has no definite plans . . . Fred Wolf, president of WDOK, named to board of St. Vincent Charity Hospital . . AFTRA competition judges chosen for the 1960 awards were Bob Beach, Nancy Gallagher, Russell Jeliffe, Bert Ressing, Ray Martin, Pat O'Malley and Judge Charles White.

IN PITTSBURGH . .

Ray Stewart has written, produced, narrated, photographed and appears in some scenes of "Sign of a Priest," a WIIC produced show that will be aired on Mon. (16). Show was filmed at the St. Paul's monastery here and tells of the training of a Passionist Father . . . Bob Ford has moved to WIIC from WHITN-TV. Others to make that move previously are Stewart and publicity director, Bob Willis . . . Charles Warner, former exhib in Clarksburg who's been living in Florida for some time, has returned to that city as account executive for WBOY-TV . . Tommy Dickson, floor director at KDKA-TV, was hit with a severe attack of hepatitis the night before he was to leave on his vacation. He is at the Presbyterian Hospital here . . . Jim White, home from the Army, back at WJAS as staffer.

IN CINCINNATI .

Cincy's first package of local color film features opened by WLW-T with "Tonight's The Night" of '55, increasing station's weekly tint output to 21 hours, matching NBC's regular color lineup . . . Choice of allegiances has Al Schottelkotte exiting as Enquirer columnist for WCPO-TV fulltime newscast chores. Vet staffer of the paper has doubled on Scripps-Howard station for two years . . . Rating climb of Len Goorian's 30-minute weekday variety show on WKRC-TV changed his spot from 10:30 a.m. to 2 p.m. . . Tatt stations personnel switch returned Ann Dunham from Cincy to her native Columbus, O., as promotion manager of WTVN-TV . . . Ralph Johnson, WCIN general manager, aiming to increase from daytime to fulltime Negro programming this year.

ble Indemnity," four nights in a timinute . . . KHIP-FM working at deciay for jazz, while Golden in for straight deciaying. On hile on KHIP it would be strictly go to help his parents, the A. S. ate their 50th anni . . . KCBS ate their 50th anni . . . KCBS ing Friday (6) with nearly 1,000 vo correspondents — on hand benbrun, Daniel Schorr, Winston

Iarilyn Monroe S

Rain' TV Special

Marilyn Monroe, in her first

IN: MILWAUKEE

Carl Zimmerman, WITI-TV news director produced and station's television news central staff handled special "Teen Age Bars," program Sun. Program, a half-hour stint 10 to 10:30 p.m., delt with existing Wisconsin beer-bar laws pertaining to 18 to 21-year-olds, attacked but not altered in last three state legislative sessions... Tom Collins, Robb Thomas, Bob "Coffeehead" Larsen, John "Mad Man" Mickaels, Jack Baker, Joe Dorsey, Chuck Phillips, all WEMP staffer disk jockeys featured pop hit music disks on "The Treasure Cheat of Golden Hits," New Year's weekend, Fri., Sat, Sun., Mon. Tunes of remembrance from 1935 through 1960 were highlighted ... WXIX-TV has a new "Around Midnight" gab show, with Ralph Wiken and Jay Nash interviewing the town's unusual personalities.

FIRST U.S. MILITARY TV'ER BOWS IN JAPAN

Tokyo, Jan. 10.

The first U. S. military tv station in Japan was opened at Misawa Air Base on northern part of Honshu island with telecasting schedule of five to 11:15 p.m. on weekdays and two until midnight on weekends.

Kinesconer

stations at Chitose, Itazuke and Iwakune bases have been approved lwakune bases have been approved and awalt solution of power prob-lems before launching sked. "We are not planning on tv in the Tokyo srea within next year," Bek-ker added.

in Japan was opened at Misawa
Air Base on northern part of Honshu island with telecasting schedule of five to 11:15 p.m. on weekdays and two until midnight on
weekends.

Kinescopes will be supplied by
Armed Forces Radio-TV Service
in Los Angeles. Only expected
original shows will be hourly newscasts and some interviews.

Far East Network chief Maj.
Peter Bekker told Variery that

CBS Drop Suits

Settlement has been reached be tween Judy Garland and CBS-TV under which each have dropped their respective lawsuits against the other and the singer will return to television via one or two taped specials on the network next fall.

Under the settlement, Miss Gar Under the settlement, Miss Garland is dropping her \$1,398,333 libel suit against the network, and CBS is dropping its own countersuit against Miss Garland. At the same time, Miss Garland's new manager, Freddie Fields, is negotiating her special deal, only a few details of which remain to be ironed out. The settlement itself involves no cash sum, but of involves no cash sum, but of course Miss Garland would receive a fat fee for her special on the network.

network.

The libel suit against the network became a cause celebre when N.Y. Herald Tribune columnist Marie Torre served a 10-day ain sentence for refusing to tell a federal court the identity of a CBS executive she quoted in her column. The quote, Miss Garland claimed, was libelous and was the basis of her suit.

Singer is currently on a European singing tour, and tentative plans as of a couple of weeks ago called for her to tape one special in England and one in the U.S. CBS presumably would carry one or both of these.

or both of these.

Action in withdrawing and dismissing Miss Garland's suit was "with prejudice," and this predudes her from reinstituting the action in the future.

Bernabei Helms RAI-TV

Rome, Jan. 10. Ettore Bernabei has been named the new general manager of RAI-TV, the Italo telenet, to replace Rodolfo Arata who resigned last week after five years in the post to become the new head of a gov-ernment-subsidized grouping of Italian health resorts and spas.

Same board meeting also named Noveloo Papafava to the Presiden-cy of RAI to replace Prof. Carelli, Both nominations must be official-ly confirmed by the Italian Coun-cil of Ministers before becoming effective. effective





IT'S AN ART! The way Radio Station WEE! Captivates its big Boston audience! When the program called "Listen!" offered 6 New England scenes by artist Jack Frost, at fifty cents a set, the first couple of days brought in over a thousand replies, Proving once again how fast people in Boston move when Station WEEI spreads the word! Sponsors respond to WEEI, too, because it's the sure way you reach the biggest New England market area. RADIO STATION SPOT SALES



"STRIP" FOR ACTION WITH THE

156 HALF-HOURS OF NTA'S RECORD SMASHING, MODERN WESTERN!

NTA

AMONG THE TOP TEN SYNDICATED PROGRAMS IN THE NATION* ...against all competition, any time slot, any market, as shown by ARB multi-month rating averages

US NELWURK
Cleveland, 10:30-11 p.m., Friday, Nov. '59-Mar. '60
RATING
WEWS U. S. MARSHAL
24.1
Sta. B Person To Person 15.9
Sta. C Cavalcade Of Sports 12.4
 Omaha, 9:30-10 p.m., Wednesday, Feb. Nov. '58

 KMTV SHERIFF OF COCHISE
 26.6

 Sta. B U.S. Steel Hr./Gircle Theater
 16.2

 Sta. C Wednesday Night Fights
 15.8
 EARLY EVENING
 Syracuse, 7-7:30 p.m., Friday, Nov. '59-Mar. '60

 WSYR U. S. MARSHAL
 30.9

 Sta. B Four Just Men
 9.6

 Oklahoma City, 6:30-7 p.m., Friday, Oct. '57-Feb. '58

 WKY SHERIFF OF COCHISE
 29.0

 Sta. B Rin Tin Tin
 12.9

 Sta. C Annie Oakley
 9.6

 Cincinnati, 10:30-11 p.m., Thursday, Mar.-June '60
 18.5

 WCPO U. S. MARSHAL
 18.5

 Sta. B Lockup
 12.9

 Sta. C Revion Revue
 13.2

 | Boston, 10:30-11 p.m., Saturday, Nov. '59-March '60 | WNAC U. S. MARSHAL | 16.4 | Sta. B Four Just Men | 13.5 | Sta. C It Could Be You | 13.1

*January 1958-July 1960, Average U. S. Pulse Ranking for Syndicated Films

Radio Reviews

With Paul Benzacuin Producer-Announcer: Howard Nel-

son 180 Mins., Mon.-Fri. 3 p.m. WEEI, Boston

WEEI, Boston

This afternoon program has been on WEEI Radio since Sept. 12 and it seems to have jelled into a format spoon-fed Bostonians like. Paul Benzaquin, former reporter and feature writer for the Boston Globe, dishes out high-potency brain tonic in easy doses, flavored with recorded music. Benzaquin is a native metropolitan Bostonian and admits to having been as far west as Chicago, when on Army Special Services duty as comedian, emcee and writer.

When not writing his 12 to 14 extended pieces daily for "Listen," he does books and magazine articles. His latest book is "Holocaust," the story of the Cocanut Grove fire, published by Holt, Rhinehart & Winston. It was digested in Life, Readers' Digest, Today (British), and the Boston Daily Globe. This afternoon program has been

digested in Life, Readers Digest,
Today (British), and the Boston
Daily Globe.
The three-hour daily program
(which Benzaquin never calls
'show') gives reports on cancer
progress; wages earnest campaigns
terribute in the clime program against girdles on the slim; comments on the fashion business of obsolescence; waxes wittily philosophical as "The Shrewd Obserobsolescence; waxes wittily philosophical as "The Shrewd Observer"; and gives spontaneous voice to any brain germ that comes out of hiding. During Christmas week he changed the program's name from "Listen" to "Hark." Side-kick announcer producer Howard Nelson binds the segments with tight production techniques, and plies guests—odd ball and sober—with relaxed, provocative questions. Recorded music is big band, big voice, big show, thoughtfully voice, big show, thoughtfully

Pitched to appeal to audience of women during first 90-minutes, after 4:30 p.m., it broadens to interest men on the road home, as dinner makers in the

Among those "extended" pieces he fits into the program always are two kidders, and occasionally a he fits into the program always are two kidders, and occasionally a belly laugh. His description of a young husband buying lingerie was called back for a repeat by fans, as was his run-down on the foibles of the office Christmas party, but, occasionally he gets a bit "heady." "Listen!" is a good, adult program... a refreshing relief from the steady diet of records and news in the afternoon on all the other Boston stations. Guy.

RECREATION With Milton Metz, Charles Veitiner, others Producer: Milton Metz

30 Mins., Mon., 8 p.m. WHAS-Radio, Louisville Milton Metz. WHAS announcer

and weather man, deserves kudoes for his one-man documentary on the subject of recreation in Jefferson County, which includes the city of Louisville. Metz evidently did plenty of road work with his tape recorder, to capture the sounds, and record various interviews with recreation leaders for this balk hours chem. this half-hour show

With Charles Vettiner, director of recreation for Jefferson County,

successful theatrically.

Metz first visited a swimming pool and chatted with the femme instructor. His next segment was a visit to the Jefferson County Armory, where a group of dancers were rehearsing for a show to be produced in the spring. Then came a brief interview with local choral director, Virgil Smith, and a few bars of the number the kids were rehearsing. Next stop was another dance floor, where the instructor was teaching the cotillion. A childrens drama school was visited, and Metz chatted with the director, who outlined the procedures and objectives of the young thespians. Point was mentioned briefly that more than \$100,000 is budgeted yearly for the county recreation program, but more than \$500,000 is spent for salaries, equipment, etc. the latter amount raised by shows and dance programs.

and dance programs.

Metz' show was a survey of the scope of sports and recreation in the Louisville area, and brought to the Louisville area, and brought to the fore the worthwhile effort being made to interest young people in wholesome activity. The program has received many letters from other cities, interested in the workings of the project. Tight editing job made the half hour pass quickly. Wied.

Foreign TV Reviews

Continued from page 26

Gontinued from page 24

Jacqueline Boyer, who walked off
with the grand prize in the Eurovision song fest some months ago in
London. She naturally reprised her
prize-winning song, "Tom Pillibi,"
on this occasion. Miss Boyer,
daughter of the famous chantoosie,
Lucienne Boyer, has already made
a good name for herself in Germany as well as in France and
this program could only enhance
her reputation. She has the looks,
girlish charm and singing ability
for a successful career. for a successful career.

for a successful career.

Host of this offering was German filmstar, Dietmar Schoenherr, who did a charming interview with Miss Boyer in French. He also delivered a couple of songs including a parody entitled "Night in Soho." Schoenherr, incidentally, was the first German filmstar to try his luck in the recording field, and within a short time, has gained aremarkable prominence as a singler too. Offering also included Ninowka & Michael in a Parissian Apache dance and Berlin cabaretist, Jo Herbst.

The Germans are not particular.

The Germans are not particularly skillful when it comes to light and humorous French-style shows but this was a rare exception—it even had a Gallic flair. Sigmar Boerner's direction proved imaginative and helped give the show some of its general appeal. It should have been longer than half an hour.

DIE ROTE OPTIK

ATTENTION!

Outright sale for television. We have the fol-

lowing to offer: 1-one of the most successful

Bergman films. 2-A new DeSica comedy. 3-

An English speaking German made film-en-

joyed a wide theatrical release. 4-English

speaking jungle adventure film-one of the most

BOX V-2053, VARIETY, 154 W. 46 St., New York 36, N.Y.

DIE ROTE OPTIK
(The Red Optics)
With Thilo Koch, narrator
Director: Koch
40 Mins.; Mon., 9:25 p.m.
West German TV, from Hamburg
Subject of this offering was the
exploitation of television by the
East German Commies for propaganda purposes. As narrator Thilo

Koch put it, television over there has been made "an atomic weapon of psychological warfare." Program, the 10th of this type, proved gram, the 10th of this type, proved highly interesting inasmuch as Koch, an authority on this particular subject, showed excerpts from East German tv programs. The narrator made it clear that there is hardly a difference between the Commie propaganda of today and the Nazi propaganda of yesteryear. It's simply slander down the line. gram, i

It's simply slander down the line.

Koch showed the methods used by the Commie propagandists in Soviet-ruled Germany in "exploiting" the Nazi past for their own purposes. They keep reminding their populace of the brutal and corrupt things that happened under the Nazis and then refer to Mest Germany. Their aim is to make everyone believe that the Bonn Govt. is composed of the same type of Jew haters, militarists, etc., that ruled Germany from 1933 to 1945. They verbally declare (an East German tele except proved this) that Adolf Eichmann had been protected by leading men proved this) that Adolf Eichmann had been protected by leading men of the Bonn Govt. for years. Needless to say, they keep hammering that West Germany is preparing another war. They also follow the Soviet line exactly inasmuch as they want the Americans to leave Germany and suggest a neutralization of the two parts of Germany.

The well delivered program got The well delivered program got outstanding reviews here. Incidentally, it was Thilo Koch's last twas thilo Koch's last twas thing to a while. He has already taken over as NWRV's Washington correspondent. His series about the "Red Optics" will be continued by Peter Schultze.

Hans

DIE LETZ"E ETAGE
(The Top Floor)
With Geory Kreisler, Topsy Kueppers, Karl Bockx, Juergen
Feindt; Carlo Fuss, Walter Schul-Director: Korbian Koeberle Director: Augustan investigation Writer: George Kreisler
45 Mins.; Tues.; 9:34 p.m.
West-German TV, from Stuttgart

This 40 minute program was intentionally offbeat. around strange people and doings and featured cabaret artist. Georg Kreisler, who although not well known generally, has a loyal fol-lowing who dig his special brand of macabre humor with the lyrical touch. He is refreshing since he avoids the usual German cabaret stand-bys, such as, the new German Army or the economic recov ery, and treads his own path with such ditties as: "Two Old Aunts Dance the Tango," "Song About Nothing," or "Incurably Healthy."

Setting for this show was the not yet finished top floor of an apartment house. A young woman heard plano playing one flight up and went up to the unfinished floor and went up to the unninshed floor to see what was up. Once there, she found a number of persons doing ghostly things. The pianist was, of course, Kreisler who pro-ceeded to run through some songs for the woman's edification and ceeueu to run through some songs for the woman's edification and provided a goodly selection of fits repertoire. It was really a tour de force for Kreisler as he is a real triple threat entertainer, singer, actor, composer, and lyricist.

actor, composer, and lyricist.

Program was witty although there were undoubtedly some who didn't take to Kreisler's particular brand of humor. The small cast included Berlin dancer, Juergen Feindt, in the role of a bald-headed mason, while the attractive young woman was played by Topsy Kueppers, Kreisler's actress-wife.

Hans.

New ABC Veeps

Two new ABC-TV veeps are re-portedly in the making.

Bert Briller, ex Variety staffer and now director of sales presen-tations at the web, and Bob Coe, No. 2 man to Jules Barnathan in tv station relations, are the ones said to be on tap.

Inside Stuff—Radio-TV

Metropolitan Broadcasting and Standard Oil of N. J. have allocated some \$50,000 in direct advertising budgets to promote "Age of Kings," the 15-week Shakespearean series which Standard is sponsoring over Metropolitan's WnEw-TV, N. Y., and WTTG, Washington.

The ad budget is above and beyond the other promotional aspects of the series and includes a fullpage ad in Life, a double-truck in The Reporter, a 15-week campaign in TV. Guide and ads in six N. Y. and Washington dailies. Costs are being split evenly between the sponsor and Metropolitan.

and Metropolitan.

and Metropolitan.

Backing up the ad campaign is a promotion involving posters, books, on-the-air plugs and tie-ins. Total of \$10,000 posters have gone out to libraries and schools in N. Y. and Washington; 100,000 booklets outlining each play have gone to schools, libraries, women's clubs, professional groups and government officials. Some 3,350 Esso stations will carry posters plugging the series, and Macy's has arranged a display in its book departments pushing their Shakespeare volumes and the series.

series.

On the air, WNEW is airing 10 spots a day, plus a contest involving prizes of 150 volumes of the Oxford edition of the complete works of Shekespeare. WNEW Radio is crossplugging the series, and Esso itself has bought 30 one-minute spots or WNEW. In Washington, Esso has bought 29 "0-second spots and 15 one-minute blurbs to plug the show on rival WTOP-TV

"Close-Up 1961," the annual roast by the Academy of Television Arts & Sciences has a host of comedians lined up to lampoon guest-of-honor Ed Sullivan Friday (13) night at the Waldorf-Astoria in N. Y. Shelley Berman, Jack Carter, Phil Ford & Mimi Hines, Sam Levenson, Wayne & Schuster and Bert Wheeler will be on tap for the show, which Jack Hurdle is producing.

Frank Gallup will be narrator for the show, called "Roast of the Town," written by Bill Gammie, Jim Lehner and E. Edwin Moran. Addition material was turned out by Jerry Bresler and Lyn Duddy, with Sullivan's own musical conductor, Ray Bloch, handling this hotel fete too.

New York radio independent WMCA will send Sunday (15) a truck caravan of emergency goods collected from listeners to the tent city in Tennessee that's housing some 5,000 Negroes uprooted from homes in Fayette and Haywood counties after they registered to vote. Station is this week running on-the-hour promos for the drive which originated on the latenight Barry Gray show primarily via an interview last week with New York Post Negro reporter Ted Poston who had been in the Southern state covering the situation.

Food, clothing and other goods are being collected at Schumer Theatrical Transit warehouses at 429 West 53d St. The van company is furnishing free transport for the goods.

Station has alerted Tennessee governor's office, requesting necessary police protection.

sary police protection.

Starting tomorrow (12), WPLX's Regents' series will preem a noon show titled "Language and Linguistics," produced by the National Educational Television and Radio Center (NETRC). Dr. Henry Lee Smith Jr., professor of linguistics at the U. of Buffalo, will be host. Programs will cover a comprehensive survey of what language really is and how it forms a basis for all human interaction. No newcomer to the medium, Dr. Smith conducted a radio quizzer back in 1939 called "Where Are You From?"

Bell & Howell Co., for sponsoring the "Close Up" specials on ABC-TY, has received a public service award from the Greater Chicago Council of the American Jewish Congress. Citation specifically com-mended the camera company for venturing into the controversial area of racial and religious prejudice in its teleshows.

Lawrence E. Dennis, vice president for Academic Affairs of Pennsylvania State Univ. has been elected chairman of the Joint Council on Educational Television for 1951.

Dennis, who is representative of the American Council on Education on JCET, succeeds Dr. Albert N. Jorgenson, president of Univ.

tion on JCET, of Connecticut.

Dr. Edgar Fuller, executive secretary of the Council of Chief State School Officers, was elected vice president.

"Radio . . . the Best Sound Around" will be the theme for National Radio Month this May.

John F. Meagher, v.p. for radio of National Assn. of Broadcasters, said the theme was chosen "because it conveys a feeling of highest quality, both in programming and in engineering." "More important," he added, "it sets up a standard for stations to follow, since it proclaims that radio is best."

For the third straight year, Faillace Productions Inc., has been hired to create and produce a series of jingles for Radio Month. NAB's p.r. staff will get together a promotional kit to be distributed to all radio members.

British Anglia TV Skeds Meaty Roster

London, Jan. 11.

Continuing its policy of producing national network drama, the relatively small commercial web Anglia Television is lining up a strong-sounding schedule for 1961. Projects include an as yet unnamed play for Siobhan McKenna, who's play for Siodhan McKenna, who's been scoring in the West End in "The Playboy of the Western World," the R.C. Sherriff suspense yarn "A Shred Of Evidence," and an updated version by Robin Maugham of Oscar Wilde's "The Portrait Of Dorian Gray."

Anglia aired its first drama production, with Associated-Rediffusion doing the networking, on Oct.

27. 1959, to hit the TAM national top 10. Web has failed on only a couple of occasions since to repeat this TAM rating success.

TV Film Salesmen Wanted

California, Oregon, Washington, Texas, Oklahoma, Louisiana and other areas of U. S. A. High commission. Sell top notch childrens' TV film series. Write Box V-2015, VARIETY 154 W. 46th St., New York 36

TV PRODUCTION FIRM . Seeks Novel New TV Film program ideas for 5 minute children and adult shows. Plus half hour film ideas wanted.

Write Box V-2051, VARIETY 154 W. 46th St., New York 36

Edward Petry & Co., Inc. S 2

KOB-TV	.Albuquerque	KARK-TV
WSB-TV	Atlanta	KCOP
KERO-TV	Bakersfield	WPST-TV
WBAL-TV	Baltimore	WISN-TV
WGR-TV	Buffalo	KSTP-TV.Minne
WGN-TV	Chicago	WSM-TV
WFAA-TV	Dalias	WNEW-TV
WNEM-TV	Flint-Bay City	WTAR-TV
KPRC-TV	Houston	KWTV
WDAF-TY	Kansas City	KMTV

2000 CONTRACTOR OF THE PROPERTY OF THE PROPERT		-
RK-TVLitile Rock	KPTVPortland.	Ore
PLos Angeles	WJAR-TVProvide	enc
ST-TVMiami	WTVDRaleigh-Durl	har
N-TVMilwaukee	WROC-TVRoche	ste
P-TV.Minneapolis-St.Paul	KCRA-TVSacrame	ent
M-TVNashville	WOAI-TVSan Anto	oni
EW-TV New York	KFM8-TVSan Di	ieg
AR-TVNorfolk	WNEP-TV.Scranton-Wilkes B	arr
TVOklahoma City	KREM-TVSpok	
	10100 ms	

Youngsters OUR GANG COMEDIES



Fellas, it's been love at first sight...in each and every one of the 75 markets now showing those hearty, hilarious OUR GANG COMEDIES. Stations are happy. We're happy. All in all, a howling success. But take heart—perhaps your market is one of the rapidly dwindling number still available. Check us now. And if not-check us, anyhow! We still may be able to have a heart-to-heart chat about all those memorable M-G-M CARTOONS. Or those rib-tickling, viewer-snatching PETE SMITH SPECIALTIES. Let's talk....

Division of Metro-Goldwyn-Mayer, Inc.

GET THE FACTS

Straight from the heart!

Maybe all of these outstanding M-G-M Shorts Series are still available in your market.

To get more info in a hurry, check ☑ the shows in which you are interested—then tear out this ad and mall it to M-G-M TV.



DUR CANG COMEDIES—rich in laughte dripeinmemories_Incomparable!



☐ M-G-M CARTOONS—M-G-Masterpieces -unforgettable! A laugh-a-second



PETE SMITH SPECIALTIES—The happy choice in short comedy material family favorite!



JOHN HESBITT'S PASSING PARADE-Provocative, stranger-than-fiction human interest gems.



CI CRIME DOES NOT PAY-Except when you program these suspenseful documentaries.



M-G-M TV Division of Metro-Goldwyn-Mayer, Inc. 1540 Broadway, New York 36, N.Y.

POSITION _ ADDRESS. STATION __ STATE_ CITY_ _ ZONE__

With 135 Replies Going To FCC

With 135 Replies Going To FCO

Washington, Jan. 10.

Second round in the battle of
comments over Federal Communications. Commission's VIIP drope
in rulemaking feetings better the channel squeeze. Under the proposal FCC would waive
in "exceptional" cases minimum
co-channel separation require
ments with a view toward drop
ping in third VIIP assistes. There
mayor the stable of the proposal FCC would waive
in "exceptional" cases minimum
co-channel separation require
ments with a view toward drop
ping in third VIIP assistes. There
mayor takes be an across-the-board
stash in minimum adjacent-chan
nel separations to 40 miles and
a permanent reduction in certain
engineering standards.

Spearheading the opposition to
the rulemaking, Assn. of Maximum
Service Teleoasters called for an
immediate end to the proceeding
retains at the half as previous assistent of the transport of the public is suffering from a
"pressing scarcity" of tv services.
Parties supporting the "unsound" proposals, AMST continued, provide the best argument
why FCC should not adopt the
interin VIIP drop-in policy, AMST,
said briefs backing the
have suggester about 60 communithe public is suffering from a
"pressing scarcity" of tv services.
Parties supporting the "unsound" proposals, AMST continued, provide the best argument
why FCC should not adopt the
interin VIIP drop-in policy, AMST,
said briefs backing the
hard stances of short co-channel or adjacent-channel separations. These
suggestions about 60 communithe public resulting from the interference created under FCC'
proposals.

ANST, was in turn attacked by
ANST, was in turn attacked by
ANST, was in turn attacked by
for interminable further proceedings" to forestall any FCC decision. AMST has proposed a "Market Pre-Planning Case" which
would place before FCC at one
time all requests for channel assiamments at short mileage separeal aspects of televicino.

NEC has purchased independent would place before FCC at one
time and the proposal standard proposal standard proposal st

Watertown, N. Y.—James W. Higgins, formerly director of WCNY-TV here, has been promoted to general manager or a newly created broadcast division of Brockway Co. Company owns the Watertown Daily Times, WCNY-TV and WWNY-AM, Watertown, and WMSA. Massena, N. Y. radio station, Director of WCNY since early 54, Higgins previously had been with WWNY.



Into NBC-TV Daytime

A \$350,000 order from Warner-Lambert was added this week to the \$5,500,000 in daytime business that of late has floated into the NBC-TV house. The Warner-Lambert money was reportedly supposed to go to ABC-TV.

NBC-TV says that the total of \$5,800,000 in time and programming sold represents only firm daytime business.

W-L coin is for Anahist, via Ted Bates, and includes alternate-week quarter hours during the first quarter of '61 in "Say When." "Price Is Right," "Jan Murray Show" and "From These Roots."

On KRON Affil

San Francisco, Jan. 10.

NBC-TV has given KRON formal
notice that the network intends to
cancel its affiliation with the
Chronicle-owned and operaed channet next June 30.

NBC has purchased independent KTVU. Frisco-Oakland, for about \$7,000,000 in stock, pending FCC okay. KRON has appealed to FCC to block the sale and has also filed an antitrust suit aimed at stopping

In December KTVU president Ward Ingrim and general manager William Pabst (both substantial Ward Ingrim and general manager william Pabst both substantial KTVU stockholders, along with oilman Ed Pauley made a formal presentation in New York to NBC board chairman Robert Sarnoff, president Robert Kintner and two NBC vice-presidents seeking the NBC affiliation July 1, when NBC two-year contract with KRON erds. KTVU apparently is seeking affiliation whether or not FCC has acted on station's sale by July I.

Harold See, KRON general manager, said negotiations are planned

Harold See, KRON general man-ager, said negotiations are planned to try to retain the NBC affiliation for KRON. He implied that the network's cancellation notice was a technicality, necessitated by the a technicality, necessitated by the fact that failure to serve cancellation papers by Dec. 31, 1960, would have tied NBC to KRON inescapably for another two years. See's statement was:

"The NBC affiliation agreement with KRON-TV will continue at least until June 30, 1961, and negotiations have already been scheduled to establish a basis for continuation of the affiliation beyond that date.

"These negotiations, however, will not take place until after Jan. 1, which is the automatic renewal date specified in the present contract."

"In view of this fact, NBC has notified KRON-TV of non-renewal so that the present contract would not be extended automatically in the meantime."

Presumably, NBC-KRON negotiations are now underway.

Milwaukee—Lew Breyer, executive veepee, film buyer and sales manager for the UHF'er WXIX-TV siftee Gene Posner bought the sta-tion from CBS, has resigned his post, effective Jan. 14.

NBC Telesales to Tape Pre-Inaugural Bash

Tre-inaugurai Dasii

The Democrats, unable evidently to sell the stanza in advance to
either the networks or TelePrompter, the closed-circuit outfit, hashired NBC Telesales to tape the
pre-Inaugural bash being done
Jan. 19 by Frank Sinatra & Co.
Purpose, it's understood, is to have
the tape available so that the Dems,
who have some campaign debts to
clear up, can perhaps sell it later
as a tv special to one or another
of the webs.
Besides Sinatra, who was instru-

Besides Sinatra, who was instru-mental in setting up the entertain-ment the night before the Inaugu-ration of President Kennedy, the show will have the entire "Clan," save for Sammy Davis Jr.

Tom Duggan Fired From \$135,000 Job

Hollywood, Jan. 10. KCOP has had it with Tom Dug-For failing to show up for last Thursday night's program, he was summarily fired by AI Flanawas summarily fired by Al Flanagan, general manager of the station. "This time for good," he emphasized. Last August he was suspended by Flanagan and later reinstated.

reinstated.

Flanagan gave as his reason for ending the five-year reign of Duggan as "frequent and repeated failure to report for his nightly program." Duggan has been reported drawing up to \$135,000, a year for his nightly commentary. His Sunday night show, "Thought Clash." has also been taken off schedule. schedule.

schedule.

In his late nightly spot, Flanagan has scheduled an hour program called "Comment," in which the studio audience will air its grievances and exchange views on current topics. Moderators will be Baxter Ward and Dick Garton, with Hal Parets as producer.

ABC-TV Meet

Television Reviews

is obviously the most controversial sionate, human figure as Morell domestic issue likely to come be- Jean Engstrom brought the refore. Congress, much more time quired strength, dignity and percould have been devoted to pre- ception to the title character. The senting an expanded summary developments.

As anchor man, Bill Shadel handled the introes competently, although occasionally resorting to some strained rhetoric. Herm.

CAMOUFLAGE
With Don Morrow, Paul Taubman, others
Producer-Director: Gil Cates
30 Mins., Mon.-Fri. 12 (noon)
Participating
ABC-TV from N. Y.
The giveaways are again gathering in force. Once thought to have been dealt a mortal blow by the recent scandal exposures, the donation sprees have been cleaned u and are again in business with lavish bits of largesse.
The gimmick on "Camouflage" is the tracing of a hidden picture. Two contestants are told what to look for and the first to find the hidden object picks up the marbles. The loser gets a travel case and transistor radio and the winner all sorts of gifts. In the event, the contestants do not get the item on the first try, part, of the camouflage is removed and the contestant answering a question correctly gets the first try. The major giveaway is an automobile.

It's not the most interesting kind of program. There's little humor and the pattern stems too repetitious to show itself off to maximum effectiveness. Don Morrow was a personable and hardworking conferencier, but there was a need for some added vitality on this session. The musical cues were well played by organist Paul Taubman.

Jose.

CANDIDA
With Jeff Morrow, Jean Engstrom,
Stephen Franken, Alan Dexter,
Elizabeth Perry, Adam Stewart
Producer: Alexander Ramati
Director: John Newland
Writer: George Bernard Shaw
90 Mins., Sun., 5 p.m.
LINCOLN SAVINGS & LOAN
ASSN.

ABG-TV Meet

Continued from page 17

in terms of audience. This, naturally, affects, in some measure, billings.

It'll, be a time, this week, for careful scrutinizing of the programming changes that are occurring. In tv, it's still ABC's aim to raise the audience levels of some of the o&c's to that of the entire network. However, the tv o&c's are making a bucketful, it's reported—giant audiences or not.

Meantime, Goldenson has decided to make sure that all his o&c omanagers carry vice-presidential stripes. The three left without them until now—KABC's (Hollywood) Ben Hoberman, KABC's (Hollywood) The propulation of the most penetrating Shavian wisdom as well as some of the playwright's most gilt-edged wit in a physically confined, but managerial posts and that accounts for the delay in stripes.

After the o&o operators finish their meetings (probably later to day, Wednesday), some key ABC'TV affiliates are going to start their own meetings at the Balmoral. They're being repped on the tv affiliates board of governors. These men will have their first chance, in most cases, to meet the new ABC news veepee, James Hagerty, who is taking four days off (without pay from Ike) to meet the station bosses.

Hagerty is expected to explain to the affils that he might soon want to use some of their local news facilities in upbeating ABC-TV's national coverage.

ception to the title character. The cream of the dialog was inherited by Marchbanks and Stephen Franken played the role convincingly and wholeheartedly, capturing and blending the unconventional vision of the poet with the romantic realities of the youth. Alan Dexter was a deliciously comic addition as Candida's father. There was a vigorous, persuasive and attractive portrayal by Elizabeth Perry of the shy secretary enamored of Morell, and also a good performance by Adam Stewart as Morell's assistant.

John Newland's direction gener-

art as Morell's assistant.

John Newland's direction generated static electricity in a physically limited one-set play. The set, an accurate replica of the period, was the accomplished work of Claudio Guzman. It is to be hoped this won't be producer Alexander Ramati's last such production for KNXT and, eventually, syndication. Television needs more of same.

SAY WHEN
With Art James
Producer: S. Robert Rowe
Director: Dick Schneider
30 Mins., Mon.-Fri., 10 a.m.
PARTICIPATING
NBC-TV, N.Y.
The Goodson-Todman-NBC success with the "Price Is Right" quizzer no doubt had a lot to do with new entry "Say When." Latter, in fact, might be called "Son of Price."
Using two contestants instant

Price."

Using two contestants instead of "Price's" four, this replacement for "Price's" four, this replacement for "Dough Re Mi" as the launcher of the daily morning quiz and audience participation festivities also has as the gimmick the estimating of the retail price of varied merchandise. Instead of bidding for each prize, however, contestants are given a maximum figure (upwards to \$2.000 on show caught), trying to come as close to it as possible on price estimates of several prizes. "Say When's" half as many contestants apparently generate about half as much excitement as "Price's" quartet, but the new entry still shapes as a good eye opener for morning quiz buffs. As usual, the contestants are nice folk of the next-door neighbor stripe.

Emcee Art James, who appears

the next-door neighbor stripe.

Emcee Art James, who appears to be the youngest among the morning's gasgle of beamers, is fully equipped with the basic requirements of good looks and handsome crockery, and should soon develop the necessary casual projection; this inspite of a trace of tenseness which surfaced in his forgetting a contestant's name tand you'd of though they were lifetime buddies). contestant's name (and you'd of though they were lifetime buddles).

New Orleans—John Vath, general manager of WWL for past two years, resigned to take over similar duties at WSMB here starting Jan. 15. He succeeds May Koffer who resigned Bill Max Keiffer who resigned. Bill Dean of WWL-TV staff moves in as new manager of WWL radio.

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PEDITIO

.exciting

Quietly and unobtrustively a program called Expedition! (ABC, Tuesdays) has grown into one of the most pleasant surprises of this season. Expedition! is no FitzPatrick Travelatik. Here there is no bland narrator bidding fond farewell to Bismarck, ND., or painting tantalizing pictures of connubial bliss in the Congo, Instead, Expedition! (so far, at least) or connutral hiss in the Longo. In-stead, Expedition! (so far, at least) has made an honest effort to dig into some pretty exciting—and controver-sial—places around this troubled

some pretty excuring—and countwerstal—places around this troubled sphere.

Expedition!, the successor to such superior ABC presentations as Bold Journey and John Gunther's High Road, is produced by V. Fae Thomas and written and directed by P. T. Furst. Its narrator is that old puckashib, Col. John D. Craig, a bigleague busens if there ever was one. In addition, there are some other pretty legitimate characters hanging around the lot, including Capt. Finn Ronne, the antaretic explorer; Edward Beach, skipper of the globelericling nuclear submarine Triton, and Norman Dyhrenfurth, leader of the American Everest Expedition of 1961.

The first expedition undertaken by Expedition! last fall was a visit to the

antarctic.

Here the photography, the narration and the film editing were highly impressive, combining to establish a pressive, combining to establish a lence and near-despair. There were very few funny antics by penguins in Cantain Ronne's footage—and let us for this Captain Ronne's footage all give him a clipped salute for this fortuitous omission.

After this somber start, Expedition! looked into some of the world's strangest corners. There was a show about a primitive tribe in New Guinea ruled by Tambaran—the cult of the ghost-which venerates the sweet potato. There was the touching recital of "Operation Noah's Ark" on the Zambesi River in Africa, where the white man attempted to save thousands of anismals from drowning as the world's largest man-made lake rose behind the new Kariba Dam. There was the eerie story of the "Lost Kingdoms of Arabia," buried under centuries of sand. There was a safari led by Per Host into the Scandinavian tundra where Lapland nomads still live much as their smeestors did 12,000 years ago, though aided by some 20th-century tools. And there was, in a segment called "War Clubs of the Amazon," a look at an aboriginal Indian tribs who had never seen a white man before.

All of this has been exciting TV.

fore.
All of this has been exciting TV.
All of this has been exciting TV.
It's enough to give a viewer hope.
F. DeB.



reprinted from Jan. 7, 1961, issue of TV Guide

- AS producers of "EXPEDITION!", we're pleased and happy with this review.
- IT'S our show ... and we've always thought it was darned good. Still, it's wonderful that so many others think so too.
- BUT none of this would have been possible without . . .

THE FINE SALESMANSHIP AND BACKING OF ABC FILMS, INC. ...THE FORESIGHT OF THE GUILD, BASCOM & BONFIGLI AGENCY ... THE FAITH AND VISION OF THE RALSTON PURINA COMPANY .. THE SUPPORT OF THE ABC TELEVISION NETWORK

and last, but not least, the courageous, dedicated men who risked their lives to push back the frontiers of the unknown.

Our Humble Thanks To All! V. FAE THOMAS • P. T. FURST • N. Y. Representative—DONALD T. GILLIN, INC. •

Insight, Inc.

"EXPEDITION!" ABC-TV TUESDAYS AT 7 P.M.



ABC-TV 'Timeslot Roulette'

Continued from page 17

span of notice to sponsors.

"Naked City" sponsors had already been given notice of a March
preemption for an ABC special,
and the web has been working on
client-agency ocays of a switch of
that preemption to this month.
Some agencies gave the greenlight
before realizing that a "Hong
Kong" stanza rather than a special
was to be subbed.

Replications of the two shows in

was to be subbed.

Bankrollers of the two shows include: "Naked City," Brown & Williamson 'Ted Bates; Bristol-Myers (Ogilvy, Benson & Mather); Du Pont 'B3DO'; Sunbeam (Foote, Cone & Belding; Derby Foote, (McCann-Erickson'; Dow Chemical (MacManus, John and Adams; Brillo (J. Waiter Thompson); and "Hong Kong." Kaiser (Y&R); Beecham Products 'Kenyon & Eckhardi'; Armor (FC&B); and Brillo and Derby.

There do not appear to be any direct product conflicts but with both shows subject to short flights both shows subject to snort illigates by various participators, the switch could conceivably benefit the com-petition of the future. Some spon-sors are worried about the game of musical timeslots becoming a thing musical timesous becoming a timize with all networks if it should be tried and prove out. Others figure the "hour-long trailer" wouldn't prove a show's vitality under any circumstances. Treyz is sitting back to see what happens in the unprecedented move.

I'ts Not a Profession

In a talk scheduled for tonight at a dinner of the Miami Advertsing Club, Emil Mogul, prexy of Mogul, Williams & Saylor, declares that the Williams & Saylor, declares that the "stop and go efforts to build an image of advertising as a profes-sion" have created the industry's No. 1 problem of recruiting top college talent.

college talent.

Advertising, he says, 'B's at best a quasi-profession with the elements of a craft, an art, and a business revolving around a common axis . . . a one-of-a-kind field of economic enterprise which over the years has attracted some of our most brilliant, penetrating and restless minds." Currently, he says, the demand for new talent is way shead of the sunply and it's mainthe Gemand for new talent is way ahead of the supply, and it's main-ly because agencies resort to "per-sonnel piracy, ineffectual training programs and pot-luck hiring poli-cies that augur a bleak future in the critical decade ahead."

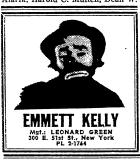
"image-makers,"

where in the world."

"Up and down: William Tracy has joined Reach, McClinton as an account exec. He was with J. Walter Thompson.

Victor Armstrong, senior veepee in account, management at Kenyon & Eckhardt, has been named to the board of directors.

Veepee stripes for George H. Alarik, Harold C. Mullen, Dean W.



by competitive sponsors and a time Proctor and Donald M. Rowe of span of notice to sponsors. BBDO.
New Biz: General Controls, auto-

matic controls, to Compton for national and international advertising, excepting Canada.

Chi WGN

Continued from page 19

tapped 15 markets for its classy "Great Music From Chicago" series. Plainly, with the syndication ice broken, station will want to develop other series for national

ice broken, station will want to develop other series for national marketing via tape. Because its previous Michigan Ave. plant had been undergoing alterations over the past year in order to house the American, aftthe tribune, WGN-TV leaned heavily on film in 1960. But first sign that the station was being "resign that the station was being "re-livened" was given yesterday (Mon.) when program chief Ed Warren bumped an ayem film show to install a new half-hour strip of news features for women, helmed by Dorsey Connors. Also newly-installed was a 15-minute newscast at 11:45 am, with Lloyd Petitit, pointing up WGN-TV's late-born fancy for news. Station installed a half-hour roundup nightly at 10 p.m. last fall and has taken encourage-

WGN's FM Nix

Chicago, Jan. 10.
With WGN Inc. (AM & TV)
expanding so rapidly—what
with its recent acquisition of
KDAL-AM-TV, Duluth-Superi-KDAL-AM-TV, Duluth-Superior, and the almost concurrent completion of its new broadcast facility here—the natural question is, "What next, FM?"

The answer, apparently, is decidedly negative. Informed sources in the company reveal that more than a dozen FM.

sources in the company reveal that more than a dozen FM stations in Chi have been offered for sale—"some of them at astonishingly low prices"—and all of them nixed by WGN Inc., which admittedly is eager to acquire new broadcast properties

Company according to the sources, disbelieves in the commercial future of FM and, further, doesn't see how it would serve the present FM audience any better than it's

The "image-makers," he says, "have led us down a blind alley," and he calls for an end to "our basically self-conscious appeal as a profession. We should stop apologizing for being craftsmen. artists and businessmen . . . we in advertising are all of that and more. Advertising, to coin a phrase, is a business art. It's the best of two possible worlds. And there's nothing quite like it anywhere in the world."

'Up and down: William Tracy has joined Reach, McClinton as an account exec. He was with J. Walter Thompson.

Victor Armstrong, senior veepee in account, management at Kenyon & Eckhardt, has been named to the board of directors.

To read the says and station is providing a limousine service from the Tribune for clients, agency men. VIPs and press. TV transmitter Tribune for clients, agency will be based atop the Prudential Bldg., and the 50,000-watt radio transmitter will locate on a plot beyond suburban Roselle.

New broadcast plant will be offi-

New broadcast plant will be offi-cially dedicated in June.

GBS-TV Prod. Center

Continued from page 19

point in a centralized setup. Such

point in a centralized setup. Such conditions already obtain on the Coast at the web's Television City. Second condition, of course, would be completion of the production centre and its modern facilities, with the dropping of the scattered theatre studios around would be completion of the production centre and its modern facilities, with the dropping of the scattered theatre studios around the city. The third condition sufferent live programming, is problematical, but the CBS planning boards figure on at least as many live shows originating in N.Y. four

years hence as exist presently. It's the shortage of live production on the Coast, incidentally, that has Television City running at a loss; otherwise, the installation there meets the requirements for profitable production.

Currertly, CBS has 15 studios in N.Y., of which one is dark and 14 are in operation. It owns four of these, has shortterm leases on the remainder. Web would retain its four studios upon completion of the production centre. It would drop leases on at least seven of the others. If the new centre proves as efficient as is hoped, then its seven studios may be able to handle the load presently undertaken by nine of the current studios, and then leases on two more would be dropped.

Among leases which would be terminated is that on CBS' space in the Grand Central Terminal Building. That houses two studios, the

the Grand Central Terminal Build-ing. That houses two studios, the network's videotape and kine centre, and much of its news writ-ing and production operation. All these would be moved to the production centre, under the plan.

DuPont

Continued from page 17

pursued, for example, in its "Show of the Month" remakes out of the David Susskind shop.) Productions for DuPont showcase will, it's understood, be under NBC auspices, with Irving Gitlin doing some of them and Don Hyatt's "Project 20" enterprise also being whipped into action. As in the past, however, whatever goes on will be under the watchful eye of DuPont and BBDO. Dropping of the "Show of the Month" and the scheduled exiting of CBS-TV's "Witness" will leave the Susskind production mill operating at its lowest ebb in several seasons.

Atlanta's Noblesse As Rival Stations Flip Lid With Courtesies

Atlanta, Jan. 10.
A high octane hassle developed here this last weekend which found WSB Radio and WGST (old-

here this last weekend which found WSB Radio and WGST told-time rivals during the past 38 years) exchanging plugs for one another. All because gasoline and opera don't mix.

It came about this way: WGST, owned and operated by Georgia Institute of Technology, is committed to carry weekly ABC Radio Metropolitan Opera broadcasts live each Saturday. Sponsor Texaco says no taping, period. Mill also is obligated to carry all Tech basket-ball games and sponsors (Pure Oil and General Finance Corp.) demand that cage games be live.

So WGST manager Jack Collins politely offered "Boris Godunov'to WSB on a silver platter. Latter's manager, Elmo Ellis, accepted.

It was about this time that listeners thought these two stations had flipped their AM lids.

They heard WGST announcers plugging a WSB show the operal and heard WSB spelers mentioning its rival eight to 10 times per day.

Said Collins: "WSB was kind

day.
Said Collins: "WSB was kind enough to take the opera. What else could we do but give 'em a plug? Anyway, we didn't want to alienate thousands of opera lovers because they didn't hear about the

because they didn't near about the change."

Said Ellis: "Sure, we mentioned WSB in our opera spots. Unless listeners know this is a one-time-only, they'll descend on us with floods of letters and questions when we don't carry next week's opera."

WBC Conference: It's On Again

After a lapse of a year during which time the industry was being given a hard time while it was engaged in some soul-searching and self-examination, the Westinghouse Broadcasting Public Service Conference is resuming this year. This will be the fourth time out for the WBC powwow, with prexy Don McGannon setting aside April 10, 11 and 12 for what has become one of the major meets toward upgrading the broadcast medium. This year's site will be Pittsburgh (home of WBC's KDKA), with the Hilton Hotel as conference quarters. The first Conference was held in Boston, the second in Baltimore, and the third, two years ago, in San Francisco.

As usual the Conference will be by "invitation only," but will draw from all corners and all facets of the industry—AM. FM, UHF, VHF, the big station and the little station — designed to achieve a cross-section of thinking and masterminding in the area of public service.

Toll's Live Comic

Continued from page 1

coinbox collections to know the "boxoffice." Typically reticence has been added to delay as to results, the Eugene Fitzgibbons echelon

heen added to delay as to results, the Eugene Fitzgibbons echelon fearing misinterpretion of data by outsiders, not to mention enemies of the whole toll concept.

There are to be further live talent tollcasts, notably Gian-Carlo Menotti's "The Consul." Other possibilities: Victor Borge, Jonathan Winters, Marcel Marceau, and unspecified legit plays negotiated through Mike Gilroy of Manhattan.

through Mike Gilroy of Mannat-tan.

Interestingly, Newhart intro-duced several new routines here.

His contract specifies that this ma-terial is to be either erased from the tape or bought back by him-self. He is not, for the present, free to use these special "tollvi-sion" routines elsewhere.

(Newhart appeared on the Ed Sullivan Show Sunday (8) following. He's set for Dinah Shore Jan. 22 and on Jan. 30 begins his invasion of the concert platform, where Mort Sahl has preceded him.)

Humorist was spelled off dur-ing his 70 minute act by folk-singer Leon Bibb rendering "Gambler's Child" and "Rocks and Gravel," finely to his own guitar. Mike Gilroy is credited over-all as the producer.

the producer.

Trans-Canada execs understand the Newhart appearance cued many homes to arrange parties.

Comic introduced a Hitler bit—still needs to be worked on—in which a plane passenger fancies his seat-mate is the late German leader. Add his Werner von Braun monolog, via a biting Mike Wallace-type of interview, in which the missile-maker is questioned as to his manufacture of rockets for Hitler.

Old Material

Old Material
Newhart's George Washington
soliloquy of a Revolutionary soldier
griping about the antics of "Nutty
George," with side and snide remarks about kite-flying Benjamin
Franklin, had never been done on
tv before; plus his ledge bit in
which a sports-jackcted policeman
attempts to talk a jumper from
taking the plunge from a 17-story
ledge.

taking the plunge from a 17-story ledge.

Newhart's monologs included the company's watch-presentation to an employee of 50 years—who thanked God that he had access, in that time, to the cash box; the driver-instructor's repartee with the dumb woman learner; the commander's speech to the mutinous crew of the submarine "Codfish" before surfacing. All latter were from his albums.

Tony Miner

Continued from page 23

"Studio One," "Toast of The Town," "Studio One," "Toast of The Town,"
"The Goldbergs," and "Mr. I.
Magination"; at NBC, "Medic,"
"Frontier," and the short-lived
"Kaiser-Aluminum Hour."
As to the future of NTA's "The
Play of The Week," Miner said
he'd be sadly disappointed if the
vehicle wasn't around next season.

He pointed to the comparative rating success of the vehicle on WNTA-TV, Newark-N.Y. indie, this season compared to last season. Dramatic showcase has averaged 22.1 Arbitron weekly in comparison to a 12.7 rating for the same period last season. Period measured covers a two-month interval from the start of November through end of December. December.

In about three years, Miner fore-saw the possibility of the property pool drying up for the vehicle now syndicated in over 60 markets, There's always properties around, Miner stated, but they might not be Miner stated, but they might not be of the caliber sought for "The Play of The Week." Whether NTA would be able to up its ante for properties, and thereby perhaps enlarge its pool, is a moot question. For the forseeable future, Miner said the \$2,000, plus 5% of the gross or 20% of the net, whichever is greater, given to the writer, remains the standard.

McAndrew

= Continued from page 18 : and chairman Robert Sarnoff) in

the company.

Rubin, who only became veepee and treasurer in May, will have "key responsibilities in overall planning for the growth and development of the entire company," according to the network. It's likely that in his new title, Rubin will inherit some of the areas (e.g. labor negotiations) that once reported to Mac Clifford, another exec veepee who moved over to RCA some months ago.

The combined McAndrew-Good-

RCA some months ago.

The combined McAndrew-Goodman promotions, the company says, serve as recognition of the job done recently by NBG News. It was the news operation under McAndrew and chief administrator Goodman that regained much of the prestige that NBC appeared to have lest these next earlier to serve the server of the prestige that the property of the prestige that the province of the prestige that the prestigent that the prestigent that the prestigent that the prestigent the prestigent that the prestigent th the prestige that NBC appeared to have lost these past couple of sea-sons in the "bread-and butter" pro-gram areas. NBC News is consid-ered No. 1 among the three webs in most quarters these days.

St. Louis - Over \$14,000 was pledged to the Building Fund of the Boys' Club of St. Louis in a record-shattering 67-hour marathon broadcast by Ron Lundy and Robin broadcast by Non Lundy and Robin Scott, WIL personalities, last week. John F. Box Jr., managing director of the Balaban Stations, advised that a physician's examination of Lundy disclosed traumatic laryngitis, and the order to cease followed shortly thereafter.



Radio and Television Station Representatives

GILL-PERNA, INC.

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NEW YORK CHICAGO DETROIT LOS ANGELES SAN FRANCISCO ATLANTA

Argentina TV On the Upswing, Cues Changes in Country's Living Habits

Buenos Aires, Jan. 10. Television is now developing so fast in Argentina, it's changing the whole face of advertising business and indeed the way of life itself, even eating habits.

A frozen food company launched with success, just before Christmas, the "Menu 40" tv dinners, which hurried housewives find a boon, as the aluminium-wrapped dishes are tasty and only require poping into ovens. The first glimpse of this sort of eating Argentines had was seen in the film "The Apartment" and drew laughs.

Another sign of tv influence over the Christmas and "Reyes" festivi-ties, was the moppets' choice of toys, with cowboy hats, Texan boots, chaps, guns, etc. in greatest

toys, with cowboy hats, Texam hoots, chaps, guns, etc. in greatest demand.

TV could quite possibly have another effect, by causing divorces in a country whose divorce rate is low, and where in any case legal divorce is non-existent. Exasperation grows mainly out of the technical problems, there being insufficient technicians to service all the sets now in use and local manufacture not being too efficient, service is constantly required. Várufra's correspondent purchased a set on Sept. 29, but could not get efficient service until almost on Christmas Eve, when at last the set was got to work efficiently. Uneven tension from the deficient power system is another frustration for suburban dwellers, often left without power in the culminating moment of their favorite program.

Rosarlo, the country's second largest city, (Pop. 682,000), port for the great Santa Fe Corn belt, now has a coaxial cable installed by Siemens, linking it to B. Aires, officially inaugurated on Dec. 19. This made it possible to televise programs over 200 kms from the central point and allows Rosario to relay B. A. programs and televise programs to B. Aires. Great crowds gathered in front of tv stores on inaugural night to watch relay of a mammoth Show from Channel 7, the State-Operated B. Aires channel which came through with perfect vision. Some days later there was an interruption of some hours due to a cut in an intermediate connection.

to a cut in a interineurac content to ton.

The 'following day Channel 8 Mar del Plata, was also launched, from the Club Pueyrredon building's two large studios. Channel 8 has a link with B. Aires' Channel 9 (Cadete) and a big delegation of that channel's top talent travelled to Mar del Plata for the inauguration. Throughout January, for technical reasons, Mar del Plata will be on the air for only three hours each evening (8 p.m. to 11.15 p.m.) and technicians complain this gives them insufficient time to adjust sets in the Mar del Plata zone to pick up the local outlet, a fact which has slowed up sales of sets in that district.

The Mar del Plata outlet is run

In that district.

The Mar del Plata outlet is run by a Board which has Carmelo Catuogno as President, Miguel Podolsky as Vice President, and Leon Heber, Juan Fava, Robert Ascher and Emilio Adler as Directors, Video shows featured in Mar del Plata include "Cheyenne," "Maverick," "Sunset Strip" and "Caravan."

del Plata include "Cheyenne," "Maverick," "Sunset Strip" and "Caravan."

Mar del Plata's big chance will come next week when the Film Festival gets off to a start, and events from the Atlantic resort will be telecast to Buenos Aires.

A tv antenna is now installed atop the highest building in the Andean city of Mendoza, where Channel 7 is expected to start operating very shortly, with coverage over the cities of San Rafael, and San Juan (in a neighboring province) and San Luis.

The Government is soon to appoint a National Radio and TV Council of 13 members, who will consider all bids in tenders for ty licenses in Rosario (2), Cordoba (2), La Plata, Santa Fe, Santa Rosa (La Pampa), San Juan, San Luis, Santiago del Estero, Tucuman, Salta, La Rioja, Parana. Corrientes, Possadas. Catamarca, Resistencia, Formosa, Jujuy, Viedma, Neuquen. Rawson, Rio Gallegos, Bahia Blanca and Comodoro Rivadavia.

Rounseville's WFUN Takeover in Miami

Miami Beach, Jan. 10. Rounseville Broadcasting Co. is opening a new station in Miami Beach, WFUN, on Feb. 14. With the takeover, the station will change its call letters from WMBM and its policy from a predominantly Negro roster of entertainers to one aiming at an ofay following with a new roster of deejays.

with a new roster of deejays.

Bud Connell, formerly with
WNOE, New Orleans, is the president of the station, and program
director is Frank Ward, who had
been with WSAI, Cincinnati. Disk
jockeys who have been retained
with the new setup include Jim
Tucker, Pete Connors, Danny
Dark, Gary Stevens, John Gilbert,
Bill Deane, Jay MacKay and Butt
Hughey.

Ottawa—Federal Transport de-partment in Ottawa has okayed establishment of a new television station in Prince George, B.C. New outlet, an indie, will be licensed later with call letters CKPG-TV.

Mark Woods' New Post

Mark Weeds' New Post

Sarasotz, Flz., Jan. 10.

Mark Woods, former president of ABC and a ploneer in broadcasting, was named veepee and general manager of WSPB Radio here. He was hired by John Morgan Davis, Lt. Gov. of Pennsylvania and chairman, of Community Broadcasting Co., which controls the local station and WALL, Middletown, N.Y.

Woods left radio and vt. 10 years ago, when he resigned from ABC to become a Sarasotz real estate man. This marks his return after having become chairman of Don Boohower realtors here.

Roger Clipp, one of WSPB's owners, now will have a chance to renew an old business association with Woods. Both, in the late 20's, were employed by NBC, which then operated the Red and Blue networks. Woods takes over at WSPB immediately.

NBC Picks 'Acapulco' To Replace 'Klondike'

NBC-TV will take Ziv's "Aca-pulco" on Feb. 27 to replace Ziv's "Klondike." "Klondike" fronter "Klondike." "Klondike" fronter Ralph Taeger stays, only he's removing his earmuffs and putting on a bathing suit for the new Monday-at-9 telefilm series.

NBC has been unhappy with "Klondike" since the start of the season, but sponsor R. J. Reynolds resisted a change.

Scotland's New Com'l TV Station **Boon To Vaude & Legit Talent**

this year.
"We want to encourage local artists because we must reflect this great Highland area in our programs," Sir Alexander B. King, chema magnate and chairman of North of Scotland Television Ltd., told VARIETY.

"We plan our own programs of Scot music, dancing and children's shows. Local programs will cover such subjects as ceilidhs (Highland concerts), Mods (Highland musical festivals), and Highland Games at Braemar and Aboyne."

Aberdeen, Jan. 10.
Local vaude and legit talent will be encouraged by the new commercial tv station opening here later this year.

"We won!"

Aberdeen, Jan. 10.
I among viewers in the area. The company will have its own religious advisory group.

Sir Alexander, a cinema boss who started as a himself who started as a himself with the company will have its own religious advisory group. ious advisory group.

Sir Alexander, a cinema boss who started as a humble program seller in the old Princess's Theater, Glasgow, and who was a contemporary of Sir Harry Lauder, is now 71, and in control of an important chain of Scot cinemas. He is a former prexy of the British Cinematograph Exhibitors' Association of Great Britain and Ireland.

His company will provide com-

His company will provide com-mercial tv for 840,000 people in the 11 northern counties of Scotland

11 northern counties of Scotland
The Independent Television Authority's North-East Scotland area
will be served by two stations, one
between Stonehaven and Banchory,
opening later this year, and the
other on the Black Isle, about
eight miles north of Inverness,
which is set to be opened during
1962.

Braemar and Aboyne."
General program policy of the new group will be to give viewers "the best in all fields of entertainment, in drama, debate, music, education, and in documentary and news coverage.

"At the same time we wish to endow the station with an individuality and a personality of its own," added Sir Alexander.

New station will be on the air from 1 p.m. until 11:05 p.m. daily, Special importance will be attached to religious programs in view of the strong religious feeling in a new business.



join the WGN family!

offering a unique and vastly improved service in the greater Duluth-Superior market. As with WGN Radio and Television, an operation dedicated to Quality, Integrity, Responsibility and Performance.

> "We at WGN, Inc., are exceedingly pleased to announce that the Federal Communications Commission has approved the transfer of KDAL Radio and Television to WGN.

> "With the great resources of WGN in programming, production, promotion and research, stations KDAL Radio and Television will bring to the people of the Duluth-Superior region greatly improved service and a broader scope of programs."

Want L. Zerne vice president and general manager, WGN, Inc.



Jocks, Jukes and Disks

By HERM SCHOENFELD

Billy Saint (Dot): "POLLY ANN" the Joyce Kilmer poem, turns up (Balmin') is a bright teen-angled number projected with plenty of echo effects for good impact. "YOU CAN'T BE MINE ANY-"MIDNIGHT FREEZE" (Balmin') MORE" (Roosevelt') is a solid is an attractive instrumental entry featuring a whistling solo.

Dauphin Trio (Epic): "MOONLIT

Is an attractive instrumental entry featuring a whistling solo.

Cab Calloway (Coral) "I'LL FOL'LOW YOU" (Cromwell-Robbins*), the oldie, gets a supercharged, vocal by this vet performer who's laddlivering in the contemporary manner. "DANCING MAN" (Merimac') is a strong rocking number also belted potently.

Carl Belew (Dccas): "ANOTHER LONELY NIGHT" (Fowler'), a neat ballad, gets a winning vocal by this country-flavoree singer. "I

Best Bets

CONNIE FRANCIS WHERE THE BOYS ARE

(MGM) No One
Connie Francis' "Where The Boys Are" (Aldon'), pic title tune, is a strong bollad that shapes up as another big hit for this hot songstress. "No One" (Efsee') is another neat ballad with good

DELLA REESE.....YOU MEAN ALL THE WORLD TO ME

LAVERN BAKER-JIMMY RICKS.....YOU'RE THE BOSS

(Atlantie)

Lavern Beker & Jimmy Ricks' "You're The Boss" (Progressive's is a clerer, swinging rocking number belted stylishly by this duo. "I'll Never Be Free" (Valando's) gets a potent slice that'll

LLOYD PRICE

(ABC-Paramount) ... I Made You Cry
Lloyd Price's "Boo Hoo" (Roosevelt-Lloyd Logan') is the type
of jumping righthm number; which this singer belts for maximum
returns. "I Mede You Cry" 'Pri-Gan') is a good, but conventional
recling hollad rocking ballad.

DAMITA JO... HUSH, SOMEBODY'S CALLING MY NAME

THE PILTDOWN MEN...GOODNIGHT MRS. FLINTSTONE

RANDY LEE.....DID YOU EVER SEE DREAM WALKING

(Everest). Baby, Where Are You Randy Lee's "Did You Ever See A Dream Walking" (Desylva Brown & Henderson's), the oldie, gets a catchy, offbeat vocal that'll get wide attention. "Baby, Where Are You" (Cedarwood') is a good teen-slanted slice.

ARETHA FRANKLIN WON'T BE LONG

(Columbia) Right Now Aretha Franklin's "Won't Be Long" (Onell*) is a knockdown rhythm number which this young blues songstress belts to a fare-thee-well. "Right Now" (Onell*) is a slower-tempoed number also highly listenable.

pitched tenos.

Peggy Lee (Capitol: "BUCKET (Sandra*) is an interesting rocking of TEARS" (Wil-Tone*), a swinging ballad with a clever lyric, is handled with this songstress' customary siylishness for solid programming material on all levels. "I LOVE BEING HERE WITH rockers are returns in a powerful roll of the control of the control

YOU DE OWN IS AN ORBY HUMBER A REW LOOK
rhythm ballad.
Andy & Bey Sisters (RCA Vic- a more routine tune.
tor); "TREES" (Vogel-Schirmer*), | *ASCAP. †BMI.

CAN'T LOSE SOMETHING" (Fowler?) is a more routine entry.

Vico Torriani (London): "CALCUTTA" (Pincus & Sons-Symphony House?) turns up in another colorful slice by this Continental singer. "THE LADIES" (Conquest*) is a good piece of material also executed savrily.

Wayne Brooks & The Cyclones (Top Ranke: "SECRET LOVE" (Remick*), a hit of several years ago, comes back as an excellent rocking instrumental due for wide spins. "RUNAWAY" (Beau-TaxCrazy Cajun*) is another catchy lad in a rich instrumental format carbon."



LAWRENCE WELK

Has still another smash new Do Single!"
"CALCUTTA" — Hottest Welk click" in his recording history!

On the Upbeat

London

Harold Davison planed out Thursday (5) for N.Y. to talk British tours for Louis Armstrong, Pearl Bailey and others with Associated Booking Corp . . . Disk session men get pay rises from Feb. 1. new rates being those originally claimed by the Musicians' Union when starting negct ations with major record companies last August
. . Electric & Musical Industries

major record companies last August.
. Electric & Musical Industries
Ltd. threw a party Thursday (5) at
which pianist Russ Conway was
handed a silver LP to mark the
sale of 250,000 of his Columbia
longplays. Conway heads Stateside
this week for a vacation . . Nine
recordings of the title music from
Columbia's "Pepe" pic were released Friday (6), with more to
come . . Janet Richmond, warbler
on the Top Rank label, lined up
for a chore at Hollywood's The
Cloisters . . Decca diskery chairman E. R. Lewis, knighted in the
New Year honors, returned from
N.Y. in this week's Queen Elizabeth.

Kansas City

Kansas City

Dukes of Dixieland play a string of one-nighters for nine dates between here, and New York later part of January, following their current stand at Eddys' Restaurant. They're due at the Round Table, N.Y., Jan. 30 for a week-long stand.

Peter Palmer set to follow at Eddys', opening Jan. 20 for a fortnight. . Ginger Carol visiting the home folks here over the holidays, taking a respite from her stand as singer at the Roaring Twenties, L.A. Back at her regular stand Jan. 9. . Axidentals headed for New York and prepping some new routines following their date at Eddy's here. They're due for a string of concert dates with Jonathan Winters on the Coast in Feb. . Don Brooks Threesome playing the area over the New Year's weekend, coming up from the Cricket Club, Beaumont, Tex.

Album Reviews

"Sinatra's Swinging Session" (Capitol). Frank Sinatra gets the new year winging and swinging with another one of his nifty packages. In: this set, Sinatra is at his smoothest in a dominantly uptempo groove, backed by sharp arrangements executed by Nelson Riddle. It's a wrapup of familiar standards, including tunes like "When You're Smiling," "Blue Moon," "It All Depends on You," "My Blue Heaven," "Should I," "September in the Rain," "I Concentrate on You" and others.

The Limeliters: "Tonight: In Person" (RCA Victor). For their bow on the Victor label, this combo whips up a folk-singing storm recorded live at Hollywood's Ash Grove. The Limeliters, a trio of excellent singers, deliver with style and verve, handling traditional numbers along with some firstrate contemporary material in a variety of moods. The songs range from the familiar "Moliv

firstrate contemporary material in a variety of moods. The songs range from the familiar "Molly Malone," to rousing "There's a Meeting Here Tonight" and includes such solid fresh material as "The Monks of St. Bernard," Seven Daffodils," "Proschai" and "The Far Side of the Hill."

Dick Jacobs Orch: "Written in the Stare" (Coral) Subtitled the

Dick Jacobs Orch: "Written in the Stars" (Coral). Subtitled the "Zodiac Suite," this set dishes up music which composer. Rod McKuen pagged to the astrological calendar. The music is in a lush, melodic groove and has been arranged by Dick Jacobs for a large orch with some choral effects. It's an offbeat conception executed with highly listenable results.

"Bob Farty & Helen O'Connell"

with highly listenable results.

"Bob Eberly & Helen O'Connell"
(Warner Bros.). Both alumni of
the late Jimmy Dorsey's band at its
height, Bob Eberly and Helen
O'Connell join forces again to recreate some of the highlights of
that era. It's a nifty rundown of
some of the great swingtime hits
with Eberly doing tunes like "Tangerine," "I Understand" and
"Maria Elena" and Miss O'Connell
brightly chirping numbers like "Maria Elena" and Miss O'Conneil brightly chirping numbers like "Green Eyes" and "Arthur Mur-ray Taught Me Dancing in a Hur-ry," in addition to a flock of duets on oldies like "Amapola" and on oldies like "Amapola" and "Yours." Lou Busch conducts an orch that makes no effort to carbon the Dorsey sound.

the Dorsey sound.

Yves Montand: "Aimez-Vous
Yves" (Vervel. This is a good
sampling of this Gallic performer's
vocal style and talent. This is an
assemblare of French-language
songs done in the tradition of Continental stylists. There's a casual,
effortless manner that makes this
songalog consistently attractive. songalog consistently attractive. The absence of English lyrics will The absence of English lyrics will limit the appeal of this set, and the liner notes could have helped by some explanatory material, particularly on the meaning of American-slanted number like "Dans Le Plaines Du Far West."

Bud Shank: "Koto & Flute" (World Pacific). Koto is a Japanese guitar-like instrument and Bud Shank is the flutist in this set of Japanese music, an unusual experience which aficianados of sound should appreciate. This is

undiluted oriental music and there's a cumulative hypnotic ef-fect to its delicacy and haunting melodic strains. Shank's flute per-formance of this difficult material is standout while Kimio Eto's koto is a virtuoso instrument

is a virtuoso instrument.

"T. C. Jodes Himself!" (GNP).
A female impersonator, T. C. Jones
is essentially a sight artist. This is
specialized talent for a specialized
audience. In this package, Jones
mixes up impressions with chatter routines spiced with plenty of
indigo gags, so this entry can qualify as a comedy entry. Among the
carbons are Katharine Hepburn,
Bette Davis, Deorah Kerr, Talluah
Bankhead, Shelley Winters and
Edith Piaf, who is unbilled. This
set was recorded during a performance at the Crescendo in Hollywood.

lywood.

Johnny Horton: "Greatest Hits" (Columbia). Johnny Horton, who died in an auto crash several months ago, but continued to ride the hit lists with his "North to Alaska" etching, was an exciting singer of the hillbilly school who also had meaning for the pop spinning circuit. In this reprise of his disclicks, Columbia has a potential hot seller and a solid remembrance of Horton at his best. Included here are such biggles as "The Battle of New Orleans," "Sink the Bismarck," "When It's Springtime in Alaska" as well as the aforementioned "North to Alaska."

"Ray Orbison Sings Lonely and

"Roy Orbison Sings Lonely and Blue" (Monument). Roy Orbinson is another singer out of the Nash-ville area who has managed to ville area who has managed to bridge the gap between alfalfa and pop. His previous single clicks, "Only the Lonely," "Blue Angel" and "I'm Hurtin'" are included here as well as some other Nashville-originated songs that the popsters will find easy to take.

Aqua String Band: "Best of the Mummers" (ABC-Paramount). The Aqua String Band is an energetic Aqua String Band is an energetic group of marching musicians who add a lot of punch to the Philadclphia Mummers Parade. This set gives a good sampling of its brisk beat and programmers will find lots of soinning spirit in the likes of "Liechtensteiner Polka," "Bye Bye Blues"and "Ma, She's Making Eyes at Me."

Byes at Me."

Milton Rettenberg: "Music of Kern, Gershwin, Rodgers, Youmans, Arthur Schwartz" (Folkways). Included here is a nifty collection of instrumentals composed by five major cleffers. In Milton Rettenberg's careful keyboard hands, the melodies of Kern, Gershwin, Rodgers, Youmans and Schwartz are developed into pleasing programming material. Gershwin leads the pack with five tunes, Kern and Rodgers are repped with four each, Youmans has two and Schwartz is up with one, but it's a goodie called "Is There Someone Lovlier Than You" from the 1934 musical show "Revenge With Music." The album cover, incidentally, suffers severely by a misspelling of Rodgers' name.

Longplay Shorts

RCA Victor's new line of "Stereo Action" packages will be launched within the next couple of weeks with a \$5.98 price tag... Victor put the original cast version of the current Broadway musical click, "Do Re Mi," into the groove Sunday (B) at Manhattan Center, M. Y... Victor recording engineer Jack Crawford feted at a retirement banquet at the St. Moritz Hotel last week... Liberty Records releasing eight albums in January... Offbeat Records packaging a live session with lazz guitarist Charlie Byrd at the Village Vanguard, N. Y., Sunday (15)... Merv Griffin cutting two LPs for Carlton Records this month... Colpix Records has tied in with Children's Digest Magazine to promote the label's new "Treasury of Great Stories"... "Mercury Records slicing the satirical revue, "Seacoast of Bohemia," at Chicago's Second City cabaret theatre this week... The Max Roach-Oscar Brown Jr. "Freedom Suite" preeming at the Village Gate, N. Y., Sunday (15) in a benefit for the Congress of Racial Equality.

Columbia Records has scheduled 31 albums for January release while subs'd, Epic Records, is coming out with seven packages... MGM is k'cking off its 1961 "Star Power" push with 21 sets... Angel Records has five packages on tap for its first release of the new year... Kopp Records has recorded Strainski's "L'Histoire du Soldat' with an arcompanying text in English. The version has been prepared by legit actor Arnold Moss. Kapp, meantime, has upped the price on its classical LPs from \$3.98 to \$4.98 and from \$4.98 to \$5.98... Strand Records plans to release 20 albums within the next 60 days... Roulette Records has purchased the new comedy album, "The Tall Tales of Cypricnne Robespierre" by Bud Fletcher... Offbeat Records will cut an album of Charlie Byrd at N. Y.'s Village Vanguard Sunday (15) s... Lee Hazlewood, co-ower of Gregor's k Music, has completed a folk opera titled "Treable Is A Loresome Town" which will be recorded on the Trey label by Sanford Clark.

Col Transcriptions In Organizational Revamp

Columbia Transcriptions, the lumbia Records, has been expanded and reorganized into Columbia Record Productions.

The new division will operate in two specialized sales areas. Custom Records will promote sales and provide service to private labels and produce recorded material for all Federal agencies. Special Products will promote sales of diversified products and services, including electrical transcriptions, studio services, premiums and promotions for industrial accounts, Auravision tape and slide films.

Calvin Roberts, former director of Columbia Transcriptions, will head the custom records operation, and Albert Shulman, most recently general manager of the Epic label, will be director of special products. two specialized sales areas. Cus-

will be director of special products.

Columbia Record Productions
will utilize Col's new studio facilities in N. Y. and L. A. and recently
increased plants in Terre Haute,
Ind., Pitman, N. J., and Bridgeport, Conn.

P'KGE DEALS BLOOM IN JAN.

Rep. Celler Bows Legislative Drive To License Jukes for Performances

songwriters and publishers to collect performance money from the jukebox industry picked up again last week when a bill to amend the last week when a bill to amend the Copyright Act was introduced as one of the first pieces of legislation to enter the hopper of the new Congress. Sponsor of the bill, which could add several million dollars to the revenues of performance rights societies, was introduced by Rep. Emanuel Celler, chairman of the powerful House Judiciary Committee.

Under the current Convright Act

Hopes of such organizations as the American Society of Compos-ers, Authors & Publishers, Broad-cast Music Inc., the Music Pub-lishers Protective Assn. and the American Guild of Authors & Com-American Guild of Mulno's & Com-posers have always run high when such legislation has come before Congress. However, powerful oppo-sition from the coin machine in-dustry has thus far blocked pas-sage of such legislation.

DAVID DAY NAMED U.S. REP FOR BRITISH PUBS

David Day, nephew of Fred Day, head of Francis Day & Hunter, will continue his music publishing field training in the U. S. He's been set as special representative for the British firms of FD&H, B. Feldman & Co. and their affiliates in France, Germany, Italy and Holland.

The British firms are tied to the U. S. via the Big Three (Robbins, Feist & Miller). Day will handle exchange of music, acquiring American tunes for overseas use and offer Continental songs for exposure here.

Engemann Named Aide To Cap's Album Chief

Karl Engemann, formerly an as-sociate artists & repertoire pro-ducer, has been set as administra-tive assistant to Francis Scott, album director for Capitol Records. Engenann is shifting immediately to the new post from his current duties as an associate producer under Ken Nelson.

under Ken Nelson.

Paul Wyatt, formerly Capitol editing supervisor, replaces Engemann as associate producer under Nelson. Engemann, who joined Cap last March, will take on broader aer responsibilities under Scott and will also serve as album planning committee secretary. Before joining Capitol, he was an aer producer for Warner Bros. Records.

Danny Winchell Joins Colpix As Singles Mgr.

Danny Winchell has joined Col-pix Records as pop singles man-ager. For the past several years Winchell has been associated with music publishing firms and disk-

At one time he was also a night club singer.

chairman of the powerful House Judiciary Committee.

Under the current Copyright Act of 1909, jukeboxes are exempt from paying performance coin on disks used in the coin machines. Exemption is a holdover from the exament the coin machine industry was in its Infancy and represented more of a mechanical novelty than a well-established multi-million dollar business which, it is estimated, now has over 500,000 jukeboxes working around the country. Celler's bill would only remove the exemption from the jukeboxes by stating that "the reproduction or rendition of a copyrighted musical composition publicly by or upon a coin-operated machine shall be deemed to be a public performance for profit and the operator of any such machine shall be deemed to be a public performance for profit and the operator of any surfringement of any such machine shall be liable for any infringement of any such musical composition for a courring through the use of such machine."

No exemptions for jukeboxes owned directly for an establishment is included in the bill, a departure from past legislative proposals aimed at the big juke operators.

A companion hill will undoubtedly be shortly introduced into the

operators.

A companion bill will undoubtedly be shortly introduced into the Senate even though sponsors of such legislation lost one of their chief advocate with the retirement of Sen. Joseph O'Mahoney of Wyoming. Other Senators have voiced support of such legislation in the past and can be expected to join Celler in pressing for such a bill. Hopes of such organizations as rights.

MAJORS PUSHING

The 1961 disk push is getting off to a fast start with all the com-panies scheduling hefty package programs accompanied by special deals to get the product moving in the field.

deals to get the product moving in the field.

The drive, for some of the diskeries, will also include single being help as several years theil has been associated with its publishing firms and disks.

The drive, for some of the diskeries, will also include single being the platters for the first time in its "Bonus To Sell" program. The Col program gives has included single platters for the first time in its "Bonus To Sell" program. The Col program gives calears an optional 10% return privilege or a 5% dollar credit plan based on dealers met purchases of active 45 and 33½ single records. In its merchandising program keyed to dealers an optional 10% return privilege or a 5% dollar credit gram keyed to dealers an optional 10% return privilege or a 5% dollar credit gram keyed to dealers met purchases of active 45 and 33½ single records. In its merchandising program keyed to dealers ret purchases of active 45 and 33½ single records. In its merchandising program keyed to dealers ret purchases of active 45 and 33½ single records. In its merchandising program stream options of active 45 and 33½ single records. In its merchandising program stream options of active 45 and 33½ single records. In its merchandising program stream options of active 45 and 33½ single records. In its merchandising product including new January releases except Broadway show albums and multiple LP show sets. A special 20% discount is offered on all columbia stereo product with the exception of stereo show albums. An extra 15% discount is available on the entire Harmony (Col's low-price line) and all extended play disks.

office line) and all extended play disks.

RCA Victor, too, is offering a special sales incentive program. Victor distributors have already been notified of the special benefits it can pass along to its dealers. Capitol has announced a 100% exchange privilege for all of its January releases plus a 10% discount on its popular and classical catalog. Cap's dealers also will be allowed deferred billing and an additional 2% discount for prompt payment. Under the program, dealers may order as many as five copies of each new January release with full 100% exchange protection, exchanges to be made on or before June 30. Capitol Records Distributing Corp. is also offering 100 bestselling Angel albums on a controlled 100% exchange basis.

United Artists, too, is on a restocking kick for its distributors. copies of each new January release with full 100% exchange
protection, exchanges to be made
on or before June 30. Capitol Records Distributing Corp. is also
offering 100 bestselling Angel albums on a controlled 100% exchange basis.

United Artists, too, is on a restocking kick for its distributors
(Continued on page 52)

(Continued on page 52)

BMI Digs Into Film, Video Music **As 40 Cleffers Switch From ASCAP**

London, Jan. 10. Poetry In Motion...Tillotson (London) I Love You.....Richard (Columbia) Save Last Dance...Drifters (London) It's Now Or Never...Presley (RCA) Londor British Disk Best Sellers (RCA) Lonely PupFaith (Parlophone) Strawberry FairNewley (Decca) Perfidia Yentures (London) (London) Little Donkey Nina & Frederik (Columbia) Goodness Gracious Me Sellers & Loren (Parlophone) Man of Mystery....Shadows (Columbia)

TV Indies Get Set for Talks On ASCAP Deal

Washington, Jan. 10. Hamilton Shea, president of WSVA-TV, Harrisonburg, Va., has been named chairman of an all-industry broadcasting committee to negotiate a new licensing agreement with ASCAP for music used on television

(Continued on page 52)

The cleffer exodus from the American Society of Composers, Authors & Publishers to join the fold of Broadcast Music Inc. has now assumed regimental proportions. As of Jan. 1, when the ASCAP resignations became effective, 40 tunesmiths signed up with BMI with guarantees or expectations of earning substantially more performance coin.

ismi with guarantees or expectations of earning substantially more performance coin.

The new BMI writers, in alphabetical order, are Sheldon Allman, Joseph R. Barbara, Buddy Bregman, Andre S. Brummer, Sonny Burke, Robert W. Clotell, Eliot Daniel, Charles (Bud) Dant, Norman Dello Joio, Jerry Fielding, Hugo Friedhofer, Dominic Frontiere, Bruce Geller, Herschel Gilbert, Jimmy Guiffre, Jerry Goldsmith, Larry Greene, Margo Guryan, Joseph H. Hamilton, William Hanna, Wilbur Hatch, Leon Kirchner, Irwin Kostal, Charles Reginald Lewis, Jack Marshall, Arthur Morton, Joseph Mullendore, Gene Nash, Jon Neel, Nelson Riddle, Pete Rugolo, Conrad Salinger, Bob Sandy, Rudy Schrager, Fred Steiner, Leith Stevens, Terig Tucci, Jack Urbont, Johnny T. Williams Jr. and Stanley Wilson.

The dominant segment of this group are Coast cleffers active in writing background music for television and films. Under ASCAP's payoff system, in which new theme music gets fractional performance credits, these writers have been long chafing over what they considered to be a short count.

In contrast, BMI has stepped up its payments for themes, bridges and cues to the point where a halfhour show can now earn 30c per station for the writer and a like amount for the publisher. With these rates, BMI has been able to offer substantial guarantees to the (Continued on page 52)

JESSE SELTER SETS UP SCOTT LABEL FOR LPS

Jesse Selter, who has the radiotv-music departments in Klein's,
Davega and other stores along the
east coast, and who recently acquired the Urania catalog, is going
into the LP diskery business under
the Scott label. Abner Levin, longtime executive veepee and gam. of
Sam Goody's, and also a vetern
in the record merchandising field,
has shifted over to Selter's outfit
in an executive capacity.
Scott will buy masters and
eventually also manufacture its
sown LPs. Built-in sales outlets
are assured via the 12 departments
Selter controls in the Davega,
Klein and kindred outlets. Selter
is also a prolific merchant of distress merchandise which he buys
in bulk and sells at cutrate via
drugstores, chainstores, supermarkets and kindred mass outlets.

Ray Charles Orch Pulls \$25,400 In L.A. 1-Niter

Hollywood, Jan. 10.
Ray Charles orch drew 9,011 admissions at \$2.82 net top at the Palladium New Year's Night, near the alltime attendance marks at the ballroom, Hal Zeiger promoted the openitor which reportedly. the ballroom, ital Zeiger promoted the one-niter, which reportedly grossed \$25.411, and it is understood the blind-pianist Charles got half the gross himself. Palladium was rented on four-wall deal for \$1,000.

\$1,000.

Throng was so great tickets had to be sold spasmodically, as fire law permits only 6,600 inside terpalace at one time. Charles did an extra show as well as pump dance music so as to chase some customers so others could be clocked in. Alltime attendance high for any one night at Pailadium was set by Harry James band in 1944, total of 9,177. Oneday high was set by group of name bands playing both matinee and night in same year, when total ties of better than 11,000 was registered.

Album Best Sellers of 1960

Listed below in alphabetical order are the top 50 album best sellers during 1960. C	Compilation i
based on the information contained in Variety's weekly Retail Album Rost Sollers chart	to -
PAUL ANKA—"SINGS HIS BIG 15"	ABC-Par
PAUL ANKA—"SINGS HIS BIG 15" HARRY BELAFONTE—"AT CARNEGIE HALL"	. Victor
SHELLEY BERMAN—"EDGE OF SHELLEY BERMAN"	Verve
SHELLEY BERMAN—"INSIDE SHELLEY BERMAN"	. Verve
SHELLEY REPMAN"OUTSIDE SHELLEY REPMAN"	T/OFFIC
BRUTHERS TOUR—BRUTHERS FOUR"	. Columbia
RAY CHARLES—"IN PERSON" NAT KING COLE—"WILD IS LOVE"	. Atlantic
NAT KING COLE—"WILD IS LOVE"	. Capitol
RAY CONNIFF—"SAY IT WITH MUSIC" RAY CONNIFF—"YOUNG AT HEART"	. Columbia
RAY CONNIFF—"YOUNG AT HEART"	. Columbia
BOBBY DARIN—"AT THE COPA" BOBBY DARIN—"THIS IS DARIN" TENNESSEE ERNIE FORD—"SING A HYMN WITH ME"	. Atco
BOBBY DARIN—"THIS IS DARIN"	.Atco
TENNESSEE ERNIE FORD—"SING A HYMN WITH ME"	. Capitol
TENNESSEE ERNIE FORD—"SING A SPIRITUAL WITH ME"	. Capitol
CONNIE FRANCIS—"SINGS ITALIAN FAVORITES"	.MGM
DAVE GARDNER—"KICK THEY OWN SELF"	. Victor
DAVE GARDNER—"KICK THEY OWN SELF" DAVE GARDNER—"KICK THY OWN SELF" KINGSTON TRIO—"HERE WE GO AGAIN"	. Victor
KINGSTON TRIO—"HERE WE GO AGAIN"	. Capitol
KINGSTON TRIO—"SOLD OUT"	. Capitol
KINGSTON TRIO—"SOLD OUT" KINGSTON TRIO—"STRING ALONG" MARIO LANZA—"LANZA SINGS CARUSO"	. Capitol
MARIO LANZA—"LANZA SINGS CARUSO"	. Victor
PEGGY LEE—"LATIN A LA LEE" ENOCH LIGHT—"PROVOCATIVE PERCUSSION"	. Capitol
ENOCH LIGHT—"PROVOCATIVE PERCUSSION"	. Command
HENRY MANCINI—"MR. LUCKY"	. Victor
MANTOYANI—"SONGS TO REMEMBER" JOHNNY MATHIS—"FAITHFULLY" JOHNNY MATHIS—"HEAVENLY"	. London
JOHNNY MATHIS—"FAITHFULLY"	. Columbia
JOHNNY MATHIS—"HEAVENLY"	. Columbia
JOHNNY MATHIS—"JOHNNY'S MOOD" MITCH MILLER—"SATURDAY SING ALONG WITH MITCH"	. Columbia
MITCH MILLER—"SATURDAY SING ALONG WITH MITCH"	. Columbia
MITCH MILLER—"SENTIMENTAL SING ALONG WITH MITCH"	Columbia
BOB NEWHART—"BUTTON DOWN MIND" BOB NEWHART—"BUTTON DOWN MIND STRIKES BACK"	.WB
BOB NEWHART—"BUTTON DOWN MIND STRIKES BACK"	.WB
ORIGINAL CAST—"SOUND OF MUSIC" PLATTERS—"ENCORES OF GOLDEN HITS" ELVIS PRESLEY—"ELVIS IS BACK"	. Columbia
PLATTERS—"ENCORES OF GOLDEN HITS"	. Mercury
ELVIS PRESLEY—"ELVIS IS BACK"	. Victor
FRANK SINATRA—"NICE AND EASY" "60 YEARS OF MUSIC AMERICA LOVES BEST"—Vol. I "60 YEARS OF MUSIC AMERICA LOVES BEST"—Vol. II TERRY SNYDER—"PERSUASIVE PERCUSSION"	. CapitoI
"60 YEARS OF MUSIC AMERICA LOVES BEST"—Vol. I	. Victor
"60 YEARS OF MUSIC AMERICA LOVES BEST"—Vol. II	. Victor
TERRY SNYDER—"PERSUASIVE PERCUSSION"	. Command
SOUNDTRACK—"BEN-HUR"	.MGM
SOUNDTRACK—"CAN-CAN"	. Capitol
SOUNDTRACK—"CAN-CAN" SOUNDTRACK—"SONG WITHOUT END" SOUNDTRACK—"SOUTH PACIFIC"	. Colpix
SOUNDTRACK—"SOUTH PACIFIC"	. Victor
BILLY VAUGHN—"LOOK FOR A STAR"	.Dot
BILLY VAUGHN-"THEME FROM A SUMMER PLACE"	.Dot
WOODY WOODBURY—"LAUGHING ROOM"	.Stereodditie
WOODY WOODBURY—"LAUGHING ROOM" WOODY WOODBURY—"LOOKS AT LIFE & LOVE"	. Stereodditie

Mercury Signs **Eckstine**; Cap Rides With Nash

Chicago, Jan. 10.

Billy Eckstine, after a fling on the Roulette label, has returned to the Mercury Records roster. First sides to be cut shortly.

Capitol: Ogden Nash

Ogden Nash has recorded his first album for Capitol Records first album for Capitol Records after signing an excluive contract with the label. The LP, "Ogden Nash Reads Ogden Nash," was cut in N.Y. under the supervision of exec artists & repertoire producer Andy Wiswell. Nash reads selections from his anthology of poems, "Verses From 1929 On." Glenn Osser provides the musical backing.

MGM: Malcolm Dodds

Malcolm Dodds, composer, ar-ranger and vocal conductor, has joined the MGM roster as an artist.

Have A Snow Ball!

LITTLE DRUMMER BOY

and Leroy Anderson's

SLEIGH RIDE

Both Widely Recorded

Leroy Anderson's

BLUE TANGO

Lester Lanin on Epic Bill Black & Combo on HI

CORRINA CORRINA

A Brand New Version Ray Peterson on Dunes

WHEN MY SUGAR WALKS DOWN THE STREET Mary Kaye Trio on Verve

I CAN'T GIVE YOU ANYTHING BUT LOVE

Joni James on MGM

MILLS MUSIC, INC. 1619 Broadway, New York 19, N.Y.



RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

1	1	12	ELVIS PRESLEY (Victor) G. I. Blues (LPM 2256)
2	2	10	BOB NEWHART (WB) Button Down Mind Strikes Back (WI 393)
3	3	21	KINGSTON TRIO (Capitol) String Along (T 1407)
4	5	36	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
5	8	5	EXODUS (Victor) Soundtrack (LOC 1058)

			Somitivate (EGG 1050)	
6		1	CAMELOT (Columbia) Original Cast (KOL 5620)	
7	15	3	MANTOVANI (London) Music from Exodus (LL 3231)	
8	5	23	FRANK SINATRA (Capitol) Nice 'n' Easy (W 1417)	
9	17	5	LAWRENCE WELK (Dot) Last Date (DLP 3350)	
10	9	5	HARRY BELAFONTE (Victor) Returns to Carnegie Hall (LOC 6007)	

BOB NEWHART (WB) Button Down Mind (W 1379) 16 38 BERT KAEMFORT (Decca) Wonderland by Night (DL 4101) SHELLEY BERMAN (Verve)
Edge of Shelley Berman (MGV-15013)

UNSINKABLE MOLLY BROWN (Capitol)
Original Cast (WAO 1509) PAUL ANKA (ABC-Par)

Paul Anka Sings His Big 15 (ABC-323) NAT KING COLE (Capitol) Wild Is Love (WAK 1392) 10 12

BOBBY DARIN (Atco)
Bobby Darin at the Copa (LP 122)
JOHNNY MATHIS (Columbia)

Johnny's Mood (CL 1526) RAY CONNIFF (Columbia) Say It With Music (CL 1490) 26

DAVE GARDNER (Victor)
Kick Thy Own Self (LPM/LSP 2239)
PLATTERS (Mercury) 39

PILATTERS (Mercury)
Encores of Golden Hits (MG 20472)
MITCH MILLER (Columbia)
Memory Sing With Mitch (CL 1542)
BRENDA LEE (Decca)
This Is Brenda (DL 4082
60 YEARS of MUSIC AMERICA LOVES (Victor)
Assorted Artists, Vol. I (LM 6074)
RAY CHARLES (ABC-Par)
Genlus Hits the Road (335)
BILLY VAUGHAN (Dot)
Sundowners Theme (DLP 3349)
BRENDA LEE (Decca)

BRENDA LEE (Decca) Brenda Lee (DL 4039) IRMA LA DOUCE (Columbia) Original Cast (BL 5560)

19

THE ALAMO (Columbia)
Soundtrack (CL 1558)
SHELLEY BERMAN (Verve)
Inside Shelley Berman (MGV 15003)
KINGSTON TRIO (Capitol)
Last Month of the Year (T 1446)

FERRANTE & TEICHER (UA) Great Motion Picture Themes SVIASLAGOV RICHTER (Victor)
Brahms Second Piano Concerto (LM 2466)

TERRY SNYDER (Command)
Persuasive Percussion (RS 800-50) BILL BLACK COMBO (Hi) Solid & Raunchy (HL 12003)

CHUBBY CHECKER (Parkway)

The Twist

ROGER WILLIAMS (Kapp)
Temptation (KL 1217)

BILLY VAUGHAN (Dot)
Look for a Star (DLP 3322)

MITCH MILLER (Columbia)
Sentimental Sing With Mitch (CL 1457)

SOUTH PACIFIC (Victor)
Soundtrack (LOC 1032)

Via New Field Personnel

Chicago, Jan. 10.

Mercury Records has named five new field promotion men, comphing the field corps to its largest strength yet. Two or three of the five are replacing resigned personnel. They will work out of Mer-cury-owned or affiliated distributorships in Boston, Frisco, Buffalo,

Inside Stuff—Music

Archie Bleyer, a veteran of the music biz and president of Cadence Records, had his own name misspelled in the full-page ad in the Anni issue (4). Cadence listed its talent, which includes, newest of all, planist George Feyer whose first Cadence label album will be "An Evening at the Cafe Carlyle.

Although there have been reports about musicals being written around the life of Billie Holiday, no clearance or authorization has been given by the estate to anyone for such a production. Louis McKay is administrator of the estate, with Florynce R. Kennedy handling all inquiries about projected biogs of the late songstress. Bernard Stollman and Miss Kennedy are lawyers for the estate in this matter.

History of Berlin Gets Into Reich LP Groove

The Quadriga-Ton Gesellschaft of Frankfurt has produced a double-LP album which traces the history of Berlin from 1789 to 1959. With Berlin again the centerpoint of world interest, it tells the story of the Brandenburg Gate, probably the city's foremost sight, using documents, anecdotes, original tape recordings and music. It contains original speeches by Wilhelm III (the last German emperor), Hindenburg, Ebert Stresemann, Bruening (all German statesmen of the pre-Hitter era)

II (the last German emperor), Hindenburg, Ebert Stresemann, Bruendenburg, Ebert Stresemann, Bruening (all German statesmen of the pre-Hitler era), Hitler, Goebles, Goering, Mussolini, Stalin, Franklin D. Roosevelt, Churchill, Ernst Reuter (the late Berlin Mayor), Adenauer, Gen. Lucius D. Clay, Theodor Heuss, Ernst Lemmer, and Willy Brandt, the current W-Berlin Mayor, who also does the introductory speech. Highlights of this album include accoustical scenes of Allied air raids on Berlin, the invasion of the Red Army, the airlift (Berlin blockade), the Soviet proclamation on June 17, 1953, day of the uprising in East Berlin, among others. Creators of this are Hanns-Gerhard Mueller (writer), Mathlas Neumann (director), Dr. Volker von Hagen (editor), and Robert Nettekoven (production manager).

Rickey, Kohn to Push Big 3 Catalog in TV

Big 3 Catalog in TV

The Big Three (Robbins, Feist &
Miller) is supplementing its exploitation activities to serve tv and
radio program producers. Al Ricky
ey and Al Kohn, wroking in the
east under the direction of Norman Foley, firm's general professional manager, will plug music
from the Robbins, Felst & Miller
catalogs with producers.

Rickey's past association in the
field dates back to the network
series "Manhattan Merry-GoRound," while Kohn was associated with the Abe Lyman organization for many years. Kohn also did
program planning for the network
series "Waltz Time" as well as
other shows.

other shows.

New Mexican Label

New Mexican Label

Mexico City, Jan. 10.

A new diskery here under the
Tizoc label; capitalized at \$400,000.
will concentrate on turning out
longplays. Mario Friedberg is head
of enterprise with Nils Landa y
Escandon manager. Both have been
working during past years on setting up the firm.
Initial disks including planist
Adda Maria and her ensemble in
a "Rhythm and Fantasy" platter.
Fallo Cabrera interprets tropical
rhythms in a disk titled "Bailerama," with orchestra of Tono Guzman.

Teagarden To Dallas

Dallas, Jan. 10.
Jack Teagarden orch returns for
a one-week engagement at Club.
Chalet on Feb. 27.
It is the first location job for
Teagarden here in nearly 20 years.

WILLIAM GRADY NAMED COL VEEP OVER PLANTS

William Grady has won his stripe at Columbia Records. He's been set as veepee of manufacturing, directing operations of Col's manufacturing facilities and capacities.

ing facilities and capacities.
Up until the time of striping,
Grady has been director of manufacturing responsible for manufacturing, manufacturing-engineering
and purchasing in all of the company's domestic plant and foreign
subsidiary locations.



CONWAY TWITTY

C'EST BON

(It's So Good)



The WORLD of **SUZIE WONG** recorded by

CAMBRIDGE STRINGS AND SINGERS LONDON JOE REISMAN ROULETTE FAMOUS MUSIC CORPORATION



BILLY VAUGHN

& His Orchestra

"WHEELS"

"Orange Blossom Special" #16174

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20th FOX RECORDS

Pers. Mqt.: MANNIE GREENFIELD

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-ASSOCIATED BOOKING CORPORATION-JOE GLASER, President

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Merc Boosts Promotion

Los Angeles and Pittsburgh.

In a homeoffice switch, the diskery put its advertising setup under the wing of Steve Schickel, its new publicity chieftain, leaving viceprez Kenny Myers free to devote fulltime to sales. At the same time, Merc announced it had switched its account from the John W. Shaw to the Herbert Baker ad agency.



M. WITMARK & SONS CREAT CREAT CREAT GREAT GREAT GREAT

BILLY VAUGHN DOT

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.		No. Wi	s. rt title, artist Label	This Wk.		No. Wk	e. 17 Title, Artist Label	This Wk.		No. Wks On Char	t. : † Title, artist Label
1	2	9	WONDERLAND BY NIGHT Bert Koemfort Decca	34	96	3	DANCE BY THE LIGHT OF MOON	67	81	6	BUMBLE BEE La Vern Baker Atlantic
2	1	8	ARE YOU LONESOME TONIGHT	35	39	3	Olympics Arvee ANGEL ON MY SHOULDER	68	25	13	STAY Maurice Williams Herald
3	. 3	7.	EXODUS Victor	36	15	8	Shelbey Flint Valiant SWAY	69	-	2	GLORIA'S THEME Adam Wade
4	11	5	Ferrante & Teicher UA RUBBER BALL	37	31	4	Bobby Rydell Cameo YOUR OTHER LOVE	70	_	3	TWISTING BELLS
6	42	3	Bobby Vee Liberty	38	47	4	Flamingos End WONDERLAND BY NIGHT	71			Santo & JohnnyCanAmer. HOW TO HANDLE A WOMAN
	9	_	Lawrence Welk Dot			-	Louis Prima Dot WONDERLAND BY NIGHT	72		9	Johnny Mathis Columbia SALVATION ROCK
-		٠	Ray Peterson Dunes	39	40	5	Anita Bryant Carlton.	73		2	Mary Meredith Strand MR. LIVINGSTON
7	7	12	Floyd Cramer Victor	40	38	4	Sam Cooke Victor			_	Larry Verne Era
8	5	10	Johnny Burnette Liberty	41	51	3	WHAT WOULD I DO Mickey & Sylvia Victor	74	24	11	ALONE AT LAST Jackie Wilson Brunswick
. 4	23	3	TOMORROW Shirelles Scepter	42	49	4	YOU ARE THE ONLY ONE Ricky Nelson Imperial	75	45	. 3	Bobby Day Rendezvous
10	10	13	SAILOR Lolita Kapp	43	88	2	WE HAVE LOVE Dinah Washington Mercury	76	50	9	LIKE STRANGERS Everly Bros Cadence
11	12	15	NORTH TO ALASKA Johnny Horton Columbia	44	33	5	A PERFECT LOYE Frankie Avalon Chancellor	77	83	4	UTOPIA Frank Gari Crusade
12	4	11	A THOUSAND STARS Kathy Young Indigo	45	71	3	LOVEY DOVEY Buddy Knox Liberty	78	87	4	I IDOLIZE YOU lke & Tina Turner Sue
13	. 6	10	HE WILL BREAK YOUR HEART Jerry Butler Yee Jay	46	34	8	GONZO	79	_	2	SO FINE Olympics Arvee
14	35	2	CALENDAR GIRL Neil Sedaka Victor	47	20	5	James Booker Peacock RUBY	80	77	11	NIGHT THEME Mark II Wye
15	8	7	MANY TEARS AGO	48	48	2	Ray Charles ABC Par WALK SLOW	81	58	2	PUPPET SONG
16	27	4	Connie Francis MGM ANGEL BABY	49		1	Little Willie John King C'EST SI BON	82	_	5	Frankie Avaion Chancellor CHILLS & FEVERS
17	19	5	Rosie Highland BLUE TANGO	50	22	13	Conway Twitty MGM POETRY IN MOTION	83	_	1	Ronnie Love Dot FIRST TASTE OF LOVE
18	13	7	Bill Black Combo Hi FOOLS RUSH IN		53	6	Johnny Tillotson Cadence LAST DATE	84	_	2	Ben E. King Atlantic AS YOU DESIRE ME
19	14	8	Brook Benton Mercury PERFIDIA	52	46	9	Lawrence Welk Dot AM I LOSING YOU	85			Tommy Edwards MGM BABY, BABY
20	30	•	Ventures Dolton WINGS OF A DOVE	53		5	Jim Reeves Victor CHERRY PINK	86		1	Mary Johnson UA IF I DIDN'T CARE
			Ferlin Husky Capitol LONELY TEENAGER			_	Harmonicats Columbia	87			Piatters Mercury HAVE YOU EVER BEEN LONELY
	. 18	y	Dion Laurie		80	2	MY LAST DATE WITH YOU Skelton Davis Victor				Teresa Brewer Coral
22	_	ļ	Drifters Atlantic		16		NEW ORLEANS U. S. Bonds Lagrand	ı		1	OH, HOW I MISS YOU TONIGHT Jeanne Black Capitol
23	65	2	Chimes Tag	56	43	3	Harry Simone Chorale20th Fox	89		ı	THAT'S ALL I NEED TO KNOW Patti Page Mercury
24	62	7	DOLL HOUSE Donnie Brooks Era	57	_	ı	IS THERE SOMETHING ON MIND Jack Scott Top Rank	90		1	EMOTIONS Brenda Lee Decca
25	28	. 6	YOU DON'T WANT MY LOVE Andy Williams Cadence	58	-	2	HAPPY DAYS Mary Johnson UA	91			WHAT AM I GONNA DO Jimmy Clanton
26	36	2	HOOCH'E COOCHIE COO	59	84	2	YES, I'M LONESOME TONIGHT Dodie Stevens	92			SUNSHINE GUITAR Guy Mirchell Columbia
27	92	2	PFPE Duane Eddy Jamie	60	_	ı	RAMONA Blue Diamonds London	93	79		THE AGE FOR LOVE Jimmy Charles Promo
28	68	2	SHOP AROUND	61		1	GUN SLINGER Bo Diddley Checker	94	_		SWEET DREAMS Mary Johnson UA
29	69	4	Miracles Tamla THERE SHE GOES	62	. —	1	WHEELS String-α-Longs Warwick	95			BALLAD OF THE ALAMO Marty Robbins Columbia A WORLD I CAN'T LIVE IN
30	21	8	Jerry Wallace Challenge GEE WHIZ	63	41	5	HAPPY, HAPPY BIRTHDAY	96			Jaye P. MorganMGM HULLY GULLY TWIST
31	17	10	Innocents Indigo MY GIRL JOSEPHINE	64	_	2	Wanda Jackson Capitol BABY, OH, BABY	98	85		Bill Doggett WB
32	78	2	Fats Domino Imperial	65	56	7	Shells Johnson OLD MAC DONALD		95		Bijl Black Hi DON'T GO TO STRANGERS
33	89	7	Roy Orbison Monument MAGNIFICENT SEVEN	66	_	ŧ	Frank Sinatra Capitol GHOST RIDERS IN THE SKY	100			Etta Jones Prestige BABY SITTING BOOGIE
			Al Caiola UA		•	•	Ramrods Amy				Buzz Clifford Columbia
	•										

New Miami Beach Cafe Operations In Fast Foldos During Tourist Letdown

Miami Beach, Jan. 10.

Miami Beach, Jan. 10.

New cafe operationsw here, introduced in time for the holiday season that marks start of the winter season, have already folded,—the earliest such shutdowns in the history of this fiercely competitive resort. Not even the descent in unexpectedly large numbers of year-end holidayers provided enough patronage to keep the ventures going into current—and normal—first "hull" period of the season. With two of the larger inns also having darkened their cafe-adjuncts due to lack of suitable attractions, the contingent currently going are finding biz better than expected with solid first shows to overcome any patronage pacuity at the late sessions.

First casualty was Alan Gale's. First casualty was Alan Gale's. He opened Dec. 1 in an attempt to bring back vaude presentations in a theatre setting at Copa City. Outside of one or two "hot" winters, following its opening nearly a decade azo, the lush place, has never had a winning season. Gale himself did okay several annums ago when he ran it on a straight pitery plan. nitery plan.

nitery plan.

This time, at an estimated cost of \$100,000, he installed plush theatre seating, set up a bar in the adjoining lounge, a dining area, and added—in the lobby—a candy-popcorn counter. Gale's pitch was to the popular price entertainment seekers, with admissions set at \$2.25 and \$3.30.

\$2.25 and \$3.30.

He had planned to insure ticket sales via tieups with hotels. The plan called for owners of the inresto buy blocks of seats in advance and to distribute them among their guests each night as the answer to the free-shows the big ocean front places included as part of their overall rate. Only several of the innkeepers joined in the plan. Most could not see handing over needed operating cash in advance for tickets; others decided that they would rather keep their guests on the premises to further their own lounge business, and to book the cheaper one-nighter acts, of which there are a considerable number around town.

Gale's operating nut was esti-

Gale's operating nut was estimated at over \$20,000 weekly, for a 15 piece band, a 10-gal line, plus one topliner, two or three support-

ing acts and Gale himself. Place seated 900 and from opening night, never filled for either of the two shows skedded, despite heavy promotion campaigns in local press, on radio and television outlets. The local trade expected didn't appear; this, in an area that boasts a million population.

Gale and his partners are now mulling reopening as a straight nitery, but at present plans have not jelled.

Other Casualty

Other Casualty

Other big "indie" casualty was the "Latin Scandals" produced by Mike-Sand International at the Versailles hotel's big night club, which had long been dark. Mike-Sand is working name for owner Mike McLaney and stager Sandor who were a team at the casino of the Nacional hotel in Havana before the Castro takeover. They are also producers of the "Latina Extravaganza" that played two months at the Fontainebleau's La-Ronde last fall, from which the "Scandals" cast was taken, and of the version of the revue now at the LaRonde. Mike-Sand is estimated to have blown \$60,000 on the ill-fated venture. Most of the "Scandals" performers have been absorbed into the LaRonde production, which is booked through end of fonth. duction, whice end of fonth.

end of fonth.

Third foldo was the small revue installed by the owners of the Montmartre hotel in their intimate cafe. It was titled "A Tribute to Al Jolson" and had a tidy production, with four gals backing the leads, principal being Norman Brooks. Spot will revert to bookings from the one-niter circuit.

the one-niter circuit.

The Americana had long planned to close its Bal Masque following the two-week run of Edye Gorme and Steve Lawrence. This young pair set every kind of record in the room, and marked up what was probably the biggest click in the area. The Tisch freres, however, stuck to original plans and shuttered the Bal Masque until February when the Jim Wetzer Jaoanese revue booked by Wally Wahger will reopen to poshery for a minimum six week run.

The Deauville's Morris Lans-

Rossi are skedded to open. Mean-time, he's got some hot attractions set for his "Cavalcade of Stars"— the freeble shows presented twice weekly for the guests at his six associated hotels.

weekly lot the guests at his six associated hotels.

Typical is Judy Garland, who planed in last Friday (6) to join her daughters for a brief vacash and played a one-shot deal Monday (9). It's on an old contract, for last winter. She bowed out after snagging a \$5,000 advance against a reported \$10,000 fee. Contrary to her no interviews showing her two years ago at the Fontainbleau, her new manager, Freddie Fields, set up special dates for spacegrabbing with local newsboys and gals. Illustrative of the change is her showing at the cafes around town over the weekend—a route she did not follow last time out.

Jack Carter Show

Jack Carter Show

Meantime the Jack Carter show at the Eden Roc (he's booked later in season at the Deauville) is a jampacked affair twice nightly; Mort Sahl, next door at the Font's La Ronde, is doing right well compared to the sparse biz drawn at the Americana last winter.

B'klyn Par Xmas **R&R Show Hits** Record \$181,200

The Brooklyn Paramount hit a record Christmas-New Year's take with the Sid Bernstein jazz promotion at that house. Gross for the 12-day run scored an exalted \$181,200 with a revolving set of headliners Christmas Monday (26) neadliners. Christinas Monday (20) saw the biggest one-day gross in that house with a whopping \$30,-200. Show, originally booked for 10 days, was held over an addi-tional two because of the good

The topper for the first three days was Bobby Rydell. He was succeeded by Brenda Lee, and Ray Charles followed. Each was in for three days. Rydell came back to complete the run.

will reopen to poshery for a minimum six week run.

The Deauville's Morris Lansburgh had been on an intensivehunt for top names to book posthunt for top names to book postNew Year's, but, failing to get
what he wanted, decided to darken
the Casanova Room until Jan. 18,
when Betty Grable and Allen &

to complete the run.

The rest of the show comprised
Dion, The Drifters, Neil Sedaka,
Coasters, Chubby Checkers, ShirelBobby Vee, Jimmy Charles, Little
Anthony, Imperials, Blue Notes and
the Bobby Vinton Band. Engagement started Dec. 23.

Monorail Links Park and Hotel

Anaheim, Cal., Jan. 10.

Disneyland Park and Disneyland Hotel will be connected via the present Disneyland-Alweg Monorail System to cost \$1,900,000, under a combined \$6,000,000 expansion program to be completed in 1961, it was disclosed yesterday by Walt Disney and Jack Wrather, prexy of Disneyland Hotel.

Monorail will be extended from its present three-fourths of a mile in Disneyland proper to a total length of nearly two and one-half miles for the round trip between the two sites.

Balance of \$6,000,000 allocation will go toward three other major projects for Disneyland Hotel. These include a 10-story addition to provide another 144 rooms, with a sky-roof restaurant and lounge atop structure, to cost \$1,500,000. A separate exhibition and banquet hall to increase present facilities from 1,300 to 2,500 capacity also is planned, plus a \$500,000 golf center to include an 18-hole par-3 course, a 50-station driving range and miniature courses.

Expansion program, according to Disney and Wrather, is specially designed to link Disneyland and the Hotel more closely, and to combine the recreational facilities of resort hotel with entertainment attractions of Disneyland.

Gary Cooper's Twitchy Stance

Most Beautiful Man in The World," steel-nerved hero of the western, and "I Love Cooper" ("I love Paris"). Dean Martin chirped "Him, He's Never Seen At the Club" ("It's Been a Long, Long Time"), and "My Ideal." The never seen so much fuss by smany over so little" he mutaged "A creat many house here."

"My Ideal."

Jack Warner, who inked Gary Cooper to several long term deals, admitted, I've always had great faith in Gary. What the hell else could you have at \$20,000 a week?"

Another standing ovation was given, for Carl Sandburg who described Cooper as "an institution, while he's alive. He represents something of the clean spirit—the man unafraid in danger—the lack of the phony in man." Sandburg departed from Cooper to tell of recent meeting with (absent) Frank Sinatra. Sinatra.

Sinatra.

"I met with Frank Sinatra," said Sandburg, "and in the talk we found both of us had fathers who couldn't write his name, they made an "X." He suggested they start a group "to rival the Mayflower descendants, or the D.A.R. We decided there should be an organization, The American Association of Descendants of Illiterate Peasants. Gary Cooper is America's most-beloved illiterate."

It was difficult, George Burns, admitted, to perform a clean-up version of usual Friars "Roast-master" dinners. "Asking me to keep clean," he said, "is like asking Abe Lastfogel to jump center for the Harlem Globe Trotters." Goldwyn noted briefly, "he doesn't say very much, but what he says makes a helluva lot of sense."

Audience was a ready target for Berle who proceeded to unleash barrage of jokes which neared usual tenor of humor at such functions. "Cooper is a Randolph Scott with novocaine lips," he started. "He's the grandpa Moses of the prairie. For 30 years he's lived a clean, respectable life — unfortunately, not his. What is his claim to fame? It's his Birthday, May 7-8-9. He was a very long baby. He's built like Slim Summerville, talks like Roscoe Ates, and is about aromantic as Oscar Levant on an island with Elsa Maxwell. Cooper shy? This man got green stamps from Polly Adler."

Greer Garson timidly followed Berle, said Cooper gets by with less dubbing than any other actor. But she looked so purty.

Jack Benny claimed "the last time I attended a \$200-a-plate diner, it was for Al Capone." He claimed Cooper made the transition from silents to talkies better than any star. "He was in talkies five years before anybody realized five." Benny, referring to his "Horn Blows at Midnight" flassco at WB, said "Warner still doesn't allow me in his studio—but he does allow me to go to the valley."

Tory Curtis, Junior member of dais, was asked to present medallions to Cooper.

It was obvious to all that the

was teary-eyed as he accepted (third) standing ovation, and awards.

awards.

"I've never seen so much fuss by so many over so little" he muttered. "A great many honors have come to me over the years—my footprints in Grauman's forecourt, my name in cement at the Pig'n Whistle—even Susskind called me a personality. But the thing I'm most proud of is the friends I have in this community. Seeing all the friends in this way, makes me know my life has not been wasted. If someone were to ask me, 'Am I the happiest man in the World?' The answer would be—'Yup'."

Bowl 'n' Bite in Planned \$2,100,000 London Bldg.

London, Jan. 10.

Real estate tycoon Charles Clore, who was involved in a recent un successful bid to grab control of the Moss' Empires theatre chain, has applied to the London County Council for permission to erect an 11-story building in Leicester Square that would include a bowling alley and beer garden restaurant.

Estimated cost of the structure, which would be almost adjacent to the existing Empire Theatre, is around \$2,100,000. The bowling alley and restaurant would be below ground level, with shops, a department store and offices above.

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e 4 Blackout Books, Per Bk. \$25 e
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Wilton Doutsch Agency. Inc.

HARRY MIMMO

New York, Ign. 10th, 1961

Messrs, Lou Walters Ed Sullivan Angel Lopez Tack Paar Herbert H. Robbins c/o UNITED STATES OF AMERICA

Gentlemen:

Thank you, LOU WALTERS and thank you, HERBERT H. ROBBINS for my 48 record smashing weeks, as the Star of the "FOLIES FRANCAISE" at the CARILLON HOTEL, MIAMI BEACH, FLORIDA.

Thank you, JACK PAAR and thank you, ED SULLIVAN for my TV APPEARANCES.

Thank you, ANGEI, LOPEZ for my current engagement at the "CHATEAU MADRID," NEW YORK CITY.

IN DIPLOMATIC WAY ...

HARRY MIMMO alias Herschel

Management: MARIO PESCARA 300 West 49th Street New York 19, N. Y. Circle 6-0990



ACTS NOW HIGH ON THE MENU

Playboy Mag to Unveil \$675,000 | EATERIES MOVE Key Club, Offices in N.Y. in Fall

Chicago, Jan. 10.

Having plunked down \$675.000
for the New York site of its Playboy Clubs—a seven-story edifice
at 5 E. 59th St.—Playboy mag
hopes to open it some time next
fall, Building, purchased from 400
Associates, N.Y., is now partially
tenanted by small offices and
Savoy Auction, which has the
street level premises. street level premises.

Dittoing the Chicago original, the Manhattan link will also contain a library room for intime divertissements, and a larger Penthouse room to showcase avant-garde nitery names. Another fivure—this one an innovation for fixture—this one an innovation for the chain—will be the resident Playboy Players in revue shows.

Publication also intends to move its eastern advertising offices into the building. In all, there will be about 40,000 sq. ft. available to the club and ad rep when renovation is completed, with Al Parvin According to the club and the club and advertises the allule in Associates creating the club's in-terior design.

terior design.

The Manhattan spot will be the membership club's third link; first, of course, being the Windy City prototype (the magazine being Chibased). A second is slated to preem in Miami Feb. 1 at 7701 Biscayne Blvd, And a fourth, with adjacent 150-room hotel contemplated, is scheduled for Los Angeles.

All this from a shoestring publishing start seven years ago. It's now proliferated into a merchandising empire that includes a syndicated (by Official Films) telestanza, "Playboy's Penthouse"; its own disk label; a travel tour setup; literary by-products (Playboy

own disk label; a travel tour set-up; literary by-products (Playboy eartoon albums, etc.); and the mail-ordering of sundry Playboy products (apparel, home and wear-ing accessories, etc.). Deal for the N.Y. key club site was handled by Sheldon Jaffee and William Martin for the seller, and Wirtz, Haynie & Ehrat, Chi-cago, for Playboy.

Metropolitan Sextet Tag Too Similar, Met Opera Complains in N.Y. Suit

The Metropolitan Opera House has taken legal action in N.Y. Supreme Court against the Metropolitan Sextet, currently at the Latin Quarter, N.Y., claiming misidentification. Mixed sextet has been a staple at the Broadway nitery since last September and is booked there until next fall. Met Sextet played with Milton

booked there until next fall.

Met Sextet played with Milton
Berle in 1956 and 1958, also at the
Latin Quarter, and is slated to tour
with the comedian when he resumes in the clubs March 16 at the
Deauville, Miami Beach, followed
by the Latin Casino, Merchantville,
N.J., on April 17; and the Flamingo, Las Vegas, on June 8.
Dick Sharretts, who owns the
act, plans touring other Metropolitan Sextet groups and is battling the opera house's claim of
public confusion and misrepresentation.

J. David Nichols Bows 4th Year With Borge

Houston, Jan. 10.

J. David Nichols will inaugurate

J. David Nichols will inaugurate his fourth year as an impresarichere when he presents Victor Borge at the Coliseum on Jan. 17 in his "Comedy in Music." An impressive list of prominent performers has been announced who will appear under his banner this year. The list includes Bob Hope, Jonathan Winters, Red Skelton. Fred Waring, Pete Fountain and his New Orelans jazz group, Lawrence Welk, Sammy Kaye, Guy Lombardo, Harry James and the British Ted Heath orch. Nichols will also bring in comedian Joey Bishop in conjunction with Congregation Beth Yeshurun Artist Scries on March 9 at the Music Hall.

German Songstress Off Key in Marriage Mixup

Toronto, Jan. 10. Facing deportation when admitted to Canada to marry the man to whom she was engaged-with to whom she was engaged—with him paying her fare and expenses from Hamburg to Toronto—Helke Kucke, 21, blond singer at the 300 Club, has wed instead Claudio de Madeiros, 21, her Portuguese-born accompanist, who is not a Canadian citizen.

Granted a 45-day temporary visa to marry her German-born industrialist, who has been in Toronto for three years. the turnabout

triaist, who has been in Toronto for three years, the turnabout fraulein is in trouble with the Canadian immigration department on her refusal to marry the man who sponsored her.

With immigration officials claim-

with immigration officials claiming that the marriage does not change her legal status, Miss Kucke has appealed. Shrugged the nitery singer about her former fiance, "He is very angry."

Police Arrest 4 After Mother Finds Daughter Stripping in N.O. Nitery, New Orleans, Jan. 10.

New Orleans, Jan. 10.

Four persons were arrested in a French Quarter nitery when an irate mother found her 16-year-old daughter stripping in the joint. Officers said the mother, in company with four friends, showed up at the Circus Club on Bourbon st. Tuesday (3) shortly after 11 pm. When the girl appeared on the runway, her mother and friends broke up the act, a fight ensued, and persons in the club clashed over interruption of the show, police reported.

ruption of the snow, police reported.

Booked were Peter Kreeger, club operator for allegedly allowing persons under 17 of age on premises where alcoholic beverages are sold; Gary Kreeger, club manager, for allegedly contributing to the delinquency of a juvenile, and two employes of club.

Club manager said the girl had been hired to dance after showing a birth certificate stating she was 20 years old, the police stated. The girl was released in custody of her parents after questioning by juvenile bureau officers. Police refused to name the parents or the girl.

NITERY BIZ PERKS IN ST. PETERSBURG, FLA.

St. Petersburg, Jan. 10.

St. Petersburg is having a nitery boom this season with three rooms in operation and a fourth set for a Feb. 8 preem. A major talent buyer in the area is the Plantation Room of the Colonial Inn. which (Wed.), Charlie Dornan set for Jan. 18 and a revue slated for

(Wed.), Charlie Dornan set for Jan. 18 and a revue slated for Jan. 25.

Davy Jones' Locker now has Kay Martin & Bodyguards along with Dorothy Clair. The Madeira Beach Hotel, with Somethin' Smith & Redheads to Jan. 16, will change to Bobby Breen on the following day to be followed by Roy Hamilton, Jan. 23. The Golden Nugget Room of the Desert Ranch Mo'el anticipates' non-name entertain-

tallation of talent in straight restaurants is taking place in many parts of he country. This develop-ment has taken place with the population shift from cities to suburbs. The change has been evident in many cities, particularly in the industrial areas of Ohio and further into the midwest.

Into the midwest.

The reason for the need of entertainment in restaurants has become apparent bemause of the
development of suburbia. Many of
the substantial citizens have moved
outside the city limits and it's becoming necessary to offer more
than food to lure them back.

This trend, incidentally, is counter to the one experienced in New York, Chicago and other major cities, where young folks are migrating to the suburbs, while older folks who have married off their youngsters are moving back to the cities.

cities.

In the Ohio area, for example, eaterles around Columbus, Dayton and Toledo are looking for acts. Many are willing to rebuild part of the room to accommodate a stage and to permit a wide latitude of lighting, and some are willing to spend sizable sums on acts to bring back the lost trade. In Dayton, for example, the old established Mike Luongo's Restaurant tried two entertainers remembered by the older spenders and did exceedingly well. Dates by Frank Parker and Rudy Valee scored in that spot. As a result, Suttmillers, another oldline spot, is now seeking names along that order. along that order.

along that order.

In this respect, the requirements of urban eateries in Dayton are the reverse of those in the suburbs. The Racquet Club does well with combos and jazz names. This club, located in a suburb of Dayton, is run on a country-club plan and has a membership, which virtually guarantees an audience at any time.

The problem is acute in other

guarantees an audience at any time. The problem is acute in other communities. In Columbus, for example, the oldline restaurants beat the suburban trend only when there is a major concert in the city, or when some important sports event takes place. These events lure the return of a lot of their former regulars into the town. A spot such as the Maramour there is studying the problem with the possibility that talent will be booked there. possibility the

Budgetwise, many of the eateries are willing to go to sizable amounts are willing to go to Sizable amounts for the right names. For the spots that need to ring in the oldsters from suburbia, names of a former vintage who are refreshed with periodic television shots are being sought and the agency order takers are ready.

Clicking In Mpls.

Minneapolis, Jan. 10.

Minneapolis, Jan. 10.

Theatre circuit owner Ben Berger's Schiek's, one of the leading local dining spots, is starting its 11th season of a highly successful floor entertainment policy comprising musical comedy tabs and other hour-long vocalizing sessions provided by a locally recruited sextette—three men and the same number of women, all young.

Prior to the policy's installation, with no entertainment. Schiek's had tough going under the Berger ownership and he sought to unload it. But after the policy preemed business immediately began to boom and the spot has thrived to an amazing degree ever since.

There never has been a cover

Ice Shows, Other Road Units Revise **Tours as Nation's Economy Slumps**



BUDDY HACKETT

"All Hands On Deck"—20th Cent.
Fox now thru February 8th.
"Music Man" Warner Bros.,
March 24-July 21.
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Snafu Over Visas Stalls **Projected London Tour** Of Berliner Ensemble

Berlin, Jan. 10.

Berlin, Jan. 10.

Although the Berliner Ensemble (Bertolt Brecht's home-base theatre) was pacted nearly a year ago to do a month of performances in London, it is still questionable whether the trip will be made next June. Peter Daubeny, British impresario who holds the contract, remains optimistic, although diplomatic negotiations for the past few months have led to a stalemate over getting acceptable visas and passports for the troupe.

Difficulty comes from the fact

passports for the troupe.

Difficulty comes from the fact that Great Britain does not recognize East Germany as a legal government, therefore cannot grant visas on East German passports. Editor's note: The same applies, of course, to the United States, although, as far as fs known, no American tour for this company has been envisaged.)

Usually, in the past few years.

has been envisaged.)
Usually, in the past few years, when an East German citizen wishes to visit Britain, he had to get his passport stamped first by the West German (Bonn) passport and visa departments. Britain, France and the U.S. maintained a mutual visa office in Bonn for this purpose, but closed it a few months ago

Daubeny obviously hopes Datheny obviously nopes to get the necessary visas via aid from his government, but the latter is loath to take any initiative since, as it points out, the East German government is glad to accept almost any move as ipso facto recognition.

INDICT LENA HORNE'S 'SON' ON FRAUD RAP

New Orleans, Jan. 10.

A Federal grand jury Thursday (5) indicted a man who posed here as the son of singer Lena Horne to cash a number of worthless checks and defraud at least two persons.

Theodore Basile, who allegedly used the alias of "Teddy Jones" while in New Orleans, is being held in Los Angeles for return here to face trial.

The touring shows had some tough sledding during the latter part of 1960. Grosses have been on the downbeat in many fields during the late fall and winter. However, with heavier business racked up during the early part of the season, the overall grosses of many of the larger shows are likely to remain up to last season's level.

to remain up to last season's level.

This is particularly true among
the icers. The three major blades
displays have been bumping into
distress sectors on many of their
runs. The steel areas, particularly,
have been down, and some of the
manufacturing centres have been
in economic straits for sometime.

However, the blades shows are taking steps to virtually guarantee themselves top takes during the next year. At meetings last week, the producers of "Ice Capades" and the arena managers asst. set about to revise their schedules. It's an-ticipated that some towns will be dropped and others added to their

For example, the opening of new arenas in Pittsburgh during this year and Baltimore during the next year and Baltimore during the next will cause a major realignment of shows and other touring layouts. It's expected that some cities will have to be dropped, and some may get less playing time than they would like. However by skimming off dead time in this manner, it's expected that the level of grosses will be maintained.

will be maintained.

Another factor that will keep up takes even in a declining era, will be the lengthening of the tour. For the past few years, as more arenas open, the vacation period during the summer have been getting shorter. Should the demand for ice shows continue at the present level, it's anticipated that ultimately there will be only a two-week summer hiatus for the three major frappe displays.

Grosses on other types of travel-

frappe displays.

Grosses on other types of travelling shows have been down. Among units affected are some of the S. Hurok attractions such as the British bands that have been highly successful in the past few years. Some of the large touring jazz shows have also experienced dwindling takes during the past few months. However, these b.o. dips are considered to be part of the downbeat economic picture at the moment, rather than an eroding of the attractions themselves.

Ottawa Auditorium Due For Razing as YMCA Buys It For \$300,000

Ottawa, Jan. 10. The knell is sounding for another

The knell is sounding for another major Ottawa entertainment centreThe 7,000-seat Auditorium has been sold to the YMCA-YWCA and will eventually be demolished. The six Cantor brothers, who bought it from T. P. Gorman in 1954, sold the big rink for \$300,000. It will continue as a sports centre until the two Ys stage a fundraising campaign to build a new building on the midtown site.

The Auditorium is the third

the midtown site.

The Auditorium is the third major 1960 casualty among Ottawaarea entertainment spots. The Fairmount club lost its license in the early fall and is not expected to reopen. The Gatineau club burned. The Chaudiere club shuttered when provincial laws closed bars at midnight but will probably reopen in March March.

while in New Orleans, is being held in Los Angeles for return here to face trial.

He is accused of obtaining \$236 through worthless checks drawn on the Bank of America in Los Angeles during October when he represented himself as the singer's soil.

Basile is charged with fraud by wire on July 14 when he telegraphed an official of the Sands hotel in Las Vegas and told him he was the son of the singer and needed \$150 because he was in jail.

Vaude, Cafe Dates

New York

The McGuire Sisters pacted for the Waldorf Astoria, Feb. 6 . . . Paul Anka booked to repeat at the Copacabana, N. Y., June 1 for Copacabana, N. Y., June 1 for three weeks as a lure for the prom trade... The Mattiazzis set for the Music Hall Jan. 19 on the Italian show... Stan Scottland of General. Artists Corp. and actress-wife An-actre planed out to a Puerto Rican vacation... Nat King Cole set for Three Rivers, Syracuse, April 14



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J... Ray Bolger booked for El San Juan, Puerto Rico, Feb. 3.

Sam Cooke set for a pair of theatres, the Royal, Baltimore, March 3 to be followed by the Howard, Washington, March 10. Pai Suzuki switched to MCA from William Morris. . Novelites extended at the Latin Quarter to the end of February . . Rip Taylor to the Thunderbird, Miami Beach, Feb. 3. . Verna Lee opened at the New Yorker, Jan. 3. . . Gary Wagner's annual party tonight (Wed.) at the Sherry Netherland Hotel will honor Helen Hayes, Joan Crawford Hildegarde, Jane Freman, Mary Margaret McBride and Faye Emerson . . . Francois Danel a newcomer to the Viennese Lantern.

Chicago

Sallie Blair and Jackie Mason co-billed for the Trade Winds, Jan. 25. Same spot plucked Earl Grant to start April 19, and Adam Wade and Irwin Corey for a three-weeker starting March 3 . . . Dinah Washington revue set for Tivoli Theater stageshow Jan. 27, one frame. . . Jean Shannon into the Century Room, Adolphus Hotel, Dallas, Feb. 9.

Feb. 9.

Gloria De Haven down for the Crown Room, Indianapolis, June 12 for two ... Angelo's, Omaha, tapped the Mills Bros. to start Feb. 17, with Ford & Reynolds ticketed for the May 18-25 slot ... Peggy De Castro III current at the Colony Club, same town, with the Gracenotes bowing Feb. 2, and Frank D'Rone inked for Feb. 16-25 ... Bobbi Baker to the Holiday House, Milwaukee, June 2, and Phyllis Diller Aug. 7-19.

Gene Krupa, his heart condition improved, is out of the hospital, but his doc's ukase has cancelled a

improved, is out of the hospital, but his doc's ukase has cancelled a batch of upcoming bookings... Etta Jones holding forth in the new Counterpoint jazzery on the southside... Buddy Rich is back at the Cloister... Herbie Mann set for the Birdhouse Jan. 18-29, with Ramsey Lewis Trio due there Feb. 1... The Interludes booked into the Embers, Ft. Wayne, May 22 for two... Gene Rains Quartet down for a Sheraton-Jefferson Hotel, St. Louis, repeat March 6. Hotel, St. Louis, repeat March 6.

Pittsburgh

Pittsburgh

Betty Reilly filling in for Lillian
Briggs at the Holiday House. The
trombonist-singer's part in "Ladies'
Man" was expanded and she had
to stay on the Coast... Carmen
Cavallaro follows for 10 days...
Ice shows back at the Ankara with
"Varieties on Ice" set for three
weeks... Show will star Esco
Larue & Tritie. Floor acts will be
magician Ron Urban and the Cavanaughs... Nat Cole set for one
week at the Twin Coaches starting Jan. 30... Kimo Lee and the
Modernesians in for run at Horizon Room... Town House cutting
out floor shows until after Lent:

Scotland

Nina & Frederik, Danish folk-singing duo, set for vaude date at Glasgow in September . . Les McLean, Scot comedian, headlin-ing winter vaude at Palladium,

Edinburgh . . . Jack Radeliff star of "Crackerjack" at Galety Theatre, Ayr . . Edmand Heckridge, Canadian singer currently in "Stars in Your Eyes" at Empire, Glasgow, pacted for Bernard Delfest summer season at Torquay . . Jack Milroy set for 1961 "Five-Past Eight" at King's Theatre, Edinburgh.

Reno

Bell Exits MCA For Berman Post

Harry Bell has resigned as head of the tele commercial department of MCA to become personal manager of Shelley Berman. Although Bell had been working for the agency in a sphere that had little to do with Berman, he had been delegated to handle the performer. Inasmuch as he was personally responsible for the comic's entry into MCA. Bell's duties with Berman will include direction of Nirene Productions Inc., which handles Berman's concert tours.

Bell is the second MCAite within recent weeks to leave the agency for personal management. Jerry Katz recently resigned that office to take over the management office of the late Johnny Greenhut to be operated in conjunction with Greenhut's widow, Mary.

The rest of the Berman staff includes Jack Present who will continue as road manager. Harry Davies doing advance publicity, and Curt Weinberg in the permanent spot. MCA will continue to book Berman's cafe and video dates. Harry Bell has resigned as head

book Berman's cafe and video dates.

Ingalls & Hovt Agency

creatis.

This group of writers now give BMI an imposing roster of cleffers in the background field, Barbara, for example, has done the background music for the "Flintstone" ty show; Burke for "Hennessey," Herschel V. Gilbert for "The Rifleman," J. Hamilton fo rthe Garry Moore Show, Riddle for "The Untouchables." Steiner for "Perry Mason," Hatch for "Our Miss Brooks." Rugolo for "Thriller," Schrager for "Dead Or Alive," etc.
The fact that Leith Stevens made the switch is also an important sympton of the discontent of many background writers with the ASCAP payoff system. Stevens is the prexy of the Composers & Lyricists Guild of America which represents many of the scores in pact negotiations with the major studios.

The cleffer switchover also gave. This group of writers now give

The cleffer switchover also gave BMI important acquisitions in the longhair field with Norman Dello Joio and in the jazz genre with Jimmy Guiffre.

P'kge Deals Bloom in Jan.

Holm

receive one album free with each items. five of the same title they purchase. According to Andy Miele, tuA's national sales manager, a special deferred payment program whereby billing will be split one half in February and the balance must be special sales plan for its January push but is driving hard on a 21-album "Star Power" release sparked by "Connie Francis at The Copa" and packages Joni James, Conway Joseph Jos five of the same title they purhalf in February and the balance in March has been set up in order to allow distributors to re-stock in depth. The re-stocking program, however, does not apply to UA's Sound Series, Ultra Audin, which will remain in a one-for-six program through the end of January.

gram through the end of January.
Roulette Records is celebrating its fifth year in the business with a sales plan that offers any album in the catalog at ½-price when the buyer purchases one at full price. The half-price sale includes nonly the Roulette catalog but its subsids, Tico and Roost, as well. To augment the ½-price bonus sale, Roulette is also allowing a 10% discunt on all album purchases made in their lowprice Forum line.

Warner Bros. Records, too, has

Warner Bros. Records, too, has a restocking plan which permits the dealer to return a quantity of slower moving merchandise regardless of label and regardless of speed or type. In explaining this system, James B. Conkling, WB prez, said, "For several months we have witnessed a deluge of new LP product being directed to the dealer by hundreds of record companies. Much of this, though undoubtedly good product, simply has not moved from dealer shelves, We believe that if we can relieve the dealer and ourselves may benefit by restocking a product with proven turnover."

For every \$5 worth of WB LPs

proven turnover."

For every \$5 worth of WB LPs purchased (both catalog or new product) the dealer may return to the WB distributor \$1 worth of any slow-moving product he has regardless of label. WB has one exception in this plan—Bob Newhart's LPs have been set at a ratio of a \$1 return for each \$10 of purchase. To be certain the WB product which the dealers will be offered in this plan will be product guaranteeing a high rate of turnover, WB has removed over

ASCAP-TY

Continued from page 47

with individual stations having their choice among methods of payments.

Solits After 5 Years

The firm of Miles Ingalls & Howard Hovt bas solit. Inealls will continue solo in the agency while How thas joined the Lester Shurr office, covering the legit front. The partnership had been in force about five years. Parting was amicable.

In the division of work, Ingalls handled the nitery accounts while Hoyt did the summer stock and Broadway bookings.

BMI Writers

Continued from page 47

more successful background writers whose earnings will be refected in their perform an ec cresits.

This groun of writers now give

for the January push. Under the the last several months any slow-new UA program, distributors will moving item and has trimmed its receive one album free with each catalog to somewhat over 100

packages Joni James, Conway Twitty, David Rose and Leroy

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New Recording "New Year's Eve at the Thunderbird"

Coming Soon! 2 Years Now at Thunderbird

Miami Beach, Florida

New Acts

THE BINDERS (2) Aerobatic 7 Mins. Tropicana, Las Vegas

The Binders, handsome husband-The Binders, nanosome husband-wife team from Germany, debut in this country as, a replacement in the second American edition of the "Folies Bergere," now at the Tropi-cana Hotel. Femme half of act is a diminutive, shapely redhaired

Couple does some amazing preçi Couple does some amazing precision teetering, inevitably pulling gasps from the audience. At one point, she is upside down, balancing her head on his; she flies through the air, lands in his hand on her head, retaining her balance. Each trick seems to top the one before, and each is good for herty annuals.

applause.

Turn is best of its kind to play
Vegas, and would be a strong entry
for any variety bill.

Duke.

BOYD TWINS Songs 12 Mins.

Edgewater Reach Hotel, Chicago

Somewhat after the fashion of tyro singers with a flash hit record, the Boyd Twins have achieved featured nitery status solely off their radio-tv exposure as the jingle-chanters for Wrigley's Doublemint Gum. But while the disk artist is justified in making the hit tune the foundation of his act, the girls offend by crutching their performance on the "double-good" identifier, complete with sales message. There's no reason why a customer who shells out the \$2.50 Polynesian Room cover should have to be subjected to a rommon-place ty commercial—not once, but

have to be subjected to a rommon-place tv commercial—not once, but twice, since the gals rely on it to open and close their brief turn. The ditty could serve them far better with a special lyric, sans any reference to the sponsor. As cabaret performers, the Boyd Twins natively have what it takes, being easy-on-the-eyes i lenticals with nice stage presence. Vocally, they're pleasant if unventuresome, working more in unison than in

working more in unison than in harmony, but the basics for a solid

working more in unison than in harmony, but the basics for a solid nitery act there.

Gals would do well to revise their present approach, which is all too little-girlish and cloying. They smile perpetually, as if to unfreeze their mouths would collapse the act, and they concentrate almost entirely on a catalog of ingenue numbers, typified by the specialty. "Good Good Goody Good Evening." Their one tragico medley, which should have relieved the overdose of sugar and spice, came off without conviction and registered as precocity rather than a change of mood.

With some seasoning and maturity, gals should suffice for all nitery situations.

Lcs.

JOCELYNE JOCYA

Songs
25 Mins.
Bobino, Paris
Jocelyne Jocya is a long lank
blonde with a deep voice who does
not quite have control of it yet to
sometimes impress with its register
and timbre. But the pipes sound
big and should help her become an
acceptable dramatic belter when
she gains control of it. She seems
to have sincerity albeit some of

she gains control of it. She seems to have sincerity albeit some of her songs are too saccharine for her type of singing.

More experience should turn her into an acceptable song commodity in France with U.S. chances likely in more intime rooms when she begins to display a more personalisting Arthur Worthington ball.

Vogue disk label here.

Mosk.

WAYNE ROLAND

WAYNE ROLAND
Ventriloquist
12 Mins.
Trade Winds, Chicago
Ventriloquist Wayne Roland is a smooth technician with a satisfactory line of chatter and jokes Manipulates two rubbery dummies—"Sam" and "George"—forefronting the former and achieving best impact with some wildly ludierous expressions. One of best bits is when dummy is taught how a singer should breathe.

when dummy is taught how a singer should breathe.

Other one (George) joins near the windup for some corny japes, and both sidekieks finale sesh with a vocal duet. Roland is very adept at the mouthwork, and works in some ingratiating kibitzing with stagesiders. He could do with some offbeat slants, but still offers a good standard voice-lossing turn for nitery and tele exposuce. Pit.

30 musicals ranging from Rudolph Friml and Sigmund Romberg to Wusica Many and "My Fair Lady." Selections from the latter will be actured when the act plays the Holiday House in Milwaukee next month. For interim engagements city and Omaha, the troupe will of some offbeat slants, but still offers a good standard voice-lossing turn for nitery and tele exposuce. Pit.

ROBERT RIPA Songs 20 Mins. Bobino, Paris

Robert Ripa is a heavyset, per Robert Ripa is a neavyset, per-sonable young man who exudes poise and intensity as he belts out his poetic songs that talk of life, lowlife and love pangs. He has fine delivery and understanding of his well picked songs but since his songs waver between the dra-matic and folkore he is mainly for specialized French-type boites

broad. He records for Vogue in Paris, Mosk.

BEN SHERWIN Songs 25 Mins Mapes Hotel, Reno

Albeit a new nitery name frequently comes across strongly in the talent department, in most cases there's that lack of show biz savvy to distract from the talent. The same can't be said for Ben Sherwin's nitery debut at the Mapes Hotel Sky Room.

Mapes Hotel Sky Room.

Taking the opening spot, and working to a cold second-show on opening night, the young (22) vocaler seemingly ignored the less than responsive atmosphere to come on with "You Make Me Feel So Young," then segued into a melange that soon won tabler endorsement. His style suggests asdorsement. His style suggests assurance, but not an overpowering demeanor. With much of the turn done with traveling mike, he wins with stage side strolls and attention directed to ringsiders. Despite the youth, he works with command. His diversity of titles in his 25-minute catalog gives good chance to show a wide use of chords and

There is a minimum of chatter There is a minimum of chatter (wisely) between titles, and Sherwin establishes good rapport. Style is easy and histrionics are not overdone. He's a new name that'll fit nicely into the better saloons, what with the appeal not restricted to the younger set. With good guidance he should have no problems in clicking on the club circuit.

ANN RICHARDS Songs 23 Mins. Tidelands, Houston

Ann Richards has somehow missed documentation in New Acts despite several years of experience despite several years of experiences and a feeling for jazz. She's pretty, sells a tune with face, featuring expressive eyes, and body. Pipes are first-rate, particularly when she allows herself a bit of belting.

she allows herself a bit of belting.
Fémme opens with "This Could be the Start of Something Big," goes into "Honeysuckle Rose," with a pulsating bass beat, and follows with "I'm Gonna Laugh You Right Outa My Life," "You Took Advantage Of Me," "The Masquerade is Over," "Glad to be Unhappy" and "Three Little Words."

Mice Richards who looks etrik.

Miss Richards, who looks striking in a sheath gown, is recommended for jazz buffs. She's played clubs, has sung with bands and has disks working. Skip.

Songs, dancing 40 Mins. Freddie's, Minneapolis

Freddie's, Minneapolis
Although its current tour, starting with a fortnight stay in this swanky nitery, comprises the first bistro-vaudeville bookings for this talented, animated sextet, the group has already established a fine reputation locally as The Lamplighters. Under this handle it has appeared on tv and in local theatre-restaurants for the past several years. eral years.

eral years.

Group, three boys and three girls, does capsule versions of hit Broadway musicals, complete with costumes and settings. Its offering this session is "Guy. and Dolls," but its repertoire includes the scores of 30 musicals ranging from Rudolph Friml and Sigmund Romberg to "Music Man" and "My Fair Lady." Selections from the latter will be featured when the act plays the Holiday House in Milwaukee next month. For interim engagements at the Sportsmen's Show in Kansas City and Omaha. the troupe will

first-rate entertainment with their melodics and gusto. Their voices blend well together and staging and terping are on the plus side. The gal members — Ronelle Sinjem, Anne Thorgrimsen and Diane Paron—aren't a bit hard to look at, either. Co-producer and baritone Bruce Neilson has a stint at the Chez Paree in Chicago to his credit and had a leading role in the road show company of "High Button Shoes." Other male members-are John Simmons and Russ Miller. With its ability, apt direction and first-rate entertainment with their

With its ability, apt direction and professional polish, this act should do well in most media excepting only the ultra sophisticated night-clubs.

Rees.

DON WINSELL DUO Eddys' Debonaire Lounge, K. C.

Eddys' Debonaire Lounge, K. C.
Searching for a musical group with a different touch, the Eddy brothers have come up with the duo of Don Winsell and Bryan Bee for their newly opened Debonaire Lounge concentrating on the cocktail trade. Room has a quiet, modern motif, and the quest was for music in keeping with that mood. Winsell with a rooi, in the recipion

Missell, with a rep in the region as a top guitarist, has teamed with bassist Bryan Bee who also doubles on trombone. Mostly they feature the electric guitar, which comes off with a sophisticated twang from Winsell's fingerings.

Bee has his innings too, both at Bee has his innings too, boun at slapping the bass, and at a trombone lead now and then. It's all very toney and new, fitting to the high styled lounge. Duo was gotten up for this room, and likely to stay awhile.

Quin.

House Review

Olympia, Paris

Paris, Jan. 2.
Edith Piaf. Lucky Latinos (3),
Michel Rivegauche, Julien Bouquet,
Ugo Garrido, Claude Vega, Richiardi Jr. & Co. (5); \$2 top.

Edith Plaf, the pluckiest performer of them all, came back for a triumphal month's stint at this fading house to probably fill director Bruno Coquatrix's coffers and give him a chance to get on a better economic footing. It should enable him to go back to booking his house segments which have run

his house segments which have run into rough weather of late as he lost ground to the more discerning, name-garnering by the Alhambra.

Miss Piaf was seriously ill for months and even close friends dispaired of her comeback but her tenacity and desire to perform, plus sheer grit, had her coming through and hitting the comeback trail around France and now the Olympia. She looks and sounds like she was never away. she was never away.

she was never away.

Though on the sick list for two years, Miss Plaf kept in training and her delivery, belting, projection, depth of voice, song insight and overall savvy songalog are as good as ever, which is another way of saying she is still the top among the dramatic chantoosies.

the dramatic chantoosies.

For 55 minutes her expressive hands, face and body underlined her dramatic songs of yearning, despair, hope and vignettes of street scenes. Miss Piaf's sincerity keeps her from dating and she got a solid standup ovation which she richly deserved. The audience was also emotional due to comeback quality of the affair.

It is all Piof but Cognetivit has

It is all Piaf but Coquatrix has booked a neat selection of acts to fill in the first part which attests fill in the first part which attests to its quality by not having too much shuffling from the crowd who came to see the plucky Piaf. Lucky Latinos are a zesty acrobatic trio with a sleek aspect that has them in for mitts. Michel Rivegauche, one of Miss Piaf's songwrifers, essays singing and, due to the reflection that she seems to cast on people near her, acquits himself adequately. Julien Bouquet is also an okay song filler but apis also an okay song filler but ap-pears to lack the individuality in songs and delivery for more pact.

Ugo Garrido is a juggler with tempo and flair, and Claude Vega is a clever mimic with devastating takeoffs on noted show biz names takeofts on noted show biz names to give this bit bite and bounce. Richiardi Jr. is a flawless magico who performs expert feats to a carioca musical beat. It is firstrate illusionism. Show looks to run as long as Miss Piaf can take it and the house appears in for twinkling turnstiles for the run. It needs it. Mosk.

VARIETY BILLS

NEW YORK CITY

MUSIC HALL Marvin Roy Helen Wood Alan Cole Bruce Peyton

Rockettes Maria De Gerlando Choraleers Corps de Ballet Raymond Paige Orc AUSTRALIA

John Kendall
Jeanne Battye
Pamela French
Ron Chambers
Ross Coleman
Mary Mackie
Julie Worthy
Camilla Christer
Jean Brunning
Addie Black
Merle Taylor
Joan Corbett
Warrick Russell Tivoli
Lee Davis
Barney Grant
Edith Dahl
Coquettee MELBOURNE Edith Dahl
Coquettes
Les Dandinis
Rita Morena & Ann
Evelyn Rose
Ulk & Maor
Marie Claire
Peter Crago
Patricia Smith
Elleen O'Connor
Jimmy Vaughan
SYDNEY
Tivoli Jaylor
Joan Corbett
Warrick Russell
SYONEY
Royal
Johnny Lockwood
Bamberger & Pam
Trio Hoganas
Montego & Partner
Wasta & Rena
Dahl
Flat Tops
Hi For

Tivoli
Ted Scott
Laurie Franks
Barrett Fleming
Al Mack
Kevin Foote
Arnaud Bonnet
Ronald Austron
Peter North
Gordon Wilcock

B B BRIGHTON Hippodrome David Kossoff Joe Church Warren & Chick Peter Cavanagh Harry Jacobson Fuller & Janette Veronica Martel Veronica Martel Epilisa Hoper G Wilson Joe G Wilson Joe Wilson Joe & Marraw & Maidi

Isobel James Desmond Carroll Jeonal Carroll
Desmond Carroll
Sydney Devine
Eddie Canale
Gordon MacKenzie
White Heather Girls
Billy Crotchet
Terry O'Duffy
GLASGOW
Craig Engles
Dallas Boys
Johnny Beattle
Aly Wilson
Trio Vitalites
Will Starr

Dahl
Flat Tops
Hi Fi's
Williams & Shand
Dancing Fountains
Paula Langlands

Joe Gordon Murray & Mai Jimmy Shand Aileen Mansor

Pupi Campo Orc
Ross Trio
Carillon
Lou Walters Rev.
Patti Moore &
En Lessy
Chiquitar & Johnson
Janine Claire
Mons. Choppy
Kayal & Christine
Can Can Girls
Jacques Donnet Orc
Chary's Estelita Raquel Bardisa Isidro Camara Singing Amigos (4) Lemy Dawson Ore Varadero Sextette Ziggy Lane Murray Franklin's Murray Franklin

Can Can Girls
Jacques Donnet Or
Chary's
Buddy Greco 3
Buddy Lewis 4
Bobby Fields Trio
Ken Hewitt Trio
Life Robin
Wyron Cohen
La Playa Sextette
P. & M. Alicia
Dante Trio
Eden Roc
Jack Carter
Sheila Reynolds
Esmerelda & Lar
Mal Malkin Oc
And Mallin Oc
Location
Locat

Embers
Gene Austin
The Whipporwills
Fonfainebleau
Mort Sahl
Martha Stincer
Latino Extravagan
Los Romeros

Ziggy Lane
Murray Franklin's
Murray Franklin's
Murray Franklin's
Murray Franklin's
Murray Franklin's
Paul GrayCarole
Frankle Hyers
Carolly
Carole
Frankle Hyers
Carolly
Casa Itosa
Eddie Bernard
Eddie Bernard
Eddie Bernard
Eddie Bernard
Eddie Bernard
Don Casino Orc
Ivory Tower Revue
Pioxa Costello
Don Casino Orc
Ivory Tower Revue
Flavat Ami
Netal Li
Sevilla
Sevilla
Maritza
Geo. Sawaya Group
"Fillies Sevilla
Maritza
Fisher & White
Melino & Hollis
Barry Elliott
Edwy Taro
Guy Taro
Hollis
Barry Elliott
Guy Taro
Guy Taro
Hollis
Barry Elliott
Guy Taro
Guy Taro
Hollis
Barry
Hollis
Ho

RENO-TAHOE

Harold's Club
Carl Ravazza
Freddy Morgan
Harrah's (Tahoe)
Paul & Ford
Rowan & Martin
Ross Lane
Joy & Boys
Dorben Dancers
Leighton Noble Ord
Harrah's (Reno)
Kim Sis

Kim Sis
Tex Williams
Golden West
Conley 4
Blue 4
Holiday
Harry Stevens
Trio Smeed
Charles Gould

Blackhawk Cal Tiader

Cal Tjader
Earthquake
McGoon's
McGoon's
Turk Murphy Orc
Fairmont Hotel
Gordon & Sheila
MacRae
E. Heckscher Orc

Mapes
Gallions & Ginny
Marksmen
Gigolos
Joe Karnes
Jee Karnes
Jee Karnes
Lee Lee
E. K. Everett
Jo Aun Jordan
Braman & Leenard
Bob Melvin
Ink Spots
Starlets Ink Spots
Starlets
Lou Levitt Orc
Wagon Wheel
(Tahoe)
Joe Maize
Newton Bros,
Don Rose
Bobby Page

SAN FRANCISCÓ

Cabaret Bills

Ronald Field
Jo Lombardi Oro
B Harlowe Orc
Left Bank
Danny Apolinair
Mickey Manners

Living Room Adam Wade

Adam Wade
No. 1 Fifth Ave.
Harry Noble
Nin. Dabore
Clara Cedrone
Damian Mitchell
Joan Bishop

Roundtable
Josh White
Irwin Corey

Rinal Corey

Rinal Yaron

Rinal Rinal Hilton

Gunnar Hansen

Chas. Holden Orc

R'y Hartley

Milton

Chas. Holden Orc

R'y Hartley

Rey Hartley

Martinez Orc

Wartinez Orc

Wartinez Orc

Wartinez Orc

Wartinez Orc

Wilson

Pat Nulson

Pat Nulson

Hors

Rinal Roy

Wilson

Wil

NEW YORK CITY Harrison & Kossi Noveilites Metropolitan 6 Dorothea McFarland Bob Anthony Lowell Harris Ronald Field

BRITAIN

Basin St. East
Pegsy Lee
Bertolothi's
Betty Joyce
T. Quartel Orc
Buo Angel
Kay Buo Angel
Kay Buo Angel
Kay Buo Angel
Kay Jimmy Lyon 3
Jimmy Lyon 3
Jimmy Lyon 3
Jimmy Eddie
Tony & Eddie
Jimmie Daniels
Lamelot

Jimmie Daniels
Camelot
Bobby Short
Tom Pasle
Joan Wile
Chardas

Chardas
Janine Foret
Lia Della
Tibor Rakossy
Dick Marta
Bill Yedla
Elemer Horvath
Chateau Madrid
Harry Mimmo
Del Canno Twin Harry Mimmo Del Campo Twins Boyer & Leonella

Bel Campu Lamella
Bore Campu Lamella
Bore Campu Lamella
Bore Campus Lamella
Bore Copacabana
Tony Bennett
Ford & Hines
Johnny D'Are
Ford & Hines
Johnny D'Are
Johnson D'Are
Johnson Johnson
Lee Evans
Enterainer
Jonah Jones
Lee Evans
Enterainer
Josah Jones
Hotel New Yorker
Mit Saunders Orc
Mander Termin
Stanley Melba Orc
Joe Ricardel Orc
Mary Tremin
Stanley Melba Orc
Joe Ricardel Orc
Mary Tremin
Stanley Melba Orc
Mary Tremin
Stanley Melba Orc
Hotel Rossevell
Guy Lombarde Orc
Hotel Rossevell
Hotel Ros

Henny Youngman
Pat Windsor
McKenna Line
Mike Durso Orc
Aviles Orc
Latin Quarter
Rudas Dancers
Gloria LeRoy

Benny Golson
Nina Simone
Village Vanguard
Chris Connor
Charlie Byrd 3
Waldorf-Astoria
Shelley Berman
Ren Cutter Orc.
Theo Fanidi Orc

CHICAGO Dink Freeman John Shirley & Bonnie

CH

Blue Annei

Michty Pan Annei

Callynso Venero

"Callynso Venero"

"Callynso Carnival

Lisa Rivera

Dave Bynum

Jamaica Slim

Camille Yarbrougl

Jamaica Slim

Terrada Hilton

"Persian Paradise'

Shirley Winter

Bill Christopher

Frederick & Gina

Max Patkin

Max Patkin

Max Patkin

Max Patkin

Max Patkin

Max Patkin

Jama Gay Claridge Ore

Gay Claridge Ore

Gay Claridge Ore

Boulevar-Dears (5)

Boulevar-Dones

Jame Morgen

Jimmy Blade Ore

Edgewater Besch

Boyd Twins

Gate of Horn
Bob Gibson
London House
Dorothy Donegan 3
Audrey Morris 3
Edwist and Gate
Market Gate
Marcaret Whiting
Dave Barry
Marcaret Whiting
Dave Barry
Marcaret House
Sophie Tucker
Horievas
Borievas
Borievas
Borievas
Horievas
Horievas MIAMI-MIAMI BEACH

Pat Henry Jack & Jan Archer Lou Adler Org

June Taylor Dners Kenny Black Gre Gate of Horn Beb Gibson

E. Heckscher Ore
Gay 90's
Ray K. Goman
Bee & Ray Goman
Hungry I
Stan Wilson
Red Baker
Stagg McMann 5
Sue Stanley

Ciro's Billy Williams J Brian Farnon Or Cloister
Belle Barch
Robinson Bros.
Geri Galian Orc Cocoanut Grove Paul Anka ANCISCO

Jazz Workshap

Derier Gordon 4

On the Levee

Kid Ory Ore

Red Norvo

Jackie GR

Gonzalez Gonzalez

Gonzalez Gonzalez

Roberto Navarro

Maria Caruso

Marya Liner Ore

Rary Palmer Ore

Roy Palmer Ore

Jackie Gale

Carol Breta

Jerry Music

LOS ANGELES

Band Box Billy Gray Rev Gil Boyne Jackie Gale

Ben Blue's
Ben Blue
"Les Corps de
Paree"
Ivan Lane Orc (5)

NGELES Dot Dorben Dinors Matty Malneck Ore Crescendo Ore Crescendo Mort Sahl Joanie Sommers Billy Regis Ore Dinors Stelle Bros. Jerty Lester Powell Twins Tommy Oliver Trio Statiler Hotel "Playmates of '61" Skinney Ennis Ore Skinney Ennis Ore Tune Jesters Trini Lopez

LAS VEGAS Ainson McKay Nighthawks Ann Weldon Micki Lynn Riviera
"La Plume de Ma
_ Tante" Robert Dhery Billy Williams Rev Norman Brown 6 Jack Cathcart Ore Sahara
Johnny Mathis
Andre Tahon
Hermes Pan Dners
Moro-Landis Dners
Mary Kaye Trio
Characters
Louis Basil Ore

Desert Inn
Louis Franca
Ken
Louis Franca
Ken
Louis Franca
Ken
Louis Franca
Ken
Louis Minesses
Donn Arden Dners
Carlton Hayes
Donn Arden Dners
Carlton Hayes
Donna
Henri Rose 3
Dunes
Jayne Mansfield
Mickey H.:rgitay
Johnny, O'Brien
Louis Mansfield
Mickey H.:rgitay
Johnny, O'Brien
Louis Henri Rose 3
Dunes
Levis Franca
Ray Peterson
Ray Peterson
Denis & Rogers
Bill Reddie Ore
El Composition
Spence Quinn
Rapio Aces
Barbara Neece
Flaming
Joe E. Lewis
Frances Faye
Frances Faye
Barry James
Della Reese
Edi Domingo
N. Brandwynne Orc
Flaming
Joe B. Brandwynne Orc
Flaming
Joe B. Brandwynne Orc
Flaming
Joe B. Brandwynne Orc
Fabulous Joes
Fabulous Joes
Fabulous Joes
Fabulous Joes
Cousins
Newton Bros.
[Golden Nugger
Lee & Faye May-Golden Nuyy-Lee & Faye May-nard Sons of Gold'n Ws' Haciends Four Tunes Johnny Olenn Keynoles Cathy Ryan Mint

Arthur Ellen Skeets Minten Cooper Sisters Skeets Men ...
Coope ...
Vida Musso
Little Red
Sally Korby
Johnny Paul
Mark Hall
New Frontler
"Holiday in Tahiti"

Sands
Joey Bishop
Frankie Avalon
Morrey King
Garr Nelson
Copa Glist
Copa Glis

relli Ore

Waldorf-Astoria, N.Y. Shelley Berman, Ben Cutler Orch Theo Fandi Orch; \$3-\$4 cover.

NIGHT CLUB REVIEWS

Shelley Berman has gone the full Shelley Berman has gone the full route. After several years on the intimery circuit with clicko LPs, tv guesters and some legit work thrown in between times, he's now moved into the posh and oversized sight club rooms. The Empire Room booking was an off-beat attempt on the management's part, but it looks like a payoff.

Berman took the place in his stride. He wasn't intimidated by the surroundings and with cool and

the wast t intimutated by the surroundings and with cool and calculated monolog strokes left his mark as a funnyman who can now fit into any environment. His W-A fit into any environment. His walk stand differs little from the work that's trademarked him on The

stand differs little from the work that's trademarked him on the Verve label or in such intimeries as the Blue Angel.

He does more, however, this time out and it's perhaps a little too much. He's on for over 65 minutes with a monolog and song set that could have been pruned in spots for better pacing. In fact, the two songs with which he closes his act weren't necessary for the overall impact. One a Yiddish item missed the mark and the other, "Good Old Days" from "Damn Yankees" was only so-so.

It's as a monologist and a com-

It's as a monologist and a com-mentator on the times that Ber-man is at his strongest. His short-les on given names, rope-skipping.

ies on given names, rope-skipping, tv commercials and sundry other matters are cleverly conveyed.

He also includes his classics, son asking father for loot to go to acting school in N. Y. and the son asking father for loot to go acting school in N. Y. and the telephone bit in which he tries to get past a toddler who's answered the call on the other end. These are repertoire standards for him

are repertoire standards for him and he's mastered every nuance for topdrawer results.

There is also a new bit about a conventioneer, slightly in his cups, phoning his wife back home. This, too, is solidily based, and is sure to become an important part of his routine.

become an important part of his routine.

Tipoff to Berman's impact was the fact that the crowded room opening night (Thurs.) accorded him topmost respect during his long session by paying close attention to his every word, avoiding the clanking of silverware or the tinkling of glasses. There are few performers around who can get that much respect from a nitery crowd.

Palmer House, Chi Chicago, Jan. 3. Sophie Tucker, Borjeva's (2), Norm Krone Orch (9); \$2.50 cover.

It's obvious that Sophie Tucker like thee and me, keeps getting older; but if the show biz grand dame is losing any of her gusto, that's less obvious. At 70-plus, she still has the stamina to greenlight a two-a-night schedule, not to men-tion her now-traditional post-per-formance charity collections.

formance charity collections.

Any rundown of her cabaret slants at this juncture is surely superfluous. It may be noted, however, that she still charms 'em (Serutan set and youngies alike) with her styl zed sentimentality, the gamey and euphoric "songs," the harkbacks to vestruear etc.

the gamey and euphoric "songs," the harkbacks to yesteryear, etc. She is, of course, a study in show business nostalgia, but always with astute awareness of the topical— hence the rock 'n' roll, calypso and similar updated angles that rein-

similar updated angles that rein-force her year to year trouping. In this, her second, Empire Room appearance, stint caps with her out-gunslinging the Earps and Dillons, and in garb that's an eyeponnis, and in garb data an eyer-ropping example of cutourier ingenuity. As usual, Ted Shapiro is her man at the 88, and proves he can handle a mike almost as well as a keyboard.

as a keyboard.

Borjeva's (man with femme assist) do a one bit opener, using a maze of floor rods to spin a batch of saucers. Good supense stuff as it's developed, but act could be hypoed with some additional dexterity manuacus. terity maneuvers.

Norm Krone's relief crew sup-

plies the backstopping and some versatile dansapation Jaye P. Morgan and Morey Amsterdam are due Jan. 28. Pit.

Chi Chi. Palm Springs Pa'm Springs, Jan. 4. Jane Russell, Buddy Lester, The Amazing Monahans (3), Bill Alex-ander's Orobotics (10); 82 cover.

Jane Russell is a revered name around Palm Springs. This could

crowded opening in account for a crowded opening in the Chi Chi Starlite Room. But it took talent to fill the house all week, which she did, even the night week, which she did, even the hight before New Year's Eve when most pub-crawlers are home counting their money for the big splash as they welcome in 1961. Miss Russell not only has an act

Miss Russell not only has an act and talent, she has class, a clean show and has not yet lost any of the beauty that brought her into pix. It's a quasi-protean act because she changes costumes rapidly behind a supposedly revolving airplane propeller which hides very little of the rapid changes. From Paris to London and Rome and ultimately to Pale Springs have Paris to London and Rome and ultimately to Palm Springs her songs and costumes match. The songs are good and the costumes stunning, from her leotard out.

There are lots better singers than Miss Russell but this gal has quality and she does not let the accepted lower standards of niteries throw her.

Buddy Lester precedes her and found the audience already warmed up by the Amazing Mona-

found the audience already warmed up by the Amazing Monahans. Usually he has to open cold. He looks better than in years but his material is still too bawdy, especially when contrasted to Miss Russell's and with eight-year the audience.

The Monahans lend some orig-

inal touches to a standard acrobatic act. They get a big hand.

act. They get a big hand.

The new management is still having trouble with its press relations and its table-tap, but its shows are getting better.

Bill Alexander backstops in his usual well-timed style. Scul.

Basin St. East, N.Y.

Sarah Vaughan, Dave Brubeck Quartet; \$3 music charge.

Basin St. East continues to be one of the hot rooms even during the slow period, especially with a pair of headliners such as Sarah pair of headliners such as Sarah Vaughan and Dave Brubeck Quartet Vaughan and Dave Brubeck Quartet who are two of the prime names in the jazz firmament. Booked to attract the youngsters during the recent school holiday, the bill also provides thoughtful interest for more mature cafegoers. The combination is one of the more effective slates at this spot.

Miss Vaughan's opening was delayed a few days because of illness. However, her preem show lacked

layed a few days occause of iliness. However, her preem show lacked little either in physical stamina or in the quality of her performance to indicate any indisposition. Miss Vaughan has one of the more colorful voices around. Her pipes have a range from examples deather and the color of the color of the more colorful voices around.

Vaughan has one of the more colorful voices around. Her pipes have a range from organlike depths or to the soprano stratosphere. Her renditions are tasteful, frequently stirring and encompass a wide latitude of tunes. She can set a mood, destroy it and start over again. She's a hit by any standard. Brubeck, of the cool school of musical thought, calls upon many rhythms and many varieties of tunes. At the piano, he leads a well disciplined group of musicians through a reprise of rhythms he picked up while on an overseas tour for the State Dept.

He gives studious and mature treatment to native themes and hits a jackpot of audience response. The themes are explored in depth, but withal contain a pleasant and sunny facade. His colleagues comprise Paul Desmond at the sax, Eugene Wright, bass, and Joe Morello, drums. Morello, drums.

Drake Hotel, Chi

Chicago, Dec. 30.
Jane Morgan (with Phil Della enna), Jimmy Blade Orch (6); \$2 cover.

Even as the Camellia House is diversifying with comics and male singers, Drake veep and booker Ben Marshall still knows a potent chanteuse when he hears the re-

chanteuse when he hears the receipts, so it testifies to Jane Morgan's prowess in this swankery that she's back in for four weeks. Her thrushing, typically, is only part of it. Much of the interest, unquestionably, owes to her upstaging herself with glamour, meaning knockout gowning and plenty poitrine provision to complement the blond locks. But no less pertinent, probably, is the potency of her varied book of chansons, many-mooded and with the many-mooded and with the sons

sons, many-modded and with the usual quota of multilinguals. She can move easily from the pops to the folksong genre per her wistful "Ballad of Lady Jane." The click mopup, as before, is her re-prise of Oscar hits, a potent array of titles that cinches the customer accolades—and no doubt another repeat anon.

Linda Darnell opens Jan. 27.

Pit.

Hotel Pierre, N.

Stanley Melba production of Inything Goes," by Guy Bolton G. Wodehouse, Howard Lindsay of Stanley Russel Crouse; songs, Cole Por-ter; adapted by Melba and Dolores Pallet; directed by Miss Pallet; lighting, Leslie Wheel; musical director and arrangements, Induct al-rector and arrangements, Lee Hul-bert; featuring Jimmy Carroll, Larry Douglas, Wilbur Evans, Jan McArt, Mary Tremain; \$4 mini-

After the "tributes" to America's top musicomedy and operetta composers, Stanley Melba essayed the tabloid operetta-musicomedy pat-tern, which is concurrent at the Hotel Pierre's restful Cotillion Room. The opening three entries Moom. The opening three entries were more in the operetta mood—
"Merry Widow," "Naughty Marieta" and "Vagabond King"—and this free 'n' easy adaptation of Cole Porter's "Anything Goes" is the first in the "modern" idiom.

the first in the "modern" idiom.

The captious may observe they could have left it in its original 1934 modernity, which still would make it a period piece, but so durable are the Porter tunes (despite some tampering with such dubious updatings as "Presley's-salary" for "Garbo's salary," in "You're The Top," among other things) that there's no gainsaying the overall appeal.

Considering the county in the county of the

sturdiness of Considering the sturdiness of that score—"Anything Goes," All Through The Night," "I Get A Kick Out of You," "Blow, Gabriel, Blow," "Be Like The Bluebird," "You're the Top" and "Gypsy In Me"—one might wender why Melba & Co. chose to insert "Les Girls," "Easy to Love" (from "Born to Dance") and "You're Sensational" (from the Metro filmusical, "High Society") to gild the lily. (Later Solh C. Siegel film, with Bing Crosby, Grace Kelly, Frank Sinatra and Satchmo, incidentally, gave the present Princess Rainier a gold record for her duet of "True Love" with Crosby). Considering the with Crosby).

with Crosby).

"You're The Top" has managed to stay a top standard for a quarter-of-a-century, so again one wonders about those current ad libs about "endsville" and "way out." If the perhaps now not so rugged Wodehouse-Bolton-Crouse-Lindsay libretto ("he's an income-poop") is retained for the plot thread, to carry this 55-minute tabloid version, then Porter should not be tampered with either.

Medleving "Les Girls." from the

Medleying "Les Girls," from the film of the same name, "Easy To Love" from "Born To Dance," and "You're Sensational" from "High Society" with an already nact "You're Sensational" from "High Society," with an already past proved basic score is something Melba-Pallet should consider in their "modern adaptations." This also brings up another consideration: the wisdom of giving themselves superior program "billing" to the original Bolton-Wodehouse-Lindsay-Crouse librettists (who also haven't a bad set of credits amongst themselves) especially when, in their quest for "modern-ty," they might be challenged on when, in their quest for "modern-ity," they might be challenged on not improving on the originals. And, as above stated, if the book is kept in its 1934 genre (save for the dubious "modernizations"), so too should Porter be left alone.

too should Porter be left alone. Fundamentally, as regards this potpourri of three filmusical excerpts to enhance the basic "Anything Goes" score, this creates the hazard (1) of quasi-dishonesty, since it undermines the fundamentals of tabloid version of past musicomedy-operetta hits, and (2) really reverts to the "salutes" to name songsmiths. The new policy is intended to be a step forward, away from to be a step forward, away from the yesteryear Cotillion Room poli

Fact that the song assignments Fact that the song assignments are scrambled, such as incorporating three Porter filmusical items in a Broadway legiter of 1934, or having Wilbur Evans sing Merm's "Blow," Gabriel, Blow," is perhaps not too weighty in a frothy dinedance tab musical of this calibre.

dance tab musical of this calibre.

More important are the performances although, on the subject of Evans, he's somewhat wasted in the role Victor Moore created. Jan McArt is a personality brunet looker who clicks on all facets, as does Mary Tremain, also a seasoned touring operetta performer. Both make their Cotillion Room debuts in rousing manner. Larry Douglas and Jimmy Carroll, doubling as emcee-mastro, like emcee-maestro, hling 25 Evans are staples here.

Still more important should be some device to free the talent from clinging to their hand mikes or hugging the stationary amplifiers. It proved more distracting than in

any times past. There should be some lapel or shoulder-strap amplification devised for a more natural motivation and projection.

Sahara, Las Vegas

Sahara, Las Vegas, Jan. 3.
Johnny Mathis, Hermes Pan
Dancers (8), Andre Tahon and
"Compagnie Des Marottes," Steuart Rose, Marilyn Johnson, MoroLandis Showgirls and Dancers
(16), Louis Basil Orch (21); produced by Stan Ironin; stage direction Sy Lein; \$4 minimum.

Johnny Mathis, in his first Congo Johnny Mathis, in his first Congo Room appearance, glides through 24 songs with the personalized vocal sensitivity for which he is noted. He backs himself with the four girl and four boy Hermes Pan Dancers plus Andre Tahon and his "Compagnie Des Marottes" to good effect, and a new Moro-Landis production—saluting the queens of U. S. winter resorts—gives the overall package splendid balance. Mathis is a savvy showman, and

overall package splendid balance.

Mathis is a savvy showman, and
gracefully weaves his songalog into
some of the spirited numbers of
the Hermes Pan group, revealing
some okay terping on his own. His
widsty' and "Maria" are topnotchers, "Keep It Simple" has spicy
double meaning luries and of double meaning lyrics, and of course he pulls applause with his disclick medley.

He does an amusing bit with one

Tahon puppet. Ferguson neatly pilots the Louis Basil orch (21) for the star, and the arrangements are

the star, and the arrangements are outstanding.

The magic of electronics gives Mathis strong assistance; a custombuilt radio transistor microphone is concealed in his pocket and frees him from the standard mike crutch, giving amazingly clear top-quality sound.

sound.

The Tahon puppets established themselves as one of the best novelty acts in the biz when they appeared in an earlier Lido de Paris edition here at the Stardust, and it's a most welcome returnee. The loveable caterpillar, snall, and girl folk dancers draw warm applause and yorks.

The Winter Festival production, featuring the 16 "Most American Girls In The World"; the fine singing of Stewart Rose and Marilyn Johnson, and the stunning ballet offering of Nancy Kilgas, Anthony Sweeney, and George Tatar, is a colorful 15-minute opener.

The Stan Irwin production is in through Jan. 30.

Hotel Roosevelt, N.O.

New Orleans, Jan. 6.

Marguerite Piazza, Mia & Matti,
Jan Garber Orch (13); \$2.50 week night minimum; \$4 Sat.

This is the best all-around enter-tainment package to play Seymour Weiss' swank Blue Room in months. Ex-Metopera diva Mar-guerite Plazza captivated a sellout preem aud and it's a certainty the velvet rope will be up for the next two weeks.

Attractive brunette thrush wows Autractive brinette intrist wows customers with hefty 45 minute songfest that covers all tastes and ranges from simple ballads to a fanciful medley of Italian love and folk tunes with operatic overtones. A multilingual performer, Miss A multilingual performer, Miss Piazza never looked or sounded better and uses her fine voice with taste and a hep sense of showman-

taste and a new sense.

Ship.

Excellent wardrobing has the shapely soprano looker in colorful peasant garb, a svelte and clinging shimmering sheath, an onstage peel to shorts for display of a nitty chassis of hour-glass proportions, and to clown makeup at a dressing table while scoring with a special

and to clown makeup at a dressing table while scoring with a special "This Is Theatre" tune. Miss Piazza is one of the few former opera warblers who can make the transition from opera to niteries, perhaps because she has a feeling for the rhythmic beat or perhaps because she doesn't overly

perhaps because she doesn't overly enunciate.

Singer is equipped with socko material as well as some of the best

material as well as some of the best staging seen in a supper club. She begs off to hefty mitting. Teeing off new bill are Mia & Matti, who win heavy palm-pound-ing with their balance and contortionist feats. They lend class with their agility and offer some slick routines in the confined area in which they work. Jan Garber and his crew

arber and his crew an excellent brand of Jan Garber and his crew dispense an excellent brand of rhythm to keep the floor jammed during the dance sessions. Diminutive leader also emcees show capably and backs acts flawlessly.

Dick Shawn opens Jan. 19. Liuz. Copacabana, N.Y

Tony Bennett with Ralph Sharon; Phil Ford & Mimi Mines, Johnny D'Arc, Doug Coudy Line (8), Paul Shelley & Frank Marti Orchs \$5.50-\$6 minimum.

Jules Podell has set a pair of staples into his hospice staples into his hospice. The com-bination of Tony Bennett and Phil Ford & Mimi Hines is effectively entertaining and should help al-leviate the post-New Year's doi-drums, a standard hazard on the nitery run.

Bennett is one of the more conscientious vocal technicians. He has ideas on presentations and alters the facade of his act by keeping up with the constant changes that make the music and cafe busithat make the music and cafe business one of the livelier arts. Bennett, who has always come into this spot with slews of musicians, especially fiddlers, is now in with a minimal amount of 802ers but on the bandstand is an unbilled vo group comprising two mix couples.

The result is a different sound than the one normally obtained by Bennett- and puts a somewhat fresher complextion on his act. It's a stronger turn than he has come in with, a fact that was evident despite the misbehaving mike that plagued him during several portions of his turn.

Bennett has the knack of knead-Bennett has the knack of kneading new items with his accustomed set of tunes which provides a familiar and comfortable base along with an integrated set of changes. His new material comes off well and his standards like "Boulevard of Broken Dreams," "Old Devil Moon" and "Rags to Riches" set the crowd in a rocking mood. All's well with this act.

Ford & Hines are a funny pair. Miss Hines is a zany with a wide

Miss Hines is a zany with a wide range of comedy and Ford provides a strong baffleboard for her efforts. He He channels her into the right paths, and gives her a setting in which maximum results are

which indominate reached.

Most of their bits have a familiar ring, but are done to fine crisp turn that elicits positive results. Their selection of material in this spot is somewhat better than it has been in some of their other appearances in New York and this helps bring on top acco-

lades.

The surrounding production is stet. The Doug Coudy line, with more cheesecake than usual, prances engagingly through its routines, and Johnny D'Are gives a good reading to the Paul Anka tunes. Paul Shelly Band, conducted by Ralph Sharon during Bennett's stint, is in good form, and Frank Marti is at his accustomed spot on the relief. Per usual, Bruno presides tactfully at the tape.

Jose,

Barclay Hotel, Toronto

Toronto, Jan. 4.
Davis & Reese, Cucho & Fern,
im Irwin: Percy Curtis Orch (6); \$1.50 admission.

Funniest comedy team to hit this city in months are Davis & Reese whose zany antics and offbeat impressions swiftly put patrons into weepings of enthusiasm. Boys were on 45 minutes when caught, and head to head with the put. were on 45 minutes when ca and had to begoff amid the omers' reactions from sheer belly-

Humor starts from the loud and expert drumming of Pepper Davis the used to be with Stan Kenton's band) who, sitting in with the hotel's orch, drowns out Tony Reesse's straight singing of "I'm Happy" and "Rockabye, My Baby."
Team continues with a newspaper-slapping mayhem of two commuters who haven't seen each other for ages, a takeoff on a Hollywood star making a first appearance in a night club, and the space bit in which a punch-drunk "ex-Humor starts from the loud and

bit in which a punch-drunk "ex-pert" on missiles interpolates the explanations with swattings at im-aginary flies.

Cucho & Fern open with a fast

Cucno & Fern open with a rasi and palm-pounding tap eccentric, switch to a speedy cha-cha and finish with a furious Charleston, with both in appropriate costumes.

Kim Irwin rollickingly baritones.

Withere is Nathing I like a Dame."

Kim appropriate costumes.

Kim Irwin rollickingly baritones

"There is Nothing Like a Dame,"
switches to ballad stayle in "Evergreen Years" and finishes strongly
in "That Old Devil Moon," again
proving that his lusty masculinity
of song delivery has a steady appeal to the customers.

The whole layout is a diversified
60 minutes of twice-nightly floor
show. It's aptly backed by the
Percy Curtis Orch, McStay.

Blue Angel, N.Y.

Smothers Bros. (2), Pat Harrington Jr., Kaye Ballard; Jimmy Lyon Trio, Otis Clements; \$6-\$7 minimum.

Herbert Jacoby and Max Gordon have a good offbeat show with Kaye Ballard holding over but, un-Kaye Ballard holding over but, unfortunately, at the opening night
(second) show caught was not at
her best, due chiefly to poorly
paced routining. She admitted that
the apparently new experimental
numbers she essayed were
"unique." Prime shortcoming was
the sameness—three in a row—
which this otherwise standout
comedienne endowed with substance beyond their intrinsic worth.

Pat Harrington Ir's Gotham

stance beyond their intrinsic worth.
Pat 'Harrington Jr.'s Gotham
debut was the hightlight, and he
has yet to find himself with a truly
solid "act." It's now sporadic albeit, in the main, funny and clean
save for one gratuitously shocking
back-alley word in that Dixiedrawling politico harangue. It not
only does nothing to enhance the only does nothing to enhance the non-sequitour platitudes of that rou tine by an exaggerated compone-and-hominy-grits politico charac-ter, but achieves an even more positive reaction in reverse— shocking coolness to an otherwise ingratiating guy.

snotting counters to an otherwise ingratiating guy.

Son of the alumnus of the old Club "18" cast (Jack White, Jackie Gleason, Harrington & Co.), the youngster made impact on the Jack Paar show with his "Guido Panzini" characterization. He does little of that here. Instead, establishing himself as of Roman Catholic persuasion ("and that's pretty cool these days; of course, who knows, four years hence the FBI may want to know what about them holy pictures?"", etc.), he reprises many of the anti-Kennedy cracks which punctuated the national campaign of the anti-Kennedy cracks which punctuated the national campaign before the boy from Back Bay of Boston won. He tops that with a "vell, I'll tellya" routine (the successful Jewish candidate in the White House, decades hence), and a neo-Uncle Tom routine ("who knows, maybe in 1980 or 1992," etc.).

Harrington is a susceptible com tharrington is a susceptule content, influenced obviously a lot by the Friars Clubbers' brand of dialectic bits, with result he ad libs some needless Yiddishisms. In the bit about the White House winnah, who can't get into the more exclusive Palm Beach, he perhaps doesn't know that one expletive has a too earthy connotation.

On the subject of saloon humor, it's no different than stage or broadcasting or celluloid humor. Risibilities are universal, and the comics who have lasted (Benny, Burns, Thomas, Danny Kaye, Bishop et al.) find themselves no less op et al.) find themselves no less circumscribed by orbiting their wit for mass appeal, not excluding the "family" brand

The Smothers Bros. (2) have an offbeat style with their long dissertations on ethnic folksongology, as they uncork a tongue-in-cheek brand of ditties to self-guitar and string bass accomp.

Per usual, Otis Clements emcees and the Jimmy Lyon Trio is sturdy musical backstopping.

Jacoby-Gordon, taking cognizance of the HCN (high cost of niteclubbing) will retain their \$7 niteclubbing) will retain their \$7 Friday-Saturday (also preem night) minimums, and \$6 other nights, but are cutting-back to a \$4 mini-mum for the second show (the post-midnight frolic) as a means to bolster biz.

Incidentally, preem night saw an old pro, Jack E. Leonard, ad libbing a salute to young Harrington that was the comedy highlight of the evening. Leonard himself recently closed here.

cluding a soupcon medley of her papa Richard Whiting's memoracluding a soupcon medley of her papa Richard Whiting's memorables. The songology is traditional La Whiting, meaning to the point and easy to take; but it's her letthe-hair-down personality projection that gives the session its character. She's relaxed, candid, nicely corny, self-kidding, etc.

In short, no pretensions in any department, and it communicates effectively. She has some special material; but could use more offbeat stuff to balance the yestervear tune load up. Her capable 88

material; but could use more offibeat stuff to balance the yesteryear tune load up. Her capable 88
accomp is Geoff Clarkson.
Dave Barry's brand of funstering, again to make the point, should
suit the expense-accounters, leading with take-it-or-leave-it oneliners including sufficient topicality (Dennis Crosby, Beverly Aadland didoes, for example).
He hit a snappier stride with a
chucklesome drunk driver bit, and
tallied okay with his knack for
vocal effects. He could improve the
count by pruning the cornier stuff
and splicing in some stronger
identification.
Marx-Frigo Trio furnishes its
dependable share of good listening.
Jack E. Leonard and Nancy Wilson come in Jan. 23. Pit.

Riverside, Reno Reno, Jan. 5, Della Reese, Everett E. Everett, Starlets (8), Lou LeVitt Orch (10); \$3 minimum.

Bill Miller has booked himself a sure winner in Della Reese. Current stint marks her Reno debut, but it's obvious the dynamic song-stress will be paged for local playbacks. She has a style all her own—vocally and in the presentation—and a tremendous talent to back it up to perfection. And she can credit some of the success to the three aides she brings along: Mercer Ellington batoning, John Cotter at the piano, and Paul Gusman handling the percussion chores.

Her rendition of "Bill Bailey," Her rendition of "Bill Bailey," an all-new treatment, is a show-stopper in enthusiasm alone. Book also includes a cha-cha-cha version of "Always True To You Darling," and a rousing "Ridhi High." Exit title is "Someday You'll Want Me To Love You," with several repeats of the final chorus, while Ellington attempts to get the mike away from the songstress to get her off. Complete turn is in good taste, the diversity is interesting, and Miss Reese is a charmer and perfectionist.

tionist.
Everett E. Everett takes the opener for 25 minutes of chit-chat (some old, some new) and a bit of pantomime to "Figaro," which is one of his batter of the chit. pantomime to "Figaro," which is one of his better routines. Openstanza is somewhat slow, but the comic manages to get a few across for okay reaction, then comes on strong. He scores with telephone calls (to off-stage recordings) of short situation stuff, and does neat job of limp wrist impreshes. Heckler also gave comic chance to prove his talents in the ad lib department. department

department.

The Starlets, in Moro-Landis productions, with Frankie Fanelli as production singer, rate good mention for the usual heat choreog and costuming, and Lou LeVitt capably leads the orch.

show due in Jan. 19.

Tidelands, Houston

Houston Jan 2.
Ray Hastings, Ann Richards, Don
Cannon Orch (6); no cover or
minimum.

As he points out to his auditors, Ray Hastings is of the new school of comedy. His material is his own

VARIETY International, N.Y.

Henny Youngman, Pat Windsor with Charles Reader; McKenna Line (12), Mike Durso & Aviles Orchs; \$6 minimum.

The post-New Year run always me posteriew real full always presents a few hazards to the trade. Most of the major niteries are changing bills this week in order to revive interest in going out, and a flock of cafes are putting on some attractive shows. Jack Silver-man at the International has on man at the International has cooked up a playable layout with Henny Youngman and Pat Windsor on the card. Both arron't new to this room, but they give an aura of familiarity and comfort to the

Youngman again presents a mix-ture of very new, fairly new and very ancient routines. But even with the wide disparity of material, be clocks an unusually high quota of laughs. His new stuff is quite funny and hits its mark, Miss Windsor, who recently played a one-weeker at the Persian Room of the Plaza Hotel, remains

the charming and polished singer.

She is still prime for the top inns with simplification of her turn, and is 'equally suitable for the larger rooms. In her International stint, she essays the Bobby Wroll average to the larger of the larger rooms. Kroll arrangements with class and

charm for hit results.

The musical backing, in Miss Windsor's instance, is by her husband Charles Reader, who leads the Mike Durso band through some the Mike Durso band through some intricate routes. The Boots Mc-Kenna Line of eight girls and four boys opens with an oldfashioned patriotic bit, but the routines get better with his tribute to Irving Berlin and contrasts in modern and Charleston era dances. Aviles does the reliefing.

Jose.

Eddys', K.C.
Kansas, City, Jan. 6.
Dukes of Dixieland (7), Billy
Williams Orch (6); \$2-\$2.50 cover.

Dixieland music is a commodity seldom used here, and for this entry the Eddy brothers have gone to the best in the Dukes for their first night club date in this vicinity. Result is a bang-up show of 50 minutes and nothing but heavy trade for the club, probably one of its busiest fortnights in moons.

Demand is so good the club has gone from two shows nightly to three and has boosted the cover a half a buck down the line. It's not only one of the most expensive shows the Eddys' have booked,

sive shows the Eddys' have booked, but one of the most remunerative. Frank Asunto on trumpet leads the crew at the mike and vocals a lead now and then. Brother Fred handles trombone, with Jerry Fuller on clarinet, Rich Matteson on the Mathematical strombous and the strombous ier on clarinet, Rich Matteson on tuba, Mo Mahoney on drums and Clyde Pound on piano. Well along in the show they bring on Papa Jac for his fling on the banjo and trombone, and the joint jumps even more.

Each man takes his turn for a on most of the tunes, they a bit now and then but main steel brand of fabulous dixies lick on land that socks over. They stays through Jan. 19 for a big happy new year beginning at Eddys! Quin.

Las Vegas
Las Vegas, Jan. 3.

Jayne Mansfield, Mickey Hargity,
Johnny O'Brien, Petro Bros.
(2), Shougirls (4), Girl Dancers
(7), Boy Dancers (8), Bill Reddie
Orch (14); production supervised
by Jack Cole; written by Sid Kuller; choreography, Ethel Martin;
special music, Tommy Wolf; stage
direction, Edward F. Lynch; \$4
minimum.

Miss Ballard, held over for four more weeks, is slated for "Carnival." legit musical version of "Gigi," which will star Anna Marie Alberghetti and due on Broadway April 13.

**Mister Kelly's. Chi Chicago. Jan. 2.

**Margarct Whiting (with Geoff Trio; \$2.50 cover.

**Dost-holiday double-decker, with both halves firsting at this Rush St. emporium, has the commercial orientation designed for the furniture buyers that flocked into town 20,000-30,000 strong this week and it is not a nice level.

**Some points out to his auditors, Ray Hastings is of the new school of comedy. His material is his own. consisting mainly of vignettes, and trouble at her preem here, but in fine old tradition the show went on without he mikes, and the san master of dialect.

**At times he's a punch-drunk bullfighter, making passes with his hankerchief cape, and perhaps best of all, he's the little roommate questioning his w or man-killing life the roommate of the company of the co

singing special material to "Let's Do It," revealing capable pipes.

Johnny O'Brien is comedy star, reprising his rural approach to jokes, and topping the turn with some showmanlike harmonicartistry. The Peiro Bros. (2), one of the some snowmanns—(i.e., the better juggling acts, amaze with their hat, brick, and bar bell mainpulating. Ethel Martin's choreography is imaginative, and well-terped by 11 chorines (no nudes this time) and eight boy dancers. Bill Reddie orch (14) is strong asset to show, skeded for four weeks.

Duke.

Conrad Hilton, Chi

Conrad Hillon, via Chicago, Jan. 5.
"Ballads and Blades," ice revue presented by Merriel Abbot; with Frederick & Gina, Jo Marie Roddy, Willie Kall, Bill Christopher, Norm Crider, Angelito, Fred Napier, Dons, Poleoner, Dons Willie Kall, Bill Christopher, Norm Crider, Angelito, Fred Napier, Boulevar-Dears (5), Bolevar-Dons (5), Jimmy Morano and Sally Knowles, Clair Perreau Orch (9); staged by Bob Frellson; original score and lyrics, Hessie Smith; costume, John Baur and Bernard Peterson; orchestration, Norman Krone; \$2.50 cover.

This newest Merriel Abbott con-coction for the Boulevard Room rink is securely in the longrun tradition of blade shows in this Hilton hospice. That means it's buoyant and mounted in eye-pop-ping pastels.

ping pasters.

This time Hessie Smith has foregone a libretto to simply peg the skating to a generous dose of pop American tunesmithing, per the "Ballads and Blades" title. She's "Ballads and Blades" title. She's divvied it into thematic segments is easonal, patriotic, etc.) and the whole, aside from other ingredients, comes out a very melodious hour, thanks to Rodgers & Hammerstein, Irving Berlin, Porter, Kurt Weill, and other ace cleft-dwellers.

On the talent side, adagio team of Frederick & Gina, a holdover from previous layout, fulfill their role with style and dash. For standout solos, the show offers Jo Marie Roddy, Bill Chritopher and Fred Napler, each with latitude for some firstrate delineations.

some firstrate delineations.

The comedy hijinks this edition are supplied by Willie Kall, bewigged and ballerina-costumed, with a fine gift for various pratfalling. For novelty, the lineup offers the multi-prop juggling of Angelito, whose stuff is the more suspenseful for being accomplished on skates; and baton twirling ace Norm Crider, in a standard but flashy turn. flashy turn.

flashy turn.

Boulevar-Dears and Boulevar-Dons combine for a spirited and engaging line. Jimmy Morano and Sally Knowles handle the vocals in oke if undistinguished fashion, with Clair Petreau's orch show-backing smoothly. Bob Frellson has staged with a deft hand; and the John Baur-Bernard Peterson costuming is, again, a standout element. Capable orchestration is by Norm Krone.

Show's in of course until the

Show's in, of course, until the summer hiatus.

Flame Room. Mpls.

Minneapolis, Jan. 7.

Fernanda Montel, Danny Ferguson Orch (7); \$1.50-\$2 cover.

Fernanda Montel's first Minne-Fernanda Montel's first Minne-apolis appearance was delayed 24 hours by a vaccination kickback, a souvenir of her Paris-N.Y. flight. If the performer was still feeling the effects of her indisposition at the opening here, she didn't show it. Preem was one of the smooth-est first night performances in the history of this tony room in the Hotel Radisson history of this Hotel Radisson.

A multi-lingual artist with a husky, exotic voice, Miss Montel provides continental flavor and charm in generous portions. From her opening "Oui, Oui, Oui" to a bowoff medley of Parisian faves, her routine is basically French including the lyrics to some w.k. American numbers.

Thrush also uses a pair of flash-ing eyes and a winning smile to full advantage. A repeat perior-mer at several leading U.S. nitreies, Miss Montel may add this room to her list of return engage-ments on the basis of the enthusi-astic reception she received at her

issue reception she received at her opening.
Singer benefits from the neatly blended accompaniment of Danny Ferguson's band which also plays for dinner dancing. Miss Montel continues here through Jan. 18 with Julie Wilson next in for two weeks.

Hotel St. Regis, N.Y. Diana Trask (4); Milt Shaw an Diana Trask (41; Milt Shaw and Orch and Walter Kay Trio; \$2.50 and \$3.50 cover.

The St. Regis' Maisonette is back in stride with a glam thrush in Diana Trask, a handsome standup song stylist who may finally consummate the recently essayed move to attract "the younger set." Bud & Travis achieved that to a degree but were out of their element in the decorous St. Regis in that the staid, moneyed patronage didn't dig them as much as the younger element; and the latter's per capita spending was below the parity of the regular customers long partial to the Maisonette.

Miss Trask, now a tifian texbrunet), straddles between the twain although still not in that peculiarly special orbit that this 55th & 5th hostelry has favored over the years—the genre best illustrated by Julie Wilson, Fernand Montel, Genevieve and even Dorothy Shay whose "Park Avenue Hillbilly" chansons also appeal to this particular clientele.

this particular clientele.

The Australian-born songstress has an effective mien and manner of interpretation, with good small-talk scripted for her by Sidney Shaw, Besides the always excellent Milt Shaw (no relation) orchestral backstopping, she has her own rhythm trio in Don Evans at the piano, Johnny Cressi (drums) and Chuck Wayne (guitar).

Her 40-minute songolog has

Chuck Wayne (guitar).

Her 40-minute songalog has warmth and authority, matching a sophisticated yet simpatico audience-relation. Her standards range from Rodgers & Hammerstein and Rodgers & Hamt to Cole Porter and Sammy Cahn, from Dimitri Tiomkin to Gordon & Revel. Sidney Shaw, her special material writer, also supplied a good torchant in "The Love You Save," and a strong rhythm piece in "I Love Jazz." He also did the intro lyric to "Australia's best known song in America," followed by "Waltzing also did the intro lyric to "Australia's best known song in America," followed by "Waltzing Matilda." Her penchant for the American cowboy gets an equally special intro for "Ghost Riders." The cowboy is identified by Miss Trask as America's favorite hero, but the "America's greatest employed. just as America's greatest ambas-sador is "Jazz."

Preem night was show biz VIP for Miss Trask with top brass from Columbia Records ther diskery), NBC-TV (exclusive pact), GAC (agency) and 20th-Fox where she has a two-a-year picture commitment.

ment.

Aussie songstress, of course, will mean more on her St. Regis return bookings (presumably with the usual options) as her Yank impact pyramids via platter, video and celluloid. On her own she delivers a very commercial songalog.

Abel.

New Frontier, Las Vegas.

Las Vegas, Dec. 30.

"Holiday In Tahiti," with Prince
Maaka Nua, Tita Marsell, Princes
Pupule, Ricardo & Amy, Al Bello,
Charlie Kay, Lorraine Harris; produced by Jack Laurie, presented
by Warren Bayley; \$4 minimum.

If the new "Holiday In Tahiti" show does nothing else, it will at least serve to answer the question of what happened to "Nature Boy" author Eden Ahbez-he's working in it as a drummer. Ahbez looks somewhat incongruous as a skin pounder, but he shows capability. Ahbez and Bob Romero, an excel-lent flutist, back Tita Marsell and Ricardo & Amy, terpers who com-bine in a strangely plausible man-ner Hindu and Polynesian dancing.

nef Hindu and Polynesian cancing. Star of the revue is Prince Maaka Nua. who handsomely guides a group of typical torso tossers, sword dancers, and fiame throwers through a tuneful if disjointed session. The same troupe has appeared in lounges here he has appeared in lounges here he to the show to take advantage of the "adults only" tag, and one of the mends to befuddle the artistic intent by gum chewing.

them tends to befuddle the artistic intent by gum chewing.
Charlie Kay and Lorraine Harris look Tahitian despite their names, and both are outstanding as vecalists. Princess Pupule is pleasing as a comedicane, and Al Bello is believable as a tourist inspecting the festivities.
"Holiday," produced by Jack Laurie, runs through Jan. 11.
Duke.

B'way Ends '60 Big, Starts '61 Blah; Nine House Records Holiday Week; 'Camelot' Hits \$86,184 High Mark

Broaiway was back in the dumps last week after rebounding the previous frame (New Year's Eve included) from a fortnight's dive. The situation is normal for the period involved and, as usual, the upped prices New Year's Eve, plus generally bullish business for the week, resulted in a flock of house records. "Camelot" is believed to have set a record for a house records. "Camelor" is be-lieved to have set a record for a lieved to have set a record for a regular-run Broadway entry, while new marks were set by "Becket," "Bye Bye Birdie," "Do Re Mi," "Evening with "Nichols May," "Irma La Douce," "Sound of Music," "Unsinkable Molly Brown" and "Wildcat."

and "Wildcat."

Receipts last week dropped as much as \$31,354 from the previous session for one musical. The fall-off was also substantial for most of the other shows. However, increases were registered by two entries, which had played to moderate business the prior stanza. On the basis of last week's grosses, several shows are likely to fold during the next few weeks. A Jan 21 closing has already been announced for "The Wall."

There were only two sellouts

There were only two sellouts last week, "Camelot" and "Do Re Mi."

Estimates for Last Week

Estimates for Last Week

Keys: C (Comedy), D (Drama),
CD (Comedy-Drama), R (Revue),
MC (Musical-Comedy), MD (Musical-Drama). O (Opera), OP (Operatia),
Rep (Repertory), DR
(Dramatic Reading).
Other parenthetic designations
refer, respectively, to weeks played,
number of performances through
last Saturday, top prices (where
two prices are given, the higher is
for Friday-Saturday nights and the
lower for weeknights), number of
seats, capacity gross and stars.
Price includes 10% Federal and
5% City tax, but grosses are net; 5% City tax, but grosses are net; i.e., exclusive of taxes.

Advise and Consent, Cort (D) (8th wk; 60 p) (\$7.50; 1,155; \$40,500) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy). Previous week, \$38,960 with \$8.60 top New Year's Eve. Last week, \$30.584.

All the Way Home, Belasco (D) (6th wk; 45 p) (\$6.90-\$7.50; 967; \$38.500). Previous week, \$25,851 with \$9.20 top New Year's Eve. Last week, \$15,347.

Becket, Royale (D) (14th wk; 106 p: (\$6.90-\$7.50; 1,050; \$45,507) Laurence Olivier, Anthony Quinn). Previous week, house record, \$48,-088 with \$8.60 top New Year's Eve. Last week, \$31,965.

Best Man, Morosco (D) (40th wk; Rest Man, Morosco (D) (40th ws; 312 F) (86.90-\$7.50; 999; \$41,000) (Melvyn Douglas, Lee Tracy, Frank Lovejoy). Previous week, \$39,832 with \$8.05 top New Year's Eve. Last week, \$24.009.

Bye Bye Birdie, 54th St. (MC) (38th wk; 296 p) (\$8.60-\$9.40); 1,434; \$60,172). Previous week, house record, \$62,411 with \$11 top New Year's Eve. Moves next Monday (16) to the Shubert. Last week, \$40,042.

Camelot, Majestic (MC) (5th wk; wk; 41 p. (\$9.40; 1,626; \$84,000) (Rich. 331) and Burton, Julie Andrews. Preweek vious week; \$86.184 with \$11.50 top Year New Year's Eve. believed to be a New York record for a regular-run putry.

entry.

Last week, \$84,039 with parties.

Critic's Choice, Barrymore (C-44th wk; 29 p+\$6,90-\$7.50; 1,067:\$40,000; Henry Fonda; Previous week, \$21,480 with \$9,40 top New

Do Re Mi, St. James (MC) (2d v k; 16 p. (\$8.60-\$9.40; 1.615; \$69.-510) Phil Silvers, Previous week, bouse record, \$71.702 with \$12.50 top New Year's Eve.

Last week, \$70.014.

Evening With Mike Nichols and Eiaine May, Gelden (R. (13th wk; 167 p) 56.96-87-70; 773, \$39,439. Previous week, house record, \$37,-£49 for 10 performances with \$3.65 top New Year's Eve. La t week, 827,763.

Fiorello, Broadhurst MC (53th Law veek, 554,669, wk; 40d p (5835-59.40; 1.132; Wall, Rose (D '13th wk; 103 p)

the | \$58,194). Previous week, \$59,282 ing with \$11.50 top New Year's Eve. ar's Last week, \$43,127.

Last week, \$43,127.

49th Cousin, Ambassador (C)
(11th wk; 84 p) (\$6.90; 1,155; \$32,000 (Menasha Skulnik, Martha
Scott). Previous week, \$19,127
with \$8.60 top New Year's Eve.
Last week, 13,286 with twofers.
Carolyn Brenner subbed Jan. 4
for Miss Scott, who was out with a
cold.

Gypsy, Imperial (MC) (78th wk; 615 p) (\$8.60-\$9.40; 1,427; \$64,500) (Ethel Merman). Previous week, \$62,172 with \$10 top New Year's

Eve.

Last week, \$31,538. The performance scheduled for next Jan.
19 has been cancelled to permit Miss Merman to appear in the special "Inaugural Gala" in Washington. The Democratic National Committee will pick up the tab for permitte beth persues of the can. receipts lost because of the can-celled performance.

Invitation to a March, Music Box (C) (10th wk; 81 p) (\$6.90-\$7.50; 1.101; \$40,107) (Celeste Holm). Previous week, \$20,185 with \$9.20 top New Year's Eve.

Last week, \$10,269.

Irma La Douce, Plymouth (MC) (15th wk; 116 p) (\$3.60; 999; \$48,-250) (Elizabeth Seal, Keith Michell). Previous week, house record, ell). Previous week, 1 \$51,227 with \$10 top Eve. Last week, \$44,083. Previous week, house record, 27 with \$10 top New Year's

Miracle Worker, Playhouse (D) (63d wk; 500 p) (\$6.90-\$7.50; 994; \$36,500) (Anne Bancroft, Patty Duke). Previous week, \$36,712 with \$9.20 top New Year's Eve. Suzanne Pleschette succeeds Miss Bancroft next Feb. 6. Last week, \$25,012.

Music Man, Broadway (MC) (159th wk; 1,263 p) (\$8.05; 1,900; \$73.850'. Previous week, \$59,058 with \$9.40 top New Year's Eve. Last week, \$32,305 with twofers.

My Fair Lady, Hellinger (MC) (251st wk; 1,999 p) (\$8.05; \$1,551; \$69,500) (Michael Allinson, Pamela Charles). Previous week, \$65,025 with \$11.50 top New Year's Eve.
Last week, \$36,100.

Period of Adjustment, Hayes (CD) (9th wk; 68 p) (\$6.90-\$7.50; 1,139; \$43,530) (James Daly, Barbara Baxley, Robert Webber). Previous week, \$23,251 with \$8.60 top New Year's Eve.

Last week, \$14,957.

She Stoops to Conquer, Phoenix (C) (1st wk; 8 p) (\$4.60; 1,150; \$29,-382). Began two-week return engagement Jan. 3.

Last week. \$6.430.

Sound of Music, Lunt-Fontanne (MD) (56th wk; 444 p) (\$9.60; 1,407; \$75.000 (Mary Martin). Previous week, house record, \$77,302 with \$12 top New Year's Eve.

Last week, \$74,454. Taste of Honey, Lyceum (D) (14th wk; 111 p) (\$6.90; 995; \$32,-000) (Joan Plowright, Angela Lansbury: Previous week, \$29,827 with \$8.60 top New Year's Eve.

Last week, \$17,506.

Tenderloin, 46th St. (MC) (12th wk; 96 p) (58.60-\$9.60; 1,342; \$65,-331) (Maurice Evans). Previous week, \$49,983 with \$12 top New Year's Eve.

Last week; \$34,011.

Tenth Man, Booth (D) (61st wk; 479 p) (\$6.90-\$7.50; 807; \$32,000). Previous week, \$24,557 with \$9.28 top New Year's Eve.

Last week, \$14,817 with twofers. Last week, \$14,817 with twofers.

Toys in the Attle, Hudson (D

145th wk: 352 p) (\$6.90.87.50; 1.065;

\$39,600) (Maureen Stapleton, Irene
Worth, Anne Revere, Robert Log\$15.0 revious week, \$21,626 with
\$7.50 top New Year's Eve.

Last week, \$12,610 with twofers.

Luder the Yun-Yum Tree Mil-

Tuder the Yun-Yum Tree, Miller's (C) (3th wk; 61 p) (\$6.90-\$7.50; 912; \$30.439). Previous week, \$19,-909 with \$8.05 top New Year's Eve. Last week, \$12.950.

Unsinkable Molly Brown, Winter Griden (MC: 410th wk; 76 p) \$3.69-20.40; 1,404; \$68.000). Pre-tyens week, house record, \$67,729 with \$12 top New Year's Eve. Last week, \$54.669.

Wildest, Alvin (MC) (4th wk: 27 Wildcat, Alvin (MC) (4th wk; 27 p) (\$8.60-\$8.40; 1,453; \$55,000) (Lu-cille Ball). Previous week, house record, \$67,263 with \$11.50 top New Year's Eve. Last week, \$57,277 with parties.

Closed Last Fortnight

Hostage, O'Neill (CD) (16th wk; 127 p) (\$6.90-\$7.50; 1,076; \$45,052). Previous week, \$26,981 with \$8.60 top New Year's Eve.
Last week, \$30,685. Closed Saturday (7) prior to starting tour Jan.

urday (7) prior 1 30 in Toronto.

Plough and the Stars, Phoenix (D) (4th wk; 32 p) (\$4.60; 1,150; \$29,382). Previous week, \$10,340 with regular \$4.60 top New Year's Eve: Closed Jan. 1.

Send Me No Flowers, Atkinson (C) (5th wk; 40 p) (\$6.90-\$7.50; 1,099; \$43,522) (David Wayne). Previous week, over \$10,000 with \$7.50 top New Year's Eve.
Last week, almost \$7,000. Closed Saturday (7) at an estimated loss of its entire \$101,500 investment.

Opening This Week

Rhinoceros, Longacre (CD) (\$6.90; 1.101; \$37,000) (Eli Wallach, Zero Mostel).

Leo Kerz, in association with Seven Arts Associates Corp., presentation of Dereck Prouse's adaptation of play by Eugene Ionesco; opened last Monday night (9).

Show Girl, O'Neill (R) (\$6.90-\$7.50; 1.076; \$45,052) (Carol Chan-

\$7.50; 1.070; \$75,0027 (Carvi Charles ning).
Oliver Smith, James A. Doolittle and Charles Lowe presentation of revue by Charles Gaynor; opens tomorrow night (Thurs,).

Touring Shows

Andersonville Trial—Ford's. Ealth of 1-10: Only 1-10: O

enter, Norfolk (13-14); Ford's, Batto Chive Finger Exercise—Blackstone, Chi 1-14); Hanna. Cleve. (16-21). Flower Drum Song—Shubert, Chi (9-21). J.B.—Biltmore, L.A. (9-21). J.B.—Biltmore, L.A. (9-21). J.B.—Ling (19-21). La Plume de Ma Tante—Riviera, Las exas (8-22). Majority of One—Erlanger. Chi (9-21). Majority of One—Erlanger. Chi (9-21). Jejie Purvis (tryouth—National, Wash. 21).

9-21).
Midsummer Night's Dream — Curran,
I.F. (9-14): Capitol. Salt Lake City (16-17);
Orrest, Philly (21).
Music Man (2d Co.)—Music Hall. Houson (9-14); Civic, New Orleans (16-21).
My Fair Lady (2d Co.)—Shubert, Boston

ce Upon a Mattress (Hurok)— ra, Det. (9-14); Hartman, Columbus

Riviera, Det. (9-16); Hartman, Columbus (16-21).

Onc. Seville (8): Civic. Portland. Ore. (19-11); Queen Elizabeth. Vancouver (12-13); Temple. Tacoma (14-15); Fox. Spokane (16); Capitol. Salt Lake City (18); High School. Grand Junction, Colo. (19); High School. Golorado Springs (19-11); Sexton High School. Colorado Springs (19-11); Sexton High School. Lansing (12): Purdue Luftal (19): Palace, Youngstown (10-11); Sexton High School., Iansing (12): Purdue U., Lafavette, Ind. (13-14); Central St. High School., Springfield. Mo. (16-17). Little Rock (20-21).

Raisin in the Sun — Geary, S.F. (9-21).

Off-Broadway Shows

UIT-Straddway Shows

Figures denote opening dates)

Anne Cinquefoit, E. End (1-10-61).

Ballet Ballade, E. 74th St. (1-3-61).

Ballet Ballade, E. 74th St. (1-3-60).

Beautiful Dreamer, Mad. Ave. (12-27-60, Connection, Living Th'tre (Rep) (7-15-59).

Drums Under, Cherry Lane (10-13-69).

Fletaph for Billon, Actors (12-28-69).

Beddia Gabler, 4th St. (11-8-60).

Jungle Cities, Living (Rep) (12-20-60).

Krapp's, Zoo, Cricket (1-14-60).

Leave if to Jane, Sheridan Sq. (3-25-59).

Mousetrap, Maidman (11-5-60).

Stewed Prunes, Showplace (12-14-60).

Stewed Prunes, Showplace (12-14-60).

Stewed Prunes, Showplace (12-14-60).

Stewed Prunes, Showplace (12-14-60).

Theresendous Control (1-3-61).

SCHEDULED OPENINGS

Every Other Evil, Key (1-18-61).

Donogoo-Tonka, Mews (1-18-61).

Banquet for Moon, Marquee (1-19-61).

Draam, Bartleby, York (12-3-61).

Electra, (1-16-61).

Banquet for Moon, Marquee (1-19-61).

Brand Bartleby, 1-16-16.

Brand Bartleby, 1-16-16.

Ladies N.;9ht, Provincetown (2-6-61).

Brand Martleby, Martleby, 1-16-61.

Berthald Martleby, 1-16-61. (Figures denote opening dates)
Anne Cinquefoil, E. End (1-10-61).
Balcony, Circle in Square (3-3-60).
Ballet Ballads, E. 74th St (1-3-61).

(\$6.90-\$7.50; 1.162; \$46.045). Previous week, \$20,955 with \$7.50 top New Year's Eve. Last week, \$13,141 with twofers. Closes Jan. 21: The property of the control of the 'Fair Lady' Philly Record, \$75,248; 'Suzie' & 'Holiday in Japan' Close

The road, with a few exceptions, was generally rocky the last two weeks. Business was particularly dismal for most of the tryouts. The

weeks. Isliness was particularly dismal for most of the tryouts. The strongest entry both weeks was "My Fair Lady," which set what is believed to be a record for a regular-run entry in Philadelphia for the frame ending Dec. 31. The musical also registered a hetty gross last week in the initial stanza of an indefinite Boston booking.

There were two closings Dec. 31, "Holiday in Japan" in New Haven and "World of Suzie Wong" in Montreal. "How to Make a Man" cancelled the balance of its pre-Broadway tryout after finishing an 11-performance stand in Detroif. The play may open in New York later this month under new management, however.

Estimates for Last Week

Parenthetic designations for outof town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. tryout and RS indicates road show.
Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taes. Engagements are for single week unless otherwise noted.

BOSTON

Show Girl, Colonial (R-T) (2d wk) (\$4.95-\$5.50; 1,685; \$53,000) (Carol Channing). Previous week, around \$46,000. Opened here Dec. around \$46,000. Opened here Dec. 26 to two favorable notices (Hughes, Herald; Maloney, Traveler), one mild approval (Doyle, American), one yes-no (Maddocks, Monitor) and two unfavorable (Durgin, Globe; Norton, Record). Last week, \$25,672.

My Fair Lady, Shubert (MC-RS) (1st wk) (\$6.50-\$7; 1,717; \$67,355) (Michael Evans, Caroline Dixon). Previous week, \$75,248, Shubert, Philadelphia, believed to be a record for a regular-run entry in remaderpina, believed to be a record for a regular-run entry in that town.

Opened here Jan. 3 to unani-mous endorsement (Doyle, Ameri-

mous endorsement (Doyle, American; Durgin, Globe; Hughes, Herald; Maloney, Traveler; Maddocks, Monitor; Norton, Record).

Last week, \$63.739 for five evening performances and three matinees with Theatre Guild-American

Theatre Society subscription.

CHICAGO

CHICAGO
Five Finger Exercise, Blackstone
(D-RS) (2d wk) (\$4.95-\$5.50; 1,447;
\$42,500) (Jessica Tandy, Roland
Culver). Previous week, \$29,706
with TG-ATS subscription. Opened here Dec. 26 to unanimous approval (Cassidy, Tribune; Dettmer, American; Harris, Daily News; American; Harris, Daily News; Syse, Sun-Times). Last week, \$31,212 with TG-ATS

subscription.

Last week, \$40,452,

Majority of One, Erlanger (C-RS) (15th wk) (\$5.50-\$6; 1,380; \$45,000) (2d wk) (\$4-\$4.50; 3.200; \$83,712) (Gertrude Berg, Cedric Hardwicke: Previous week, \$44.804 with \$9 top New Year's Eve.

Last week, \$32,257.

Treasure Island, O'Keefe (MD) (2d wk) (\$4-\$4.50; 3.200; \$83,712) (Bernard Miles). Previous week, \$84.953.

Last week, \$28,972.

WASHINGTON

DETROIT

How to Make a Man, Cass (C-T) (\$4.50; 1.482; \$25,000) (Tommy Noonan. Barbara Britton, Pete Marshall, Vicki Cummings). Previous week, about \$4,500 for three performances. Opened here Dec. 29 to two pans (Bower, Free Press; Messman Nows)

Mossman, News).
Last week, \$4,635. Top FridaySaturday nights was reduced to
\$2 to meet competition from
"Once Upon a Mattress" at the
Shubert, which had newspaper discount coupons reducing \$6.50 top to
\$4.50.

She Stoops to Conquer, Gate 4:23-61. CLOSED Borak. Martinique (12-13-60): closed San lay-8 steer all performances. Special Stoops (12-13-60): closed Local L

week, \$32,270 with TG-ATS subscription.
Last week, \$34,645.

NEW HAVEN

Catstick, Shubert (D-T) (\$4.80; 1,650; \$27,300) (Patricia Jessel). Opened here Jan. 4 to two un-favorable reviews (Johnson, Journal-Courier, Leeney, Register).
Last week, \$6,174 for five performances.

PHILADELPHIA
Julia, Jake and Uncle Joe, Walnut (C-T) (1st wk) (\$4.80-\$5.40; 1,340; \$33,000) (Claudette Colbert). Previous week, almost \$19,800 for five performances with TG-ATS subscription, Playhouse, Wilmington, where opened Dec. 28 to two unfavorable reviews (Crosland, Journal; Klepfer, Morning News). Opened here Jan. 3 to three pans (Gaghan, News; Murdock, Inquirer; Schier, Bulletin).

Schier, Bulletin.

Last week, \$20,821 for seven performances with TG-ATS subscrip-

Midgie Purvis, Locust (C-T) (2d wk) (\$4.80-\$5.40; 1.418; \$40,000) (Tallulah Barikhead). Previous week, \$10.583. Opened here Dec. 26 to three pans (Gaghan, News; Murdock, Inquirer; Schier, Bulletin)

Last week, \$6,810.

SAN FRANISCO
At the Drop of a Hat, Alcazar (R-RS) (2d wk) (\$4.85-\$5.40; 1.147; \$37,000) (Michael Flanders, Donald Swann). Previous week, \$24.443 with TG-ATS subscription. Opened here Dec. 26 to unanimous raves (Einstein, Examiner; Knickerbocker, Chronicle; Speegle, News-Call Bulletin).
Last week \$28.247 with TG-ATS

Last week, \$28,247 with TG-ATS subscription.

J.B., Geary (D-RS) (3d wk) (\$5-\$5.50; 1.550; \$48,000) (John Carra-dine, Shepperd Strudwick, Fred-eric Worlock). Previous week, \$26,600 with TG-ATS subscription. Last week, \$22,739.

Midsummer Night's Dream, Curran (C-RS) (1st wk) (\$4.85-\$5.40; 1,758; \$50,000) (Bert Lahr). Previous week, \$13,472, Biltmore, Los

vious week, \$13,472, Biltmore, Los Angeles, Opened here Jan. 2 to three en-dorsements (Einstein, Examiner; Knickerbocker, Chronicle; Speegle, News-Call Bulletin). Last week, \$22,270 with TG-ATS subscription.

ST. LOUIS

St. LOUIS
Destry Rides Again, American
(MC-RS) (2d wk) (Stephen Doug-lass, Gretchen Wyler). Previous
week, \$29,518.
Last week, about \$20,000.

TORONTO

WASHINGTON

Andersonville Trial, National (D-RS) (2d wk) (\$4.50-\$4.95; 1.685; \$40,192) (Brian Donfevy, Martin Brooks). Previous week, \$14.876. S40,192) (Brian Donlevy, Martin Brooks). Previous week, \$14.876. Opened here Dec. 26 to three un-favorable notices (Carmody, Star; Coe, Post; Donnelly, News). Last week, \$12,232.

St. 50.

Once Upon a Mattress, Shubert (MC-RS) (2d wk) (\$6.50; 2,000, \$50,000) (Dody Goodman, Buster Keaton). Previous week, \$13.000.
Last week, \$7,846. Newspaper discount coupons offered \$6.50 seats at \$4.50.

LOS ANGELES

Ellis. Memphis, Dec. 30-31, three, \$13.034.

Last week, \$52.301 for eight performances with BTL subscription: Tower, Atlanta, Monday-Wednesday (2-4), four, \$23.590, Royal, Columbus, Ga., Thursday (5), one, \$6.364; Lanier High School, Montgone y, Friday (6); one, \$7.234; trunple, Birmingham, Saturday (7), two, \$15.063. two, \$15,063.

Music Man (MC-RS). Previous (Continued on page 60)

'Advise' Recoups 68% of 150G Ante;

Absence Makes Merrick's Heart

Grow Fond of Brooks Atkinson

Cost \$81,190 After Tryout Profit English Stage Company

"Advise and Consent" had recouped nearly 68% of its \$150,000 investment as of Dec. 3, the end of its third week on Broadway. That represents the financial status on paper, however, as it includes \$41,-143 due the production as its share of a \$200,000 down payment on the sale of the film rights to Otto Preminger, who made the purchase through United Artists.

Because of a special picture income arrangement, the production, presented by Robert Fryer & Lawrence Carr, in association with John Herman, does not get the standard 40% of the first \$200,000. The setup gives the production 40% of a maximum \$450,000 payment, with the difference between the down payment and the maximum to be paid on a staggered basis on profitable weeks.

The Loring Mandel adaptation of Allen Drury's Pulitzer-prize novel, produced for \$102,059, cost \$81,190 to open at the Cort Theatre, N.Y., where it's now in its ninth week. The financial details, as reported in a Dec. 3 audit, reveal the production earned an overall operating profit of \$20,870 on a five-week out-of-town tryout. That included two losing weeks in Philadelphia.

The \$81,190 deficit, as of the

That included two losing weeks in Philadelphia.

The \$81,190 deficit, as of the New York opening, was hiked to \$89,573 as the result of an overall \$8,383 operating loss for the show's (Continued on page 60)

'Dear Liar' Biggest Hit In West Berlin in 1959-60; 2.767.533 Legit Pavees

Berlin, Jan. 3.
A total of 2,767,533 patrons attended the legit theatre in West Berlin during the 1959-60 legit season. There were 5,801 performances given by all shows during that period

ances given by all shows during that period.

The most successful play of the season was "Dear Liar," Jerome Kelty's adaptation of the Bernard Shaw-Mrs. Patrick Campbell letters, at the Renaissance Theatre. Starring Elisabeth Bergner and O.E. Hasse, the show was a solid sellout. sellout.

The Hebbel Theatre, another pri-

sellout.

The Hebbel Theatre, another privately owned house, had its biggest success in Flatow-Pillau's "Windoe to the Hall," a German comedy, for more than a six-month run. Theatre am Kurtuerstendamm, also a private house, clicked with Jean Giraudoux's "Ondine."

Schlosspark Theatre, a municipal operation, clicked with the same author's "The Trojan War Will Not Take Place" (done on Broadway several seasons ago as "Tiger at the Gates"). The Schiller Theatre, also a city-owned spot, had its best offering with Giraudoux's "Madwoman of Chaillot," with 78-year-old Hermine Koerner in the title role. That was followed at the repertory house by Moliere's "Don Juan," also a hit. Shakespeare's "Much Ado About Nothing" was on third spot in the 1959-60 season. In the opera field, Verdi proved the most successful composer of the season. The Municipal Opera House reported 45 performances of Verdi operas, with "Nabucco" as the most performed. Puccini came second with "Madame Butterfly"

Verdi operas, with "Nabucco" a the most performed. Puccini cam second with "Madame Butterfly as the composer's biggest hit.

Jeannie Carson To Star In British Rainbow

Glasgow, Jan. 10.

Jeannie Carson, English-born actress of tv and musical comedy, is set to star with her husband, Biff McGuire, in a British presentation of "Finian's Rainbow," Gue to open on Easter at the Opera House, Blackpool, northwest England. Production will then play two weeks at the King's Theatre here, followed by two weeks at the King's, Edinburgh. Planned to move into a London theatre after that.

Yens Backing by Big Biz

Yens Backing by Big Biz
London, Jan. 10.
The English Stage Co. has presented 53 full-length productions at the Royal Court Theatre since the company's inception in April, 1956. That was revealed last week by Neville Blond, chairman.
"Several of these shows have reached the West End. We've encouraged new authors. We've attracted star names of the calibre of Rex Harrison and Peggy Ashrotoff," said the group's head. "However, but for an Arts Council grant, we would be in financial trouble and maybe the time has come for us to appeal again for sponsorship from big business."

The company's immediate plans include presentation's of a new play by John Osborne, "Luther," as well as Mary Ure in it's first attempt at a Jacobean play, Middleton's "The Changeling," plus a group of French plays and a new work by Nigel Dennis.

Arthur Waters Dies in Phily

Philadelphia, Jan. 10.

Arthur B. Waters, 63, long Philly legit reviewer for VARIETY and former drama critic of the old Philadelphia Public Ledger, died Jan. 1 after six weeks' hospitalization. During the 1920's and early 1930's he was generally recognized as the leading local stage reviewer and was highly regarded in the trade. He had been in failing health in recent years. Waters joined the Public Ledger staff shortly after graduating from the U. of Pennsylvania in 1919. He was the drama department head

the U. of Pennsylvania in 1919. He was the drama department head from 1923 until the mid-1930's, shortly before the paper was taken over by the Philadelphia Inquirer. He was associated with VARIETY for more than 30 years. Until a few years ago, Waters

VARIETY for more than 30 years.
Until a few years ago, Waters
was drama critic for Philadelphia
Gazette-Democrat, writing reviews
in English for the German language daily. More recently, he
wrote publicity and program notes
for the Playhouse in the Park, a
municipally - operated
summer
stock operation in West Fairmount

He was the son of the late Charles Waters, former telegraph editor of the Public Ledger. There are no immediate survivors.

EXPECT RECOVERY IN MEX SEASONAL SLUMP

Mexico City, Jan. 3.
While only two of the more than 20 local theatres are now open, it's expected that the dire legit slump will be over by late January or early February. An acute boxoffice decline and wholesale closings are traditional at this time of year.

closings are traditional at this time of year.

Last year's receipts, as tallied by the Bureau of Statistics, a Dept. of National Economy subsidiary, totaled \$2,314,388. Total number of patrons who went to see theatrical entertainment came to 3,456,112. May was the outstanding month in boxoffice receipts, with \$396,342.

Ask 20G Study of Plans For State Arts Center

Albany, Jan. 10.

Appropriation of \$20,000 by the
Legislature to develop plans for a
new State museum and cultural
center in Albany has been recommended by the Board of Regents,
The center would replace the present State Museum on the fifth
floor of the State Education Building and would include auditoriums. that.

English actress is recently in from California, where she worked mainly on tv. Latest production of "Finian's Rainbow" is being presented here by Peter Bridge and John Gale.

These two also will do a new revue, "On The Brighter Side," starring Stanley Baxter and Betty Marsden, opening at Newcastle-on-Tyne, Feb. 13.

The Actors Fund of Amer-ica has declined an informal ica has declined an informal suggestion that it sponsor a Broadway production as a money-raising project. Although the charity group presumably would have been guaranteed against loss, the directors reasonad that the organization should preserve its status as a non-participant in any managerial or commercial enterprise. enterprise.

enterprise.

The show-presentation proposal, offered by Audrey Wood, of Music Corp. of America, was that the Actors Fund should sponsor a Broadway presentation of "Watting in the Wings," Noel Coward's current London drama about a group of inmates at a British home for retired actors. The author is represented by MCA.

Author Gets All 'Jungle' Rights

Leslie Stevens, author of "Pink Jungle," won full royalties and all rights to the musical in arbitration proceedings held Dec. 29 in New York against producers Paul Gregory and Sherman S. Krellburg. The arbitration panel consisted of author-director Abe Burrows, producer-director Elaine Perry and American Arbitration Assn. executive Henry Clifton I.

aucer-director Edaine Perry and American Arbitration Assn. executive Henry Clifton Jr.
Although "Pink Jungle," which folded in Boston during a tryout tour, played one more than the 64 performances required by Dramatists Guild rules for the rights to belong to the producer, the arbitrators decided that Gergory had breached his contract by failing to pay author royalties, and the film, foreign, stock, television and amateur, as well as legit rights, were awarded to Stevens. The producer's claim that royalties had been waived by verbal agreement was rejected. Composer Vernon Duke accepted settlement on a siminar claim.

claim.
Ginger Rogers, who starred in "Pink Jungle," has a claim-pending for payment of her contractural percentage. A suit by Krellberg against Gregory, involving the financial handling of the show, was settled. "Marriage-Go-Round," a previous play by Stevens, was also produced by Gregory, and it, too, was the subject of legal action over payment of author and director royalities. tor royalties.

IBO MEETS TO PICK GOLDBERG SUCCESSOR

The board of directors of the Independent Booking Office met in New York yesterday (Tues.) to select an executive secretary for the organization to succeed Harold Goldberg's death the IBO has been run by his assistant, Emma Mascola, under the supervision of Herman Bernstein, a general manager for Broadway shows.

Among those attending the IBO meet were many of the out-of-town

for Broadway shows.

Among those attending the IBO meet were many of the out-of-town theatre operators, who belong to the organization which routes touring shows in the U.S. and Canada. The president of the IBO is Maurice H. Bailey, operator of the Shubert Theatre, New Haven, and of the Legitimate Independent Theatres of North American, Inc., a part of the IBO.

Besides his IBO post, Goldberg was also president of the Assn. of Theatrical Pressagents & Managers. That assignment automatically passed on to ATPAM vice-president William Fields. The move-up of Fields requires—that a special meeting of the ATPAM membership be held for the v.p. nominations. Ballots will then be sent out to the entire union membership. Both Fields and the newly-elected v.p. will remain in office until the expiration of their terms next June 10.

Benny's Longhair Date

Dallas, Jan. 10. Jack Benny will be gue t soloist Jack Benny will be gue-t soloist for the Dallas Symphony Orchestra special benefit performance Feb. 28 % the State Fair Music Hall. Proceeds will go to the Continuance Fund for the local group, president E. H. Cary Jr. says. Paul Kletzki, regular conductor, will baton the concert, with tickets from \$5 to \$100.

Winnie Atwell Revue May Play N. Y. in '61

May Play N. Y. in '61

Melbourne, Jan. 3.

A new type of revue, to star
Winifred Atwell, and which is
planned for New York later in
1961 opens at the Princess here
Feb. 1. Title of revue, "Strike A
New Note" points up the fact that
the West Indian planist will be
breaking new ground.

Supported by company of singers
and musicians, including 12 dancers and four singers, Miss Atwell
will play on four pianos in the
show. In addition, she will make
her singing debut Down Under
and for the first time will dance.
Kenn Brodziak, of Aztec Services,
who is presenting the show at the
Princess in association with Garnet
H. Carroll, says it is intended to
tour the revue in Aussie capital
cities and then hopes to take it
to the U.S. This will be the first
Aussie revue to cross Pacific.

Say Equity May Draft Bellamy

By JESSE GROSS

Pressure may be exerted again this year to get Ralph Bellamy to serve another term, his fourth, as president of Actors Equity. It's understood there have been rumblings to that effect in the union, particularly in view of the star's friendly relationship with the incoming Kennedy administration. The actor was head of the N.Y. Citizen's Committee of Arts & Sciences for Kennedy and his running mate, Lyndon B. Johnson.

Bellamy, who's generally regarded as being one of the most dynamic presidents the union has had, originally declined to run for a third term in 1958, when the nominating committee was making up its ticket for the annual election that year. However, he subsequently responded to a draft by a large segment of the membership and was re-elected on an independent ticket.

Whether the union's newly-elected nominating committee will consider him for renomination and whether he'll accept if such a development occurs, is a matter of speculation. It appears likely, however, that there will be some effort made to keep Bellamy in office not only because of his past record, but also because of the influence (Continued on page 60)

ARID CABARET-LEGIT **EXPIRES IN TORONTO**

EXPIRES IN TORONTO

Toronto, Jan. 10.

The Speakeasy Theatre, a boozeless cabaret legiter opened here by Mark Furness last spring, folded Dec. 31 with an informal revue, "Just for Fun." If the spot could have continued until next April, completing a year's run, it would have probably been granted a liquor license.

The converted studio hall had two successes during its off-Broadway-type operation. One was "The Boy Friend," for 16 weeks, and the other was the closer, which has a seven-week run. It also had a flop, a British oldie melodrama, "Lady Audley's Secret."

Furness says he's going to New York to look for a theatre job in order to pay his debts.

New 'Antirone' Adaptation

New 'Antigone' Adaptation A Hit for TNP in Paris

A Hit for TNP in Paris

Paris, Jan. 3.
The Theatre National Populaire has another hit in an expert adaptation by Andre Bonnard of the Sophocles tragedy, "Antigone" Jean Vilar and Maurice Jarre staged the production, with a fine assist in the music of Andre Jolite treat and the set and costumes of Gustave Singier. The show, presented by Vilar's state-subsidized TNP, opened Dec. 17 at the Palais De Chaillot.

The acting of Catherine Sellers, Georges Wilson and Vilar himself is excellent. This is another success for the TNP, which fills its 2,500 seats nightly at a \$1 top.

Paulette Goddard and Dennis King have signed to appear in the forthcoming San Juan Drama Festival. Producer is Barry Yellen. The Third Annual San Juan Drama Festival, offering a series of eight shows, one week each, will be staged at the Tapia Theatre starting tonight (Tucs.).

Man Who Came to Dinner" the week of Feb. 21.

King will be the lead in "Witness for the Prosecution." June Havoc. also scheduled to appear in the forthcoming San Juan Drama Festival. Producer is Barry Yellen. The Third Annual San Juan Drama Festival. Producer is Barry Yellen. The Third Annual San Juan Drama Festival. Producer is Barry Yellen. The Third Annual San Juan Drama Festival. Producer is Barry Yellen. The Third Annual San Juan Drama Festival. Producer is Barry Yellen. The Third Annual San Juan Drama Festival. Producer is Barry Yellen. The Third Annual San Juan Drama Festival. Producer is Barry Yellen. The Third Annual San Juan Drama Festival. Producer is Barry Yellen. The Third Annual San Juan Drama Festival. Producer is Barry Yellen. The Third Annual San Juan Drama Festival. Producer is Barry Yellen. The Third Annual San Juan Drama Festival. Producer is Barry Yellen. The Third Annual San Juan Drama Festival. Producer is Barry Yellen. The Third Annual San Juan Drama Festival. Producer is Barry Yellen. The Third Annual San Juan Drama Festival. Producer is Barry Yellen. The Third Annual San Juan Drama Festival. Producer is Barry Yellen. The Third Annual San Juan Dr

That's the proposed message of a display ad submitted yesterday (Tues.) by Broadway producer David Merrick for insertion in the N.Y. Times. The copy was signed, "A reader." However, the Times ad acceptance department turned it

"A reader." However, the Times ad acceptance department turned it down.

Merrick, steaming over Howard Taubman's reviews of several of his recent shows, notably the new musicâl, "Do Re Mi," has been outspoken in his private criticism of Atkinson's successor. The proposed ad copy is a paraphrase of Atkinson's continuing campaign several years ago to "Bring Back Threepenny Opera'" when the Theatre de Lys, N.Y., had replaced the Bertoit Brecht-Kurf Weill musical with a succession of mediocre shows.

In revealing his intention of placing the anti-Taubman ad, Merrick explained that he has had to "revise his prejudices"—he no longer thinks Walter Kerr, of the N.Y. Herald Tribune, is the worst critic. He now gives Taubman the distinction. He recently attacked Kerr publicly, calling his writing "dull" and asserting that Mrs. Kerr (authoress Jean Kerr) supplies the critic with some of his biting comments.

Merrick's is at least the second

comments.

Merrick's is at least the second

comments.

Merrick's is at least the second recent management attack on Taubman. After his pan of "Advise and Consent," Robert Fryer & Lawrence Carr, producers of the drama, took a series of display ads in the Times to reprint the favorable notices of the other daily reviewers. The copy noted in each case the number of years each aisle-siter had been on the job, an obvious slap at Taubman, who assumed the assignment last fall. Allen Drury, author of the original book from which the play is taken, also attacked the critic in letters published by the Times.

In the ca of Merrick, he was generally inclined to deplore Atkinson's reviews, at least the unfavorable ones, until his retirement. He took the critic's approval of "Jamaica" in stride, it's recalled, but was particularly incensed at the caustic pan of "The World of Suzie Wong."

'Island' Not a Treasure For the O'Keefe, Toronto; Twofer London Import

Toronto, Jan. 10.
"Treasure Island," primarily a
moppet-appeal show, failed to
wean the local kiddle population wean the local kiddle population away from the opposition of gratis television thrillers during a two-week Christmas holiday ergagement at the O'Keefe Auditorium here. The dramatization of the Robert Louis Stevenson classic was offered at a \$4.50 top, but was put on two-for-ones for the holdover week.

wcek.

The show, elaborately done by the Mermaid Theatre of London, starred the latter group's producer-director, Bernard Miles, as Long John Silver, drew sparse attendance and the house management for the first time used the masking curtain to reduce the seating capacity and the auditorium dimensions. It was also the first time twofers were employed since the theatre was opened last fall.

The grosses for the respective weeks were \$49,253 and \$28,972. against a potential capacity of \$83,712.

Paulette, Dennis King Set for P.R. Drama Fest

San Juan, P.R., Jan. 10.

Paulette Goddard and Dennis

Show on Broadway

Rhinoceros

APPENS ssociation with Seven or presentation of tests (four seenes), by translated by Derek Joseph Anthony; cos avis: setting, Leo Kerz Zero Mostel: features Michael Strong, Mike leton, Philip Coolidge leton, Philip Coolidge Irganternard, Elpora Elkins, Jackson, Opened Jan.

Flora Elkins
Morris Carnovsky
Dolph Sweet
Lucille Patton
Jane Hoffman
Eli Wallach
Zero Mostel Cafe Proprietor. Joseph Bernard
Daisy Anne Jackson
Mr. Nicklebush. Philip Coolidge
Dribble Mike Kallin
Shittor Michael Strong
Mrs. Ochs Bolph Sweet
Others: William Meyers, Robert Jacquin,
Roland Wood. Gentieman Proprietor

Off-Broadway ought to be just the place for "Rhinoceros." The trouble is, the Eugene Ionesco comedy-drama opened Monday night 90 at the Longacre Theatre, which is quite definitely on Broadway. In these surroundings, what has been greeted as eloquent relationary that it is a construction of the fourth hall in the dormitory quadrangle. The molision of the playhouse building, formally called Austin Hall.

The playhouse which has occupious countries seems self-consciously arty. As a boxoffite prospect it appears dubious and as screen material it's negligible, but it should be a staple for college theatres and egghead drama Off-Broadway ought to be just e place for "Rhinoceros." The

Ionesco, the Roumanian - born French avent garde idol, has never bothered with anything as commonplace as intelligibility. In this internationally acclaimed work, however, he is comprehensible in general terms with the symbolic fantasy about people who conform to the herd instinct by turning into rininoceoses. The idea of the play is amusing and might do for a satirical sketch, but stretched to full evering length, at least in this Derek Prouse translation and the Leo Keiz production, it is labored, repetitious and inclined to be tiresorge. Ionesco. the Roumanian - born

Although he's generally been an exponent of doubletalk nihilism, expressing the rationale of nothingness and the gospel of despair, the playwright this time has a posi-tive theme, offering a meck little man who represents human dig-nity and individuality in defiance of amorality and regimentation. There are numerous comedy sidescenes, mostly in the meandering first act, that ridicule assorted con-temporary pretentions and tollics, but don't vitally affect the basic

The real trouble with "Rhinoceros" as theatre for general populari-The real trouble with "Rhinoceror" as theatre for general popularity, and hence boxoffice, is that with
the exception of the imperfectly
defined and motivated hero, the
characters dea't seem real or hunam. They don't, in the jarzon of
today, have identification for an
audience, so the play tends to be
an intellectual exercise without
constituted involvment or control emotional involvement or compul-

Joseph Anthony's direction is rather fussy, substituting frequent business for vital action, and repeating small devails and effects. Particularly in the finale scene, where the frightened but still indemintable hero is alone in a world of unthinking, unfeeling beasts, the staging tends to accentuate the author's fault in dissipating the play's one really polyment moment. And while producer-designer Kerz's scenery is sketchilly impressionistic in overall style, the overall effect is inclined to be literal.

to be literal.

Under the circumstances, it's commendable that the performance is generally convincing. Eit wallach, as the little man played in London by Laurence Olivier, gives an intense but flexible portrayal that rises to several moving peaks and approaches eloquence in the liberation and staged climactic scene. Zero Mostel, costarred, is notable as the preening, quarreisome friend, and he has an actor's field day in the flamboyant scene in which he takes on the rampnating qualities of a rhinoceros.

Among the featured players,

Mike Kellin as a unionist demagogue (perhaps representing totalitarianism). Jane Hoffman as a shallow woman prostrated by her cat's death, Philip Coolidge as a thin-lipped office tyrant given to pinching girls, Flora Elkins as a floozie waitress, Lucille Patten as a shrill housewife, Leslie Barrett as a self-important sycophant and Dolph Sweet as a harried fireman. "Rhinoceros" has been a touted event for the intelligentsia, but it's too special for Broadway success.

Raze St. Michael's Hall, Used as Vermont Stock

Winooski Park, Vt., Jan. 10.
St. Michael's Playhouse, on the
St. Michael's College campus here;
is being razed to make way for
construction of the fourth hall in

DISMISS PLAGIARISM SUIT VERSUS 'BLOOMER'

A plagiarism suit brought by authoress Ruth Morris against producer John C. Wilson and the author-composers of the 1944 - 45
Broadway musical, "Bloomer Girl."
was dismissed last week in N. Y.
Federal Court. In tossing out the
case, Judge Edward Weinfeld ruled
that the plaintiff "falled to sustain
the budge of proce" and that "this the burden of proof" and that "this labored effort failed to justify her extravagant charge

Miss Morris claimed that her Miss Morris claimed that her unproduced straight play, "The Lowells—Talk Only to God," or "Little Women of the Factory," was pirated in the preparation of "Bloomer Girl." The musical, "Bloomer Girl." The musical, billed as based on a play by Lilith and Jan James, had a book by Fred Saidy, with score by Harold Arlen and lyrics by E. Y. Harburg. It was produced and directed by Wilson, with Celeste Holm as star. The show was later done as a film and then on television.

and then on television.

The plaintiff declared that she first learned of the alleged similarity of the musical to her play in 1954. after she returned from several years' stay in the southwest. She was unable to engage an attorney on a contingency basis, but acted as her own lawyer, bringing suit in Federal Court in 1956. The case went to trial without a jury last November.

Columbia Scrams Bway Alliance

up at the outset as cozy, yielding 32,090 flat weekly royalty on each touring show, and there were usually four out from September to May, or \$8,000 weekly revenue for the New York operations.

May, or \$3,000 weekly revenue for the New York operations.

Actors Equity's reesolution to more against segregated cadiances in Diric, the players reasing to appear under the race followays of the old Confederacy, probably will complete the place of the old Confederacy probably will complete the place burder is only "one hard be too widely spaced grandically. However, the Diric burder is only "one hard for the difficulties of the pending, and or the acquirity, owners of the Alliance. Columbia's eagerness to get out is contained a turbuted to the concentration with half a dozen prospective purchasers accelerated in December, partly for calendar year tax leasons and partly in the wish to cycle a 1931 operating budget commitment of perhaps \$150,000. It is believed Columbia consurated for something less than its December asking price of \$200,000.

Play's the Thing

Play's the Thing

Meanwhile this seems to be the basic truism applicable to this network of one-nighters as also to the longer engagements, also under subscription ticket sale, of the Theater Guild: the trouble is not an securing local support, even though that becomes harder; rather though that becomes harder, rather the trobuble is in getting an adequate supply of plays of sufficient quality which can come under touring economics.

Broadway hits are not always suitable. The script-content may be dubious, or the financial overhead. Hinterlands yelp, too, if the road cost is inferior the procedure to the supplementation of the supplementation o

Hinterlands velp, too, if the road cast is inferior, the production too curtailed, etc.

Road Rentals High

Meanwhile the sponsoring com-mittees must expend much enthufield day in the flamboyant scene in which he takes on the rampast in selling subscriptions to the selection of the featured players.

Among the featured players, which they have small control and perions as the denure sweetheart subscription to the featured players, which they have small control and perions as the denure sweetheart subscription to the featured players, which they have small control and perions as the denure sweetheart subscription to the featured players, which they have small control and perions have the property of the featured players, which they have small control and perion in the flamboyant in selling subscriptions to the flambour conditions over which they have small control and perion in the flamboyant in selling subscriptions to the flambour conditions over which they have small control and perion in the flamboyant in selling subscriptions to the flambour conditions over which they have small control and perion in the flambour and properly the flambour conditions over which they have small control and perion in the strength property that they have small control and perion in the strength property that they have small control and properly strength property that they have small control and they have small c

buses for actors and trucks for for touring does, to some minor scenery and (b) the fear of tour extent, bring a conflict of opinion deficits by a system of local guar-between "culture" and "boxoffice," between "culture" and "boxoffice," the local sponsors being subdivided on occasion and, in turn, battling with the New York operators' judgment. Archibald MacLeish's blank verse play, "J.B.", has especially created such dispute. It is one of the BTA shown out, along with "Anderson-ville Trial," "Pleasure of His Company" and "Once Upon a Mattress," "Fiorello" and Marcel Marceau, the French Mime.

The Alliance is undoubtedly a to : pany

The Alliance is undoubtedly a welcome addition to the dwindling U.S. legitimate. Showmen concede U.S. legitimate. Showmen concede that They applauded Columbia's original daring when the concert bureaucrafs accepted the cencept brought them by Charles Jones, a former aide of Warren Caro at the Theatre Guild, after the Guild elected to eschew one-nighters and stick with its weekly and fortnightly subscription situations. Thereafter the Guild assumed a defensive posture against the defensive posture against BTA's expansion and refused permit Guild-affiliated shows play for the Alliance, Losses, Too Alliance, too.

It's believed that Columbia inve-ted in some of the shows hitting the one-nighters. There were profits both ways in certain instances but apparently a number of frightening losses in others. This is believed to have propelled Columbia to rush, not walk, toward the original properties of the certain the ce the exit.

Lee Guber, Frank Ford, Shelly Gross as one and Dennis McDonald of Theatrical Interest Plan (TIP) were among those conducting nego was sold to the Dean syndicate with Wall Street roots, and former or present connection with Luben Vichey, the former basso at the Metropolitan Opera who became a concert impresario and now controls National Concerts, traditional rival to Columbia Management in subscription and non-subscription bookings.

bookings.

Martin Tahse is thought to have cleaned up with "No Time for Sergeauts" and to have done well teamed with Eddie Knill, in touring "Two for the Seesaw." Currently they have "Fiorello" up. Although extensively booked "L'il Abner" (Guber-Ford-Gross production) is thought to have barely is thought to have barely tion)

Asides and Ad-Libs

Producer David Merrick, who recently charged that playwright; authoress Jean Kerr "nudges" her husband, Walter Kerr, drama critic of the Herald Tribune, during opening-night performances of Broadway shows, and whispers comments which he then uses in his reviews, apparently doesn't mind if the notices are favorable. At least, he didn't hesitate to cite from Kerr's rave review of "Do Re Mi" in full-page quote ads for the musical. Possibly he assumed that Mrs. Kerr hadn't supplied any of the glowing statements in this instance, as he didn't credit her in the ad copy.

Just because Harvard spent about \$2,000,000 for its new Loeb Drama Center, don't expect the university to reverse the policy set some 30-odd years ago by the late president Abott Lawrence Lowell. There's absolutely no prospect of offering theatre instruction, except the established course in playwriting as part of the regular English literature curriculum. As a faculty member explained, "We don't regard instruction in acting, stage design or the other theatre crafts as in our realm—we've never taught carpentry, plumbing or meat-cutting, either." It was because of Lowell's decision, and after Yale built a new theatre and agreed to offer theatre courses, that the late George F. Baker moved his famous '47 Workshop from Harvard to New Haven.

Whatever became of that so-called Interim Committee formed last summer, as an aftermath of the Actors Equity-League of N. Y. Theatres dispute, to study possible ways of saving legit? Melvyn Douglas was appointed chairman, with Hume Cronyn vice-chairman (Leland Hayward acting vice-chairman during the latter's absence) and Peter Zeisler secretary, and the members included Kermit Bloomgarden, Tont Bosley, Warren Caro, Jerome Chodorov, Tom Ewell, the late Harold Goldberg, Henry Hewes (who subsequently withdrew after a couple of actors had objected to the presence of a critic at supposedly confidential discussions), George Roy Hill, Harry Horney, Nancy Kelly, Philip Langner, Peter Larkin, Louis A. Lotito, Helen Menken, J

of slashing-style young colleagues on leading London daines has been a factor.

A new Christopher Fry play, "Curtmantle." dealing with King Henry II, who died in France in the 12th century, is due for premiere in Antwerp next Spring, according to Nathan Cohen, drama critic for the Toronto Star. Vet company manager Emmett Callahan has been offered the job of executive secretary of the Cleveland Indians baseball club. .. Bill Fields, now general pressagent for the Ringling Bros., Barnum & Bailey circus on a 52-week basis, returned last week from a trip to the show's winter quarters in Florida. He's handling publicity on the Roger L. Stevens-John Shubert production of "Julie, Jake and Uncle Joe." the comedy by Howard Teichmann, based on the book by Oriana Atkinson, wife of former N. Y. Times drama critic Brooks Atkinson.

Atkinson.

Elliot Norton, drama critic for the Boston Daily Record and Sunday Elliot Norton, drama critic for the Boston Daily Record and Sunday Advertiser, devoted his column this week in the latter sheet to belabor the touring company of "My Fair Lady," currently playing a repeat stand in the Hub. The troupe has been taking a number of beatings recently, another notable case being Nathan Cohen, critic of the Toronto Star... Robert Preston. Joan Crawford and Helen Hayes will be host of a coektailery tomorrow (Thurs.) at the Commodore in N. Y., for the benefit of the N. Y. Shakespeare Festival.

With "Do Re Mi" an immediate boxoffice hit, producer David Merrick rescinded notice to the backers. exercising the provision for 20°5 overcall, amounting to \$80,000 . . . Metro has agreed to supply half the \$250.000 capitalization for Merrick's upcoming production of "Carnival," the legit musical based on the film "Lili," which the studio released.

Although "Camelot" opened to a claimed advance sale of \$3.000,000,

released.

Although "Camelot" opened to a claimed advance sale of \$3:000,000, including theatre parties, the management has been taking display ads with the apparent aim of spurring boxoffice sales . . . A release from pressagent Bill Doll last week asserted that "Taste of Honey," at the Lyceum, N. Y. "is expected to win every 'best-play-of-the-season' pize". . The Bergen Players of Oradel, N. J., will revive "Arsenic and Old Lace" this spring, and will present it May 5 at the Greeneville (N. Y.) Highschool as a benefit for the Durham (N. Y.) Museum, He'en Andrews will stage the show.

wille (N. Y.) Highschool as a benefit for the Durham (N. Y.) Museum. He'en Andrews will stage the show.

Nathan Cohen, amusement editor and critic of the Montreal Star, was in New York last week to catch up on the new shows. He'll be back weck after next. The stepped-up pace of the local theatre this season, sparked by the new O'Keefe Center, has kept Cohen from maintaining his usual schedule of alternate-weekend visits to New York.

T. Edward Hambleton, managing director of the Phoenix Theatre, N. Y., says that the local school student attendance was 9,000 at previews and 4,500 at regular performances of "She Stoops to Conquer," and 9,500 at previews of "The Plough and the Stars."

LONDON SHOWS

LONDON SHOWS

(Figures denote opening dates)
Amorous Prawn, Saville (129-59).
And Another Street (10-6-60).
Art of Living, Criterion (6-18-60).
Art of Living, Criterion (6-18-60).
Billy Liar, Cambridge (9-13-60).
Bride Comes Back, Vaude (11-25-60).
Chin-Chin, Wyndham (12-26-60).
Flower Drum Song, Palace (3-24-60).
Flower Drum Song, Palace (3-24-60).
Flower Drum Song, Palace (3-24-60).
Hooray for Daisy, Lyric Ham (12-26-60).
Hooray for Daisy, Lyric Ham (12-26-60).
Hon for All Seasons, Globe (7-1-60).
Mon for All Seasons, Globe (7-1-60).
Mouse, Tap, Ambassadors (13-26-26).
Mouse, Tap, Ambassadors (13-26-26).
Mose, Tap, Ambassadors (13-26-26).
Naked Island, Ats (11-28-60).
Gliver, New (6-30-60).
Peter Pan, Scala (12-16-60). Naked Island, Ats (11:28-60). Oliver, New (6:30-60). Peter Pan, Scala (12:16-60). Peter Pan, Scala (12:16-60). Peter Pan, Scala (12:16-60). Peter Pan, Scala (12:16-60). Response Park, United Royal (11:16-60). Repertory, Onl Vic (43-450). Repertory, Onl Vic (43-450). Reserving Market (5:12-60). Ross, Haymarket (5:12-60). Gentled Out of Court, Strand (10:19-60). Simple Spyren, Whitehall (13:19-30). Simple Spyren, Whitehall (13:19-30). The Court of Court, Strand (14:19-30). The Court of Court, Strand (14:19-30). The Court of Court of Court, Strand (14:19-30). The Court of Todd Affice (14:19-10). Way to the Tomb, Arts (11:2-60). Way to the Tomb, Arts (11:2-60).

'Tokyo' Spec at Glasgow; Then Going to London

Glasgow, Jan. 10.

"Tokyo 1961," the first major Japanese stage unit to play the United Kingdom, preemed Dec. 17 at the King's Theatre here. The company of 80 from the Nighigcki Theatre, Tokyo, will stay until Jan. 21. The show is presented by S. A. Gorliusky for a five-week local engagement, and a London run at the Coliseum is likely to follow.

Scenes include the burning of a castle, an earthquake, a Cinerama-like effort of sea rolling in to meet the audience, and lavish Oriental There is also a 1961 ver-Swan Lake," set in Tokyo, numbers. There is also a sion of "Swan Lake," set with Tchaikovsky music.

Scheduled B'way Preems

DUREUMICH D WAY I TECHNS
Show Gif., O'Neill (J-12-61).
Conquering Hero. ANTA (1-18-61).
Colbert & Sullivan, Center (1-17-61).
Julie, Jake, Booth (1-25-61).
Midgie Purvis, Beck (1-26-61).
Ccloroon, Phoenix (1-27-61).
Hamburg Playhouse, Center (2-7-61).
Comedie Francaise, Center (2-7-61).
Comedie Francaise, Center (2-2-61).
Comedie Francaise, Center (2-2-61).
July Advecate, Rose (2-16-1).
Happiest Girl, Beck (4-161).

Shows Out of Town

Julia, Jake, and Uncle
Joe
Wilmington, Dec. 29.
Roger L. Stevens & John Shubert, in association with Sherman S. Kreiberg, production of comedy in two acts teven the production of comedy in two acts to the production of the pro Fair and Unitie

Joe

Store L. Stevens & John Shuber in association with the store of the store

Claudette Colbert is the prime asset of this shaky new comedy. Technical and script difficulties slow the production down to a erawl. Laughs are sparse.

Howard M. Teichmann based his Howard M. Teichmann based his play on a book written by Oriana Atkinson, wife of the retired N. Y. Times critic, on the couple's experiences in Moscow in 1945-46. Many of the episodes which may have been entertaining in that period now add up to cliches, since there have been so many books written on American clashes with the Russian way of life.

In the play the couple becomes Julia and Jake Ryan, the latter being on leave as a drama critic to try his hand as a foreign correspondent. There are the usual mixspondent. There are the usual man-ups—the language barrier, anti-quated plumbing and sleezy living quarters. The Russians are pre-sented as having a child-like

quarters. The Russians are presented as having a child-like quality tempered by devotion to the ruling clique.

The main plot conflict develops when Jake is arrested on an espionage charge while bird watching in a Moscow park. His wife goes into action, American style, wins an audience with Stalin and obtains her husband's freedom. The last scene is the best as the star plays it straight in convincing the last scene is the best as the star The dialog is promising, but plays it straight in convincing the overwritten. The script is gener-

Don Briggs, Michael Sivy, and Laryssa Lauret. Frederick Fox's settings, follow-

ing the story line, range from shabby to an impressive room in the Kremlin. Richard Whort's direction needs speeding up and script changes are in order.

Klep.

Catstick

New Haven, Jan. 5.

Elaine Perry presentation of drauge in three acry presentation of drauge in three acry presentation of drauge in three acry and lighting, George Jenkins; costumes, Jean Vaughan. Stars Patricia Jessell Seatnes Donald Davis, Ruth White Moore, Dorothy Patten, William Harahan, Moore, Dorothy Patten, William Harahan, Carl Low, Opened Jan. 4. '61, at the Shubert Theatre, New Haven; \$4.80 tops Mrs. Julis Stewart ... Ruth White Rebecca ... Eulabelle Moore Little John MacEirave, Phayer David Roy of the MacEirave, Phayer David Roy thandler ... Donald David Marc C. Alexander ... Louis Edmonds Dr. Sykes ... William Harahan Sam Cramer ... Octal Low Dr. Sykes
Sam Cramer
Carl Low
Nurse Sammy
Dorothy Patter

In its break-in status, "Catstick" has somewhat the aspect of an un-peeled banana—it's going to re-quire removal of the extraneous quire removal of the extraneous material in order to enjoy the substance beneath. There is merit in the production, but it isn't properly emphasized and weeded for full value.

There is good writing of numerous telling scenes, good interpreta-tion by a capable cast, good direc-tion of individual segments and a good physical setup. The overall presentation lacks focus, however. The trouble can be remedied with smart doctoring, and there is smart doctoring, and there is enough material here to make it worth the effort.

ally absorbing. It is a treatise on the penalties of excessive ambi-tion, using the machinations of political bossism to make its

The story involves a wife's dehusband into a political power, a career for which he has no innate enthusiasm. The climax finds her grasping the remnants of a bubble which has burst in her hand. The

which has burst in her hand. The title refers to a boy's game in which a wooden peg is hit some distance with a club or "catstick." Good performances are given by Patricia Jessel as the calculating, ruthless wife, and Donald Davis as the "wooden near" helf of the the "wooden peg" half of the team. Ruth White offers an un-derstanding version of an innocent bystander parent swept along with

tide of tragedy.

Louis Edmonds is fine as a young prosecutor who rebels against the prevalent bossism. Thayer David is excellent physically as the ruth-less politico, but loses ground vocally through a tendency toward thickened diction. Eulabelle Moore as a maid, William Harahon as the

as a maid, William Harahon as the family doctor, Carl Low as an attorney are also good.

The action moves smoothly around George Jenkins complex interior-exterior setting of house and yard, and Jean Yaughan's cosmon yard, and Jean Yaughan's cosmon yard. tumes are appropriate. Producer Elaine Perry has staged the piece Bone.

Just For a Change =Bv Tom Weatherly

Some day, somewhere, I'd love to

hear,
An honest, forthright mummer,
Tell nothing but the blank-blank truth

About her job last summer.

Instead of reading tired, old 'script,
That's been so overdone;
You know the tripe, it goes like

'Oh, golly gee, what fun!" .

Instead of all that threadbare bunk 'Twould be a welcome shock,
If this dame said: "I love the dough

But hate all summer stock."

Show Abroad

Geese Are Getting Fat

London, Jan. 1.

Murray Macdonaid & John Stevens Lid.

From Steven

Arthur Watkyn has written a featherweight drawing-room comedy of some seasonal appeal and edy of some seasonal appear and marquee interest, inasmuch as it marks Michael Wilding's return to the West End stage. It may not prove as successful as the author's previous comedies, but it may get by for a moderate season.

by for a moderate season.

"The Geese Are Getting Fat" relies overly on characterization and interpretation. There's an irrelevant but thoroughly entertaining scene towards the end when Bobby Howes appears as an inebriated doctor. It is richly played and its loaded with lauwhs. is loaded with laughs.

Wilding plays the head of the household who is determined not to have any Christmas festivities, though quickly changes his mind when he learns that his wife's rela-tive, reputedly worth millions, is due from Western Australia as their holiday houseguest.

their holiday houseguest.

The family also includes the wife, a teenage daughter engaged to a footballer and a student son who ogles a new and glamorous Swedish domestic. As another Christmas houseguest there is a gay divorcee who is the only other relative of the wealthy Australian. There's not a great deal of ingenuity in the development of the plot, and all the situations fit into a clear pattern. The author has a flair for light comedy situations and every now and then comes along with an amusing line.

Wilding plays the lead with little

and every now and then comes along with an amusing line.

Wilding plays the lead with little apparent enthusiasm. Avice Landon smoothly portrays the wife, Eynon Evans dominates every scene in which he appears as the Williamson, Ltd.

multi-millionaire, and Joyce Heron is true to form as the scheming divorcee.

"Howes has a walk-away as the soused doctor, and Michael Trubshawe as a neighbor and Judith Conrow as the Swedish minx are

Conrow as the Swedish minx are others who impress.

Nigel Patrick has staged the piece professionally and Alan Tagg has designed a handsome lounge act.

Myro.

Legit Bits

Richard Skinner, company man-ager of the recently-closed Broad-way production of "Little Moon of Alban," has gone to Chicago to way production of "Little Moon of Alban," has gone to Chicago to take over as company manager of the touring "Five Finger Ex-ercise." He succeeds Abe Cohen, who's withdrawing to work in a similar capacity on the upcoming touring edition of "Sound of Music."

touring edition of "Sound or Music."

Laurence Feldman is on the Coast to confer with Henry T. Weinstein, now a producer with 20th-Fox, about adding a Coast summer stock theatre to their eastern operations, the Westport (Conn.) Country Playhouse and the Paper Mill Playhouse, Millburn, N.J. They run the latter spot in partnership with Frank Carrington.

Inadvertently omitted from the Gregory Ratoff obit in a recent issue was any mention of his legit directorial activities on Broadway, most notably "Fifth Season," "Nina" and "Black-Eyed Susan." The obit also erred in stating he produced and directed the films, "O. Henry's Full House" and "The Sun Also Rises," though be did act in both pictures. There was also no reference made to his having directed in recent years such films

no reference made to his naving directed in recent years such films as "Oscar Wilde," "Abdullah's Harem" and "Taxi."

Joseph Berhu, co-producer of the off-Broadway musical "Leave It To Jane," will be business manager of

"Best of my collected Heddes." Walter Kerr-New York Herald Tribune.

"Anne Meacham has a blane of genius." Frank Aston-New York World-Telegram.

"The best off-Broadway actress of the season." James Davis-New York News.

"Anne Meacham gives a breathtakingly brilliant virtuese performance as Hedda." Emory Lewis-Cue Magazine.

"Miss Meacham's Hedda has the right blend of softness and steeliness. Under the surface of her small talk there is the pressure of her passion and despoir, She seems to flower for a moment and then skrivel. Her voice can become as bleak as ker feelings. It is kord to believe that she has not long studied and planned to be Hedda Gabler."

Howard Taubman-New York Times.

"A more compelling and yet coldly contriving Hedda cannot be imagined."

John McClain-New York Journal-American,

"A bonanza . . . A Peach-Am of a 'Hedda' ". Robert Coleman-New York Mirror.

"Not even nostalgic memorles can persuade me i kave ever watched a finer Hedda Gabler than Miss Meacham's."

Richard Watts-New York Post.

Photo by PAULA HORNE

ANNE MEACHAM **HEDDA** GABLER



Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and tele vision shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

checked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"Carnival" (MC). Producer David errick (246 W. 44th St., Y.; LO 3-7520). Available Merrick (246 W. 44th St., N. Y.; LO 3-7520). Available parts: fox terrier dog act; goat, donkey; several male cancers who donkey; several male cancers who sing; jugglers, must handle Indian clubs and spin plates; male concertina player; character man, 50, comic; character woman, 40, comic. Mail photos and resumes, c/o Michael Shurtleff, above address. Auditions for Equity men singers, Friday 113., at 2 p.m., at Imperial Theatre (249 W. 45th St., N. Y.).

"Donnybrook" (MC) "Donnybrook" (MC). Producer, Fred Hebert (130 W. 57th St., N.Y.; JU 6-1962). Available parts: man, 45, burly, agile, 6 fect tall or over; several male and femme character singers. All roles are Irish. Mail photos and resumes, c/o above ad-dress. Producer

dress.

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: girl, 50-54 inches tall, must sing and do toe and tap dance work; man 17-20, good-looking dancer, must also sing; boy singer-dancer, 7-11, under 54 inches tall; girl, 25, to sing, dance and play trumpet. Accepting photos and resumes, c/o Michael Shurtleff, above address.
"How to Sucreed in Rusiness

"How to Succeed in Business Without Really Trying" (MC). Pro-

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FESTIVAL

AMERICAN

ducers, Cy Feuer & Ernest Martin (Lunt-Fontanne Theatre, 205 W. 46th St., N.Y.; JU 6-5555), in asso-ciation with Frank Productions. clation with Frank Productions. Available parts: ingenue, unusual personality, wide vocal range; character baritone, 50, charming, handsome; comedienne, 25, sexy singer or singer-dancer; soprano, 45-50, sophisticated, cold; man, 26, Ivy League type, cold, singer or singer-dancer; character man, 55, vaudevillian. Mail photos and resumes through agents only, c/o Larry Kasha, above address. Do not phone or visit theatre.

"La Plume de Ma Tante" (MC)

"La Plume de Ma Tante" (MC).
Producer, David Merrick (246 W.
44th St., N.Y.; LO 3-7520). Part
available for dancer-comedienne,
must do point work. Send photos
and resumes, c/o Michael Shurtleff, above address.

leff, above address.

"Love A La Carte" (MC). Producers, Arthur Klein, in association with Conrad Thibault (St. James Theatre Bidg., 246 W. 44th St., N. Y.; LO 5-6376). Available parfs: girl, 22; leading man, 30; second leading man, 30; character comedienne, 30. Accepting photos and resumes, above address.

"Medium Rare" (R). Producer, Robert Weiner (146 CPW. N.Y.

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N.Y.; SU 7-1914). Available parts: man, 20's, legit voice; male comic, some singing; femme comic, good singing voice, wide acting range; ingenue, pretty, dance, some singing and acting experience; ingenue, pretty, legit soprano, some acting experience; femme, 20-30, tall, wide acting range, deep voice; male comic, 20-30, tall, wide acting cating cating cating cating cating cating comic. comic, 20-30, tall, wide acting range; comedienne, 25-30, short, wide acting range. Apply through agent or mail photos and resumes, c/o above address.

agent or mail photos and resumes, c/o above address.

"Nine Millionth Star" (D). Producers. Michael Charnee & Geoffrey F. Rudaw (340 E. 66th St., N. Y.; RE 4-1478). Available parts: man, 35-40, lanky southerner; girl, 20-30, tall, attractive; girl, 14; boy, 15; boy, 16. Mail photos and resumes. c'o above.

"Sound of Musie" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. characters. Mail photos and resumes to above address.

OFF-BROADWAY

"Apple" (D). Producer, Living Theatre Repertory Co. 530 Sixth Ave., N.Y.; CH 3-4569'. Available parts: man, 30's, on artist; man, 30's, metaphysical nihilist; girl, 20's, Oriental. Bring photos and resumes, c'o above address, 12-4 p.m. daily.

"Barabbas" (D). Producer, Isaiah Sheffer (515 W. 110 St. N. Y.). Available parts: two character wo-men. 20-30; several character men of varying ages, all speaking roles; several bits and extras. Mail photos and resumes c/o above address

"It Should Happen To a Dog" (C).
Producer, James J. Cordes
i600 Tenth Ave., N. Y.; JU 2-5999).
Available parts: five character men
to play older Jewish types with
authentic accents. Mail photos and resumes c/o above address

and resumes c/o above address.

"Joan of Lorraine" (D). Producer, Equity Library Theatre (226 W. 47th St., N.Y.; PL 7-1710). All parts available. Auditions today (Wed.) and tomorrow (Thurs.), 11 a.m., 5 p.m., at ELT Rehersal Hall (133 Second Ave., N.Y.). All applicants must bring Equity membership cards. Script available at Drama Book Shop (51 W. 52d St., N.Y.).

"Jungle of Cities" (D). Producer,

available for Oriental man in his 50's as a six-week replacement Bring photos and resumes c/c above address, 12-4 p.m. daily.

"Long Time of Anguish" (D).
Producer, Robert Moss (439 W.
Soth St., N.Y.; CI 5-1837). Parts
available for two lean boys, 16-8.
Mail photos and resumes c/o
above address. Interviews will be
held the week of Jan. 16.

"Poor Butterfly" (D). Producer "Poor Butterfly" (D). Producer, Elie Horn (41st Street Theatre, 125 W. 41st St., N.Y.; PE 6-1278). Available parts: ingenue, brown hair; character man, 45-55, bald, heavy-set; man, 25-35, blonde, short, slight boy, 19, tall, lean; man, 45-50, comic earthy. Accept-ing photos and resumes, c/o above address. ing pho

"Quick Changes" (R), Producer, Richard Alan Woody (315 E. 70th St., N. Y.; RE 7-6231). Available parts: leading man, 25-30, baritone; parts: leading man, 20-30, haritone; two character comics, 25-35; man 20-25, singer-dancer; man, 20-30, jazz and ballet dancer, masculine; leading woman, 20-30, legit voice; two character comediennes, 25-35. ingenue singer-dancer; woman, 20-30, jazz, ballet and oriental dancer. Mail photos and resumes, c/o above address. All applicants must sing some, move well, and have comic ability.

some, move well, and have comic ability.

"Trip to Chinatown" (MC). Producer, Equity Library Theatre (226 W. 47th St., NY.; PL 7-1710). Available parts: two boys, 20-25; man, mid-30's, heavy, comic; man, 25-30, tall, handsome; man, 25-30, tall, must do comedy, character man, small, dried-up, must dance some; girl, 20-25, beautiful; girl, 20-25; beautiful; girl, 20-25; beautiful; girl, 20-25; comic manner; man, 45-55, authoritative; character man, comic manner; male and femme dance team to do waltz or other period dance. All roles are singing. Auditions next Monday (16), at 5:30-10:30 p.m.; Tuesday (17) and Wednesday (18), at 10 a.m.+4 p.m., at ELT Rehersal Hall (133 Second Ave., N.Y.). Scripts will be made available at auditions. This farce, first produced in 1891, is one of America's first long-running musicals.

"Worm in the Horseradish" (C).

"Worm in the Horseradish" (C) "Worm in the Horseradish" (C).
Producers Dorothy Olim & Gerald Crone (21 W. 75th St., N. Y.;
TR 4-7862). Available parts: man,
50, large lummox; man, 45, blustering, self-important; man, 50,
hustler, weasel; man, 65, dandy,
gentle; woman, over 60, regal,
busybody. Auditions Monday (16).
For appointment have agent call
above number above number

OUT OF TOWN

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N. Y.; SU 7-1914). Available parts: boy, 20. athletic, good voice; femme singer-dancer, 20. attractive; legit soprano, 20. pretty. Auditions Friday (13). at 11 a.m.—3 p.m., at Variety Arts Studio (225 W. 46th St., N. Y.). Phone above number for appointment.

Road Grosses

Continued from page 56

week, \$53.380. Music Hall, Dallas. Last week, \$39.445 for six performances: Auditorium, San Antonio, Monday-Wednesday (2-4), three, \$20.685; Music Hall, Houston, Friday-Saturday (6-7), three, ton, Fri \$18,760.

Once Upon a Mattress (bus-and-truck) (MC-RS) (Imogene Coca, Edward Everett Horton, King Donovan). Previous week, \$51,983 Donovani. Previous week, \$51,983 for seven performances with Broadway Theatre League subscription: Granada, Santa Barbara, Dec. 26, two, \$91,79; Civic, San Jose, Dec. 27, one, \$8,998; Memorial, Fresno, Dec. 28-29, two, \$15,119; Memorial, Sacramento, Dec. 30-31, two, \$18,693.

Dec. 30-31, two, \$18,693.

Last week, \$33,968 for seven performances: Harvey, Bakersfield, Sunday (1), one BTL, \$6,162; Strand, Modesto, Cal, Monday (2), one BTL, \$5,961; Capitol, Yakima, Wednesday 44, one BTL, \$5,851; Moore, Seattle, Thursday-Saturday (5-7), four, \$15,994.

Inside Stuff—Legit

N. Y. World-Telegram editors apparently exercised their editorial authority on drama critic Frank Aston's review of the musical "Do Re Mi," which opened Dec. 26 at the St. James Theatre, N. Y. The notice, as published in most editions the day after the opening, was painstakingly non-committal, and was rated as "No Opinion" in Variety's scorecard of the critical reactions.

In the first-edition, however, the review ended with two emphatic paragraphs, which were deleted by the editors after the show's producer, David Merrick, phoned the paper to point out the prevailing favorable reaction and report a line of applicants at the boxoffice. The cut paragraphs read as follows:

cut paragraphs read as follows:
"I have been trying to maintain a Christmas spirit toward this expensive looking affair," Aston concluded. "As is often the case on Broadway it probably would sound better if it were toned down. John Reardon, for instance, sings well. But my ears!
"Do Re Mi' is an extravagant disaster."

Previous Week Only MONTREAL World of Suzie Wong, Her Ma-

world of Sizie Wollg, Hel Majesty's (D-RS).
Closed here Dec. 31 with a gross of around \$12,000 for its final week.

NEW HAVEN

Holiday In Japan, Shubert (R-RS) (\$5.50; 1,650; \$52,500) (Izumi Yukimura).

Closed here Dec. 31 with a gross of nearly \$21,000 for its final week.

PHILADELPHIA

Conquering Hero, Forrest (MC-T) (3d wk) (\$5.40-\$6; 1,760; \$56,000). Moved to New York after ending run here Dec. 31. Take for the final week at the Forrest was \$20,414.

'Advise' Recoups 68%

= Continued from page 57

first three weeks at the Cort. But with the picture revenue considered, the deficit as of the audit was \$48,430. Thus, on paper \$101,570 had been recovered as of

Incidentally, the Broadway operating loss on the three weeks covered in the accounting, was attributable to the first frame, only when five performances were played. However, the loss for the initial stanza was increased to \$10,598 and the profit for the next two weeks decreased to \$1,256 and \$959 by the spread of unusually heavy one-week advertising expenses over the three-week period. It's figured the hefty ad expenditure relates to the \$8,000 paid the N.Y. Times for five successive reprints of "Advise" reviews from the other N.Y. dailies except the Post. The ads, placed in the Times during the second week of the show's Broadway run, were an ap-Incidentally, the Broadway oper

ouring the second week of the show's Broadway run, were an apparent answer to the pan opinion registered by Times aislesitter Howard Taubman. The Post critic, Richard Watts Jr., also turned in a disapproving appraisal. Notices in the other five dailies were favor-

in the other five dailies were favorable.

Exclusive of the extra advertising expense, the operating profit on the second and third weeks of the show's New York run was, respectively, \$4,423 on a \$38,216 gross and \$5,757 on a \$38,585 gross. Royalty deals on the play include 10% of the gross to the authors, 1% to the producers and 2% to director Franklin Schaffuer, who also got a \$3,500 advance fee.

On the basis of the audit, none of the production's five stars is getting a percentage of the gross, since the cast salary for the initial three weeks at the Cort was \$8,605 for each of the stanzas. The costars are Ed Begley, Richard Kiley, Chester Morris, Henry Jones and Kevin McCarthy.

The theatre's share of the weekly week is extraight 28%.

The theatre's share of the weekly gross is a straight 25%.

Draft Bellamy

Continued from page 57

he may be able to exercise in Washington.

The makeup of the nominating

The makeup of the nominating committee was completed last Friday (6. RS) and tomorrow (Thurs.), 11 a.m. at p.m., at ELT Rehersal Hall (133 Second Ave., N.Y.). All applicants must bring Equity membership cards. Script available at Drama Book Shop (51 W. 52d St., N.Y.).

"Jungle of Cities" (D.) Producer, Living Theatre Repertory Co. (530 Sixth Ave., N.Y.; CH 3-4569). Part Bridgeport, Thursday (5), one, S. 15.994.

The makeup of the nominating committee was completed last Friday (6. At an Equity membership meeting in New York, when 10 members of the union were elected to the group. They joined five concilion members previously appointed by the Equity council. The 15-member committee will choose candidates for all officer posts and 16 council seafs.

Living Theatre Repertory Co. (530 Sixth Ave., N.Y.; CH 3-4569). Part Bridgeport, Thursday (5), one, Equity membership, elected to the Equity membership, elected to the

\$4,936; Symphony Hall, Allentown, Friday (6), two, \$6,579; Masonic, Scranton, Saturday (7), two, \$9,333.

Previous Week Only

Committee by a vote of less than 2½% of the untire union membership (282 votes were cast out of a total membership of around 12,000), are Paul Ford, Polly Rowles, Ozzie Davis, Mike Kellin, Viction Corvil Wilson. Rowles, Ozzie Davis, Mike Kellin, Jane Hoffman, Gerald Hiken, Martha Scott (principals) and Ronie Lee. Gene Nettles and Del Horstmann (chorus). The five council members are Frederick Tozere, chairman of the group; Ruth Gillette, Edith Meiser (principals) and Jeanna Belkin and Jack Leigh (chorus).

Incumbent officers, besides Bel-Incumbent officers, besides Bellamy, are Frank Maxwell, first vice-president; Eddie Weston, second vice-president; Hiram Sherman, third veepee: Lois Wilson, fourth v.p.; Paul Dulzell, treasurer, and John Effrat. recording secretary. The councillors whose terms expire this year are Charles Blackwell, Donald Cook, Stephen Douglass, Robert Flavelle, Eddie Foy Jr., Earle Hyman, Win Mayo, Ruth McDevitt. Roddy McDowall. Patrick McVey, Bibl Osterwald, Julian Patrick, Dorothy Sands and Lucia Victor.

Pick McVey, Bib Osterwan, the Patrick, Dorothy Sands and Lucia Victor.

There are also two councillor assignments to be filled for terms expiring in 1963 and 1964. The spots are those vacated by Richard Kiley ('63) and David Wayne ('64). Michael Tolan is currently functioning as an interim replacement for Kiley. A replacement for Wayne hasn't been set.

The nominating committee has to return its ticket by Feb. 7, which will be 45 days before the annual union meeting. Any nominations by petition (independent) must be made by Feb. 17. Balloting for candidates is to be completed five weeks after the annual meeting March 24.

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Broadway

Humorist-author Carl Winston Danbury (Conn.) Hospital for surgery.

Giulia de Curtis returns to Whit-man Aud at Brooklyn College to sing lead in "Tosca" Jan. 26.

Pressagent Don Simmons being wed to model Ellie Hartman Sat-urday (14) at Ethical Culture Cen-

tre.
James J. Reynolds, just-named
U. S. Asst. Secretary of Labor, is
the brother of writer Quentin Rey-

nolds.

Pat Rooney, with more than 60 years in show biz, is far from retired as erratumed. He'll let everybody know when it happens, sez

he.
The Richard (Mary Martin) Hal-liday's actress-daughter, Heller Halliday, plans a June wedding to George Stephens, Wesleyan stu-

Paul Ross, v.p. of Billy Rose En-terprises, convalescing at home after seven-week bout at N. Y. Hospital with a bug picked up in

Hospital with a bug picked up in Europe.

Before hopping back to London the Royal Ballet, ending a 20-week tour, will offer afternoon-evening performances of "Giselle" at Met Opera House Sunday Jan. 29.

Edward MacDowell's 100th anni will be marked Jan. 18 at Carnegie when Richard Korn's Orchestra of America reprises his works with piano soloist Marjorie Mitchell.

American Ballet Theatre, back from Europe and Russia, starts its U. S. tour Sunday (15) at Mosque, Newark, matinee and evening. Hugh Swofford now handling Ballet Theatre's press, vice Margaret carson.

High Swofford now handling Ballet Theatre's press, vice Margaret Carson.

Savoy Hilton g.m. Gene Voit on winter holiday in France, and the first reunion in 14 years with his mother. While abroad Voit and his daughter Gigi detoured with Hilton Hotels veep Joe Binns and his wife to St. Moritz.

Dan Parker, N. Y. Daily Mirror sports columnist, will be principal speaker at the testimonial dinner for Charles F. Young, retiring sports editor of the Albany Knickerbocker News, in the Sheraton-Ten Eyck Hotel Jan. 22.

Deal about to be consummated for Albert Abend, nephew of the late Leo Lindeman (cofounder of Lindy's), to sell out to Jack Kramer, longtime partner with Lindy, for complete control of the famed Broadway and 51st St. restaurant landmark.

Forced return of Karl Boehm to landmark.

landmark.
Forced return of Karl Boehm to Vienna (with an eye crisis) left both Philharmonic and Met with replacement problem. Hence the Met's decision to use Joseph Rosenstock for "Tristan and Isolde" and "Elektra." However Boehm's eye condition is improving and he may return to N. Y. before this season plays out.

condition is improving and ne may return to N. Y. before this season plays out.

Conrad N. Hilton is now also board chairman as well as president of the hotel corporation bearing his name; Robert P. Williford, exec veepee, is now vicechairman of the board; and Robert J. Caverly, executive veepee and g.m. of Hilton Hotels Intl., now becomes also executive vicepresident and a director of the parent corporation. Ed (sans Pegeen) Fitzgerald off to Israel on his first visit since he was with the RAF on duty in Palestine. His broadcast observation that "the three Is" (Ireland, Italy and Israel) contribute importantly to the American melting pot caught the ear of a listener who, virtually single-handedly, enlisted the Israeli Govt to invite the radio personality to visit the country.

country.

Harry E. Gould is chairmaning the April 30 (Sunday night) dinner by the Jewish Theatrical Guild to by the Jewish Theatrical Guild to Danny Thomas. Charities benefit-ing will be the Actors' Fund, AFTRA, AGVA, Catholic Actors' Guild, Episcopal Actors' Guild, Motion Picture Relicf Fund, Negro Actors' Guild, St. Judn; Hospital (Thomas' pet charity), Will Rogers Memorial Hospital and the Yiddish Thostrical Alliance

Guild, Episcopal Actors' Guild, Negro Motion Picture Relicit Fund, Negro Motion Fundation Motion Picture Relicit Fund, Negro Motion Picture, Picture Relicit Fund Negro Motion Picture, Picture Pictu

John Shubert and Joseph D. Johnson, v.p. of the Metropolitan District. of Western Union, elected vice presidents and reelected vice presidents were Thomas V. Kelly of R. H. Macy & Co., and Richard L. Rafalsky, president of Mark Rafalsky & Co. Walter G. Schaerer, v.p. of the Empire Trust Co., and George Norris, of the N. Y. Times reelected treasurer and secretary respectively.

Palm Springs

By A. P. Scully

Herman (Ciro's) Hover in from

Herman (Ciro's) Hover in from Hawaii.
Gregory Peck flew his boys over from Switzerland.
Ray Ryan threw a party for Lolly Parsons' anni visit.
Frankie Spitz gifted herself with a platinum-colored Rolls Royce.
Ferrall's Playhouse opens at Deep Well Jan. 16 with "Marriage-Go-Round."
Lillian Roth convalesced from major surgery but not at her place, having sold it.
Doran May building \$5.000,000 Sands, with convention hall large enough to seat 3.500.
Alice Faye Harris chaperoning her daughter who has a job as the El Mirador's entertainment receptionist.

Martin Beck's week at the Riviera with "The Pajama Game" did good biz after being turned down by city for its Playhouse.

Frankfurt

By Hazel Guild (24 Rheinstrasse; 725751)

The Swedish documentary, "Mein Kampf," has been running for over 20 weeks in a Hamburg theatre.

German pic, "Master Thief Felix Krull." banned in Bombay because

Krull," banned in Bombay because of possibility of inducing immoral conduct.

Adolf Wohlbrueck, who uses the name of Anton Walbrook for his American pics, celebrated his 60th birthday.

German actress Elke Sommer

German actress Elke Sommer inked to a long-term contract by Associated British Studios. Deal will pay her more than \$250,000. Bernhard Wicki's German pic, "Die Bruecke" (The Bridge), chosen by the Assn. of Finnish Film Journalists as best film of the month. month

month.

The Bamberg Theatre presenting the first German performance of Horton Foote's "The Chase." with American director Edward Mang-

American director Edward Mangum staging it.

The Hamburg German Theatre
slated for guest appearances in
New York from Feb. 7 until 21,
performing Goethe's "Faust." with
Gustaf Gruendgens producing.
Wieland Wagner signed conductor Wolfgang Sawallisch to perform the seven "Tannhauser" perform the seven "Tannhauser" performances at the new Bayreuth
Wagnerian Festival next summer.
The German Self-Censorship
Board finally okayed "Rome. Open
City," Italian film starring Anna
Magnani which was long banned
because of "anti-German tendencies." because of cies."

cies."

Horst Buchholz German actor, set for the next Sam Spiegel pic, "Lawrence of Arabia." which will be made in England with Cary Grant. Kirk Douglas and Jack

Grant. Kirk Douglas and Jack Hawkins.

In the week before Christmas—usually the best theatre business of the year—three houses in Nuernberg and four in Munich closed, most being converted into supermarkets.

supermarkets.

Inge Brandenburg chosen at the Nice Jazz Festival as best European jazz singer, recorded "Das Gibt es Nur Einmal" (It Happens Only Once) for Decra. She is set for a tour in the U. S. starting next

February.
Robert Siodmak in Wieshaden for work on his new eviminal pic.
"Affairs of Nina R." The nic based on the Johannes World Simmel novel, is a Compan-French controduction starring Madia Titler and

VARIETY London

(HYDe Park 4561/2/3)

Joe E. Brown is in town to do a telerecording of the Bertram Mills' Circus.

Mills' Circus.
Legit crix were guested at luncheon by the English Stage Company, which outlined its 1961 plans.
20th-Fox has upped Sam Redford from joint sales manager to sales manager, with Frank Poole as his assistant.

assistant.

Ernest Welton, Rank Overseas
Distributors' general sales manager, to Japan for a threeweek

aget, to Japan for a threeweek, John R. Sloan joined Carl Foreman's Open Road company as assistant managing director and as a producer. Sir Michael Balcon and Maxwell Setton tossed a dinner on Thursday (7) to celebrate the first anni of Bryanston Films.

Sir Michael Redgrave; Shani Wallis and Ian Carmichael were among the speakers at the Critics Circle annual soiree Sunday (8). The Duchess of Kent gave the royal nod to the charity preem of the new John Mills-Dirk Bogarde starrer, "The Singer Not The Song."

starrer, Song."
"Conspiracy Of Hearts," a Rank drama produced by Betty Box, is the official British entry for the Uruguay Film Festival starting

Jan. 19.

This year's Cinematograph Exhibitors Assn. general council meeting is skedded for May 9, at Torquay, highlighting the summer conterence.

The Duke of Edinburgh will attend the world preem of "Mr. Topaze," on March 20 in aid of the National Playing Fields and Jewish National Fund. It stars Peter Sellers and Nadia Gray. It is Sellers' first directorial job.

Paris

By Gene Moskowitz (66 Ave Breteuil; SUF 5920)

(66 Ave Breteuil; SUF 5920)
Italo film produced by French
filmmaker Paul Graetz, "It Happened in Rome," forbidden by Italo
censors but it can be exported.
French film entered in the
Argentinian Mara Del Plata Film
Frest, Jan. 8-17, is H. G. Clouzot's
"The Truth" with Brigitte Bardot.
Michael Leroyer, actor at the
Comedie-Francaise, snared the role
of "La Fayette" in the big scale
film costumer being directed by
Jean Dreville.
Olivia De Havilland finishing her
memoirs and then will probably do
her first French legit stint next
season in Alba De Cespedes' "Forbidden Notebook."

Jean Genet's "The Negroes." a

bidden Notebook."

Jean Genet's "The Negroes." legit hit last year, being brought back to Theatre Renaissance as Felecien Marceau's "Hard To Swallow" flops out.

Rome

By Robert F. Hawkins (Stampa Estera; 675906)

"Rome Olympics 1950" (Cineriz) old to Toho Films for Japanese sold

Rohe Olympics Ison Clineriz, sold to Toho Films for Japanese release.

Rene Clement, winding "Joy of Living" (Cineriz) here, awarded French Legion of Honor.

Johnny Desmond, here for Nord Film's "Lo Sparviero dei Caraibi," also doing several Italo tele shows and guestints.

Martine Carol and Laurent Terzieff in Moris Ergas' Zebra Production of "Vanina Van.ni" (Coll. Roberto Rossellini directs.

Fabrizio Gabella is new press chief at Cino Del Duca Films. His spot at Dear Films taken over by Ignazio Niccolai, previously with Rank. Rank.

Renefit show heing set up here Benefit show being set up here for February, to help out widow of French thesp Gerard Philipe, with major Italo stage names volunteering. Alan Ladd and "Orazi e Curiazi"

Arianna, as dialogue director en the Haya Harareet starrer.

Donald O'Connor recovering here from ruptured blood vessel. Happened during action scenes of his Tunis locationer, "The Wonders of Aladdin" (Levine), major filming under director Henry Levin await-ing his return.

Boston

By Guy Livingston (423 Little Bldg.; DE 8-7560)

Martha Raye did bangup biz at Blinstrub's in her one-weeker. Harry Belafonte current at Don-nelly Memorial Theatre, formerly

Loew's State.
"Holiday In Spain." Miguel Her-

heiry Memorial Theatie, formerly Loew's State.

"Holiday In Spain," Miguel Herrero's Spanish revue, current at Ralph Snider's Bradford Roof.

Sammy Lowe in the Donald Van Wart spot in Dick Richards Upstairs Room at Black Angus. Van Wart for to Virgin Islands,

Marlene Dietrich opens at the Colonial Monday 160 in, a revue being put together here for two-week stand, after which she reports to Hollywood for a film.

New club, Baisin Street South, opened on site of old Trinidad, with Arthur Braggs' "Idlewild Revue of 1961" in for three weeks.

"My Fair Lady" opened at the Shubert to a \$550,000 advance, and is extending its threemonth Hub stand to four, which will make it longest run of any musical here. Stanley/Blinstrub booked Sammy Davis Jr. for a nineday stand. Jan. 28-Feb. 5. Davis comes in from the inaugural show. Nat "King" Cole precedes him into the big boite in another uausual Saturday opening, Jan. 21-27.

Storyville in Hotel Bradford embarking on new policy of bigger shows. Teddi King, Andy and the Bey Sisters are current. Bocked are Dizzy Gillespie, Phyllis Diller, Dinah Washington, Matt Dennis, George Shearing, Maynard Ferguson, Jack Douglas and Miles Davis.

of producing a picture about Nazi Adolf Eichmann.

Adolf Elchmann.
London Symphony, with conductor Antal Dorati, left after highly successful visit to Israel.
Habima Theatre, performing "The Miracle Worker," sent telegram of admiration to Helen Keller.

Chicago

(DElaware 7-4984)

Furnishings of padlocked Chez Paree auctioned off to satisfy creditors.

creditors.

Etta Jones, rarely heard in these parts, current at new Counterpoint jazzery on southside.

Jan Peerce the honoree at Coverant Club feed prior to his Orchestra Hall recital last Sunday (8) day (8)

Chi Symphony announced a new Saturday night subscription series of 12 concerts for next season, in lieu of longtime Tuesday matinee

lieu of longtime Tuesday matines sub series. New Lost City Ramblers, Alan Mills and others slated to par-ticipate in folk music fest which Folklore Society at U. of Chicago is skedding for Feb. 3-5 on the cam-

pus.

Daily News now has all editorial departments housed in ultramodern Sun-Times building, both gazettes being owned by Field Enterprises. The American, owned by the Trib, is expected to complete its move to Tribune Tower sometime next month.

With tab shows in fresh vogue here, Follmar's Long Restaurant at the Illinois-Indiana line is latest to offer a satiric revue, incepting

to offer a satiric revue, incepting Jan. 19 on a two-a-night sked, Scribes include Lew Davenport, Mark Stern, and Diane David, Latter publicist for tele packager Walt Schwimmer.

Bucks County, Pa.

By Penny Larsen

23-Feb. 5. Davis comes in from the inaugural show. Nat "King" Cole precedes him into the big botic in another uausual Saturday opening, Jan. 21-27.

Storyville in Hotel Bradford embarking on new policy of bigger shows. Teddi King, Andy and the Bey Sisters are current. Bot.xed are Dizuv Gillespie, Phyllis Diller, Dinah Washington, Matt Dennis, George Shearing, Maynard Ferguson, Jack Douglas and Miles Davis.

Scotland

By Gordon Irving
(Glasgone: Douglas 9999)

David Whittield to Empire Theatre. Edinburgh, in "Rose Marie." Chalmers Wood, summer show impresario, scouting new talent for 1961 season.

Jack Radcliffe into Gaiety Theatre, Ayr., as topper in winter revue, "Ring Out The Bells."

Kenneth McKellar, Scot tenor, Isigning new BBC-TV contract and planning to reside in London.

Duncan Macrae, leading Scot thespee, teed off in "Skerryyore," musical based on a James Bridie play, at new Falcon Theatre, Glasgow.

SRO biz for Stewart Cruikshanks "A Wish for Jamie at Alhambra, Glasgow, but production must wind according to schedule at the end of February.

Scottish Television, indie group, mounted So-minute variety speetacular for New Year's Eve. Program, starring Ivor Emmanuel, David Hughes and Jill Day, was networked to other regions.

Tel Aviv

By Joseph Lapid (52 Shome Hamelen's St.; Tel. 28348)

Israell Philharmonic back from world four.

First Todd-AO screen in Israel installed in Zafon Cinema here for "South Pacific."

Geva studio here withdrew plan of producing a picture about Nazi Adolf Eichmann.

London Symphony, with conductor Andal Borafi left after highly tor Andal Borafi left after highly t

Pittsburgh

By Lenny Litman (HA 1-2739; 6359 Burchfield) Workers back on job in Civic

Arena.

Del Ray added to show at Ankara with Dick Roman.

Singer Enzo Stuarti bought half interest in Ball Hai in Dallas,
Pittsburgh Press in big campaign exposing law infractions at private clubs.

VARIETY

Literati

Stiles' Globetrot

Stiles' Globetrot
Lifetime dream of a round-theworld trip, since time is always an
occupational problem with working
newspapermen, will see N.Y. Mirror managing editor Hinson Stiles
and his wife aboard the SS Kungsholm Jan. 21. Linerary takes three
months.

months.

Stiles has been with the Hearst organization some 50 years and, upon his return, plans to ease some of the load as m.e. of the Mirror.

Satevepost's Earnings
Profits for the nine months endag Sept. 39 were down and oper-Profits for the nine months ending Sept. 39 were down and operating costs were un, according to a report issued by Curtis Publishing Co. The compony plans to spend between \$15.000.600 and \$20.000.000 on plant expanson, however, under a program expected to cover the next five years, according to Robert E. MacNeal, president.

Earnings amounted to \$116.700 for the nine-month period in 1960, equivalent to a loss of 34c a share after dividends on preferred stock. This compares with a net profit of 12c a common share in the corresponding period last year. Gross operating costs rose to \$172.061.669. Biggest factor in the dip was a strike in the company's paper mill. Earnings for the full year, last estimated at \$3 000,000 to \$3.500.000, have been dropped to less than half that amount. The company also declared that the drop was due to the fact that circulation figures had outpaced advertising rates. Cited as an example was

rates. Cited as an example was the Satevepost, whose ad rates until Feb. 11 were based on a circulation of 6 250 000 although actual figures topped 6.590,000.

Show Biz Yearbooks

Show Biz Yearbooks
"Broadway's Best, 1960." by
John Chapman (Doubleday; \$4.50)
Is fourth of a series by the N. Y.
Daily News drama critic. Tome recaps Manhatten s'ace season, and
digests a "golden dozen" top plays,
including "Miracle Worker," "Toys
in the Attic" "Loss of Roses."
"Distant Ball." "Florello!", "Deadly Game" "Duel of Angels,"
"Tenth Man," "Bre Bye Birdie,"
"Best Man," "Andersonville Trial"
and "Five Fin" - Exercise." Statistical department includes a list
of prize plays. Poldover productions, thectre books, obits, and a
list of year's productions with partial credits on participants. No
illustrations.
"The Rellet Annual 1961." illustrations

illustrations.

"The Bellet Annual, 1961."
edited by Arneld L. Haskell and
Mary Clarke (Macmillan; S6), is
15th in series recording ballet field.
In addition to customary data and
dozens of excellent photos, volume contain articles on terp
themes by such observers as Margot Fonteyn Pric Johns, Tamara
Karsavina and Marie Rambert.
Worthy addition to preceeding
tomes in this set.

"Theatre World Annual, No. 11."

Worthy addition to preceeding tomes in the soft.

"Theatre Vorld Annual, No. 11," by Frances Stonliers (Macmillar, \$5.50), is a stirrely addition to previous yearbooks in this London series, covering West End season from June. 1959, to May 31, 1960. Cover and frontispiece feature scene from H-rold Pinter's "The Caretaker," and there are special articles on Pinter, Joan Little-

Publishing Stocke

Litter and a Diocus	
(As of Jan. 10, 1961, closing)	
Allyn & Bacon (OC) 32	
American Poek (AS) 57	1
Book of Month (NY) 2514	
Conde Nest (NY) 1412	
Crowell-Call'er (NY) 41	
Curtis Pub. Co. (NY) 834	
Grolier (OC) 431/2	
Grolier (OC) 431/2 Harc't, Brace (OC) 3334	
Hearst (OC) 111/8	,
Hearst (OC)	
Macfadden (1S) 914	
Macmillan (9C) 63	l
McCall (NY) 4038	
McGraw-Hi'l (NY)10912	
New Yorker (9C)112	ŀ
Pocket Books 3614	
Prentice-Hal: (AS) 41	i
Ran'm House (OC) 43	:
Scott Foresman (OC) 2738	
Time Inc. (OC) 85	1
H. W. Sams (OC) 3912	ŧ
Western Pub. OC) 7912	•
World Pub. (M) 1218	
	ł
OC—Over-the-Counter	
N.YN.Y. Stock Exchange	1
AS-American Stock Exchange]
M-Midwest	
Note: Midwest and over-the-	
counter quotes are the Bid	i
Drices	ı

wood, founder of Theatre Work-shop: Dame Flora Robson and Sir Alec Guinness, among others. Book digests year's offerings with casts, vital data, obits, etc. Old Vic sea-son, ballet and opera are also assessed. Well-illustrated, work-manlike companion to earlier Stephens volumes. Rodo.

Rosenwald's New Post
Peter Rosenwald named business
manager of the book division of
the American Heritage Publishing
Co. He had been general assistant
to the company's president James
Patton for two years and closely Parton for two years and closely associated with the business arrangements of the company's publishing activities.

rangements of the company's pub-lishing activities.

Prior to going with Heritage, Rosenwald had been advertising and promotion director for the Book Find Club and Seven Arts

hallads and musical works. At least ballads and musical works. At least 43 histories of factory and mining districts have been published in the last two years. Idea of the factory history was originated by the Russian play-wright Maxim Gorky.

Calmer, Fokine Et al.

CBS commentator Ned Calmer's novel of Paris of the gay 1920s, when he was one of the American expatriates, which he calls "All the Summer Days," will be published by Little, Brown next June. Same pub is bringing out "Fokine: Memoirs of a Ballet Master" by his son, Vitale Fokine, with Anatole Chujoy, also in June.

New Yorker staffer Roger Angell's collection of short stories, "The Stone Arbor," is on LB's February list, along with Denis Johnston's "The Old Lady Says No!" and five other plays by the Irish dramatist.

CHATTER

and promotion director for the Book Find Club and Seven Arts Book Society.

Harcourt, Brace & World Inc. has been formed as a consolidation of World Book Co. (a Delaware corporation) and Harcourt, Brace blooming in Communist China—so-called "factory histories." Radio Peking, in a broadcast reported by the State Dept. in Washington, said many of the factory histories have been adapted as dramas, films,

Harcourt, Brace & World Inc. has been formed as a consolidation of World Book Co. (a Delaware corporation) and Harcourt, Brace & Co. Inc. (a New York corporation). Capital stock of the survivation. Capital stock of the survivation, which will conduct a business in books and plays as well as in publishing, engraving and provided the provided provided the survivation of the factory histories have been adapted as dramas, films,

Wall Street Daily Inc. has been and an official of ASTA (American and an official of AST

authorized to conduct a newspaper publishing business in New York. Stuart A. Jackson, of Rayall, Koe-gel, Harris & Caskey, 100 Broad-way, N. Y. City, the filing attorney at Albany. Richard E. Deems, president of

Hearst Magazines, appointed Phil F. de Beaubien a veepee. For past three years he has been publisher of the Detroit Times and will asor the Detroit Times and will assume his new duties Jan. 1. De Beaubien served as Detroit manager of Good Housekeeping for six years until 1951 when he became central zone manager for Look and was named publisher of the Detroit paper in 1957.

Detroit paper in 1957.

Garry Davis, actor-son of bandleader Meyer Davis, has authored an account of his experiences since he renounced his American citizenship in 1948 to become the self-styled "World Citizen No. 1," which Putnam will publish this next spring. It's titled "The World Is My Country."

Robert Merwin Gray, son of N.Y. Times' Tania Long (Ottawa Bu-reau), married Edythe Mab Sa-linger in New York past weekend.

Society of Travel Agents) and IUOTO (Intl. Union of Official Travel Organizations), elected an "officer" of France's Ordre du Merite Touristique in recognition of his Franco-American tourist relations.

"officer" of France's Ordre au Merite Touristique in recognition of his Franco-American tourist relations.

Peter Van Doren, who just succeeded Gorham Munson as editor of the trade department of Thomas Nelson & Sons, shifts from a ditto post at N.Y. University Press. Van Doren's previous book editorships have been with Farrar, Straus & Cudahy and later G. P. Putnam.

Bob Blackburn, television columnist of the Ottawa Citizen and star of the Blackburn Beat, AMer on CBO, Ottawa station for the Canadian Broadcasting Corp., takes over Dennis Braithwaite's twolumn on the Toronto Star. He will also do a weekly Toronto column for the Citizen on stringer basis.

Roy Ringer, Los Angeles Mirrorreporter, has been appointed

column on the Toronto Star. He will also do a weekly Toronto column for the Citizen on stringer basis.

Roy Ringer, Los Angeles Mirror reporter, has been appointed Southern California staff secretary of Gov. Edmund G. Brown, with headquarters in Los Angeles.

James Palmer named executive editor of Cosmopolitan under Robert C. Atherton, editor.

He succeeds Thomas Fleming who has resigned to devote full time to writing. Palmer joined the Cosmopolitan staff two years ago as non-fiction editor.

Travel editor Horace Sutton named an associate editor of Saturday Review. In addition to his duties for Saturday Review, Sutton is syndicated weekly to more than 40 leading newspapers in the U. S. and Canada.

Eric Sandahl has exited as m.e., at Bridgeport Sunday Herald and is setting up a public relations office. Len McCollum takes over at Herald,

N.Y. Times' assistant national ad manager William H. Good promoted to rank of colonel in the 17th Infantry Division at a ceremony at the West 42d St. headquarters of the reserve division. He commands the First Battle Group, 305th Infantry, which meets in Hempstead, L.I. Col. Good lives in Merrick, L.I.

Alice and Frank (Variery) Scully have another wedding in the family when their Patricia Ann Scully weds U.S. Marine Harry Warren Wilson on Feb. 4 in the Immaculata Chapel, University of San Diego (Calif.).

Gene Fowler's posthumously published "reporter's reminiscence of the "20s," which he called 'Skylline' (Viking, S5) is dedicated to 20th Century-Fox studio publicity chief Herry Brand.

Joseph F. Durrah, 70, a Troy, N.Y. newspaperman for 50 years and telegraph editor of the Troy Times-Record since 1922, died in Abburease.

Leonard Hospital, that city, after a brief illness.
J. Emmett Fuller Sr., 76, retired newspaper editor and magazine publisher, died in Albuquerque Dec. 23 following a long illness.

MARRIAGES

Dorthea Adams to Charles Cashmere. Houston, recently. He's an actor.

June Terry to William Nathan, Las Vegas, Dec. 26. Bride is a Las V singer.

10.5

12.6

Beatrice Heisser to Roscoe Ates, Las Vegas, Dec. 29. Bride's a model: he's the actor.

Cecily Schuster to John Ware, London, Dec. 23. Bride is personal assistant to Nunnally Johnson; he is 20th's British publicity head. Ann Rhodes to Peter Dews, Bradford, Eng., Dec. 27. He's a tv

producer.

producer.

Elizabeth Walker to George Hurst, Manchester, Eng., Dec. 22. Bride is an oboelst with the Halle Orchestra; he is conductor of the BBC Northern Orchestra.

Erika Emmerling to Ken Sims, London. Dec. 24. He's a trumpeter and co-leader of the Sims-Wheeler Vintage Jazz Band.

Elizabeth Wilson to Herbert Kretzmer, London, Dec. 20. He's a journalist, screen writer and lyricist.

journalist, screen writer and lyricist.
Juliet Duncombe to Wilfrid Woodley, London, recently. Bride is an actress; he's a jazz pianist.
Norma Arnould to Mark McDonald, London, Dec. 31. Bride is a dancer: he is an Australian lenser.
Joy Featherstone to Ian Balfour, Brighton, Eng., Jan. 5. He's a South African sports commentator, head of the South African Broadcasting Corp.

380.2 Corp.

4. Rose Tobias to Maxwell Shaw,
1.2 New York, Jan. 3. Bride is casting
3.2 director for Talent Associates; he's
3.3.7 the English actor seen recently on
16.4 Broadway in "The Hostage."

BUSINESS PUBLICATION ADVERTISING (1960 Compared With 1959)

		(Source: Gallagher Report)	, ,	
1960 Pos.	1959 Pos.	DUDI ICAMION		NG REVENUES
1	1	Journal of Am. Medical Association Aviation Week Electronic Design Electronics Engineering News-Record Machine Design Steel Chemical Week	1960 e7 433 228	1959 \$8.021,254
2	2	Aviation Week	5 761 100	5,410,240
3	6	Electronic Design	5,110,842	3,848,560
4 5	4 3	Electronics	5,049,060	4,153,800
6	8	Machine Design	4,431,870	4,747,545 3,360,000
7	7	Steel	4,130,600	3,465,000
8	10	Chemical Week	3,915,770	3,221,985
9 10	5 9	Oil & Gas Journal	3,813,210	3,988,660
11	11	Chemical & Engineering News	3,749,760	3,250,400 3,211,000
12	12	American Machinist/Metalworking Manuf.	3.377.232	3,037,176
13 14	17	Purchasing	2,957,005	2,402,805
15	13 15	Product Engineering	2,896,290	2.839,680 2,582,767
16	16	Space/Aeronautics	2,708,066	2,422,025
17	14	Factory	2,691,678	2,607,528
18 19	20 21	Sales Management	2,529,223	2,260,500
20	19	Mill & Factory	2,444,000	2,190,000 2,262,031
21	18	American Builder	2,250,100	2.375.242
22 23	23 22	Plant Engineering	2,020,953	1,778,871
24	24	Flectro-Technology	1,919,325	1.878,605 1,748,148
25	27	P-ogressive Architecture	1,755.241	1,669,338
26	30	Modern Plastics	1,750,000	1.500,000
27 28	29 25	Engineering News-Record Machine Design Steel Chemical Week Oil & Gas Journal Chemical Engineering News American Machinist/Metalworking Manuf Purchasing Electrical World Product Engineering Space/Aeronautics Factory MTO Space Management Mill & Factory American Builder Plant Engineering Chemical Processing Flectro-Technology Pogressive Architecture Modern Plastics Flectrical Construction & Mairtenance Construction Methods & Equipment Power Materials in Design Engineering Materials in Design Engineering Materials in Design Engineering Mew Equipment Digest Flect Owner Foctrical Merchandising Week Modern Packaging Construction Equipment Petroleum Week Americar City Volume Feeding Management Bakers Weekly Control Engineering Boating Industry Fraineering & Mining Journal Foundry Automotive Industries Food Processing Machine & Tool Blue Book National Petroleum News Textile World Railway Age Interiors Nucleonics Coal Age Boot & Shoe Recorder Automation Management Methods	1,705,389	1,522.080 1,707.200
29	31	Power	1,639, 44 0 1,631,850	1,493,250
30	28	Materials in Design Engineering	1,606,994	1,598,535
31 32	25 37	New Equipment Digest	1,580.000	1,720,000
33	3?	Ficetrical Merchandising Wools	1,534,100	1,223,750 1,461,600
34	35	Modern Packaging	1,513,200	1,300,000
35	34	Construction Equipment	1,395,453	1.367,777
36 37	33 36	Petroleum Week	1,312,380	1,397,140
38	41	Volume Feeding Management	1,260.610	1,270,290 957,399
39	33	Bakers Weekly	1.175,642	1,141,400
40	39	Control Engineering	1,152,396	1,053,594
41 42	46 40	Engineering & Mining Tournel	1,131,966	856,501
43	44	Foundry	1,124,010	1,017,600 891,500
44	43	Automotive Industries	1,042,250	909,540
45 46	4? 49	Food Processing	959.060	910,870
47	45	National Petroleum News	945,215	815,14 5 888,030
48	43	Textile World	882,640	829,420
49 50	47 50	Railway Age	853,683	855.143
51	52	Nucleonics	815,793 815,120	811,830 758,490
52	52	Coal Age	801.170	719,810
53	51	Boot & Shoe Recorder	786,800	758.500
54 55	60 58	Automation	777,700 743,515	538,700 572,205
56	54	Chemical Engineering Catalog	740.161	657,205
57	62	Analytical Chemistry	713.000	529,380
58 59	59 63	School Management	689,282	548,869
60	56	Fast Food	671,12 7 645,000	499,69 7 594,000
61	53	Marire Engineering/Log	623,186	596.625
62 63	70 61	Purchasing Week	6?1.325	352,200
64	57	Power Engineering	603,200 594,499	537,600 575,403
65	64	Electrical Wholesaling	553,520	483,165
66	65 73	Maintenance	498.627	452.277
68	67	Office Management & American Pusiness	464,899 458,390	321.559 407,700
69	66	Paperboard Packaging	447,795	434,450
70	72	Nucleonics Coal Age Boot & Shoe Recorder Automation Management Methods Chemical Engineering Catalog Avalytical Chemistry School Management Plastics World Fast Food Marire Engineering/Log Purchasing Week Gift & Art Buyer Power Engineering Flectrical Wholesaling Maintenance Business/Commercial Aviation Office Management & American Pusiness Paperboard Packaging Assembly & Fastener Engineering Premium Practice Public World	4 ላባ,810	323,294
71	69 74	Premium Practice	320.000	361,000
73	68	Premium Practice Rubber World Automatic Control Industrial & Engineering Chem'stry Grinding & Finishing Hitchcock's Wood Working Digest Feed Age Plastics Technology	367,000 359.606	399,000 379,394
74	71	Industrial & Engineering Chem'stry	344.980	349,210
` 75 76	76 78	Grinding & Finishing	320,367	278,938
77	78	Feed Age	285,096 285,600	270,355 293,160
78	77	Plastics Technology	284,000	276,000
79 80	79 83	Geyer's Dealer Topics	251.700	232,400
81	80	Railway Track & Structures	2°2.801 203,332	46,402 202,567
82	81	Sanitary Maintenance	179,700	177,500
83	82	Feed Age Plastics Technology Geyer's Dealer Topics Interral Medicine Railway Track & Structures Sanitary Maintenance Railway Purchases & Stores Dermatology Ophthalmology	172,984	178,766
84 85	83 84	Ophthalmology	126,522 79,208	94,616 68,045
		- *	. 5,200	30,043

OBITUARIES

JACK KIRSCH

JACK KIRSCH

Jack Kirsch, 57, Chicago theatre
executive and longtime leader in
exhibition circles, died Dec. 29 in
that city after a lengthy illness.
Last October he had been named
for the second time to head Allied
States Assn. the exhib body, but
soon after entered Michael Reese
Hospital. He resigned the post a
few weeks before his death.
Kirsch, who had been in exhibition for more than 30 years,
operated at least five neighborhood
theatres in Chi at one time, but
his holdings were reduced to three
by last year. He was in on the

by last year. He was in on the founding some 22 years ago of Illinois Allied and had served as the state unit's prexy for the past

lines

Greenhalgh was a member of Motion Picture Pioneers, Variety Club, and active in numerous Philadelphia area civic and charitable adelpina area civic and charitable endeavors. He is survived by his wife, four sons, a sister, and a brother. Services from McConaghy Funeral Home, Ardmore, Pa., on Thursday (12).

FRED A. KNORR

FRED A. KNORR

Fred A. Knorr, 47, president and principal stockholder of Knorr Broadcasting Corp., died Dec. 26 in Fort Lauderdale, Fla., of burns received 17 deays earlier when he slipped in his hotel bathtub and was scalded by hot water. He had gone to Florida on a business trip early in December.

Knorr Broadcasting operates stations in Dearborn-Detroit (WKMH-AM-FM), in Flint (WKMF) and in Saginaw (WSAM-AM-FM). Knorr was also president and majority.

the state unit's prexy for the past 20 years.

His selection last October to again head up National Allied was seen as a compromise between the two warring factions in that organization—the moderates and extermists. His subsequent resignation set the stage for an expected showdown between the two sides.

Kirsch had been a lifelong resi-

IN LOVING MEMORY

ALLEN SPARROW

(January 14, 1951)

JIMMIE and ALLYN DAUGHTER

son, daughter, brother and three sisters.

GUSTAV FLEXNER

GUSTAV FLEXNER

Gustav Flexner 65, who had completed his 35th year as an advertising broadcaster the day before, died Dec. 31 in Louisville. He was the most consistent user of radio in the city, and perhaps in the whole country, in promoting a building and loan association, of which he was executive v.p. and secretary-treasurer.

Flexner voiced his own advertising messages, and for a number of years aired his spot announcements on all of the town's stations. He frequently credited his persistent and repetitious spot announcements, interspersed with recorded music, band selections, which increased its assets from \$20,000,000 in the 1920s to \$125,000,000 in 1960.

Flexner was one of the first Louisville advertisers to utilize radio, and for several years he aired the "Greater Louisville Hour"

Louisville advertisers to utilize ra-dio, and for several years he aired the "Greater Louisville Hour," weekly Saturday night condensa-tions of light operas, with local soloists, from studios in the firm's building.

His wife and two daughters sur-

BREWSTER MORGAN

Brewster Morgan, 55, radio and television producer, died Dec. 26 in the Motion Picture Hospital at Los television producer, died Dec. 26 in the Motion Picture Hospital at Los Angeles, a victim of cancer. A Rhodes scholar at Oxford and a Ph.D. Morgan was one of the "bright boys" at the Columbia Broadcasting System in the late 1930s. As a staff director he was one of those drafted by Irving Reis, founder of the Columbia Workshop, to mount some of the early experiments.

Leaving CBS for commercial freelance Morgan's subsequent credits were numerous, including "Prof. Quiz." "Hollywood Hotel," "Proudly We Hall" and "Human Adventure."

He was with the 12th Army Group's communications and psychological warfare unit during the war and later in charge of rehabilitation of the captured German radio network. He resumed in the commercial American trade via the Compton agency in 1946. He come to package Author Playhouse for England for is weeks in 1912 and two America.

PAUL I. GREENHALGH

dent of Chicago. Surviving are his WKHM in Jackson while the latter operates

Surviving are his wife, son and two daughters, mother and father.

MAXIMILIAN ELSER

MAXIMILIAN ELSER
Maxmilian Elser, 70, retired public relations exec, died recently in Lititz, Pa. He founded the Metropolitan Newspäper Feature Service in New York after World War I, employing such writers as Booth Tarkington, Joseph Conrad and Mary Roberts Rinehart.
The syndicate was sold to

Mary Roberts Rinehart.
The syndicate was sold to United Features in 1930 and he continued as vice president until 1935. He headed the public rèlations department of J. Walter Thompson Co. until 1947, when he formed his own firm. He retired in 1953. A former newspaperman, Elser was once publicity man for ballerina Anna Pavlowa.
His wife, two sons and a daugh-

His wife, two sons and a daugh-ter survive.

JOEL SWENSEN

Joel Swensen, 64, former promo-tion exec in the film industry, as

In Loving Memory Of

Stanley W. Wathon

Passed away Jan. 8, 1960.

Winifred, Denise and Family

PAUL J. GREENHALGH
Paul J. Greenhalgh, 57, general manager of the Motion Picture Exhibitor, died Jan. 8 at his Wynne-brook, All Hula Hickey Doola," "Bombay Exhibitor in 1922, was successively Rose" and "Celia From Sicily." In advertising manager and became a stockholder of the manager and general degree, deed dee. 31 in London. He business when he was radio jingle writer.

Lou Harman, 52, music executive, died Dec. 25 in London. He dealt manager manager and general of the business when he was radio jingle writer.

Lou Harman, 52, music executive, died Dec. 25 in London. He dealt manager and built up an extensive died Dec. 25 in London. He dealt manager and seneral of the business when he was radio jingle writer.

Lou Harman, 52, music executive, died Dec. 25 in London. He dealt manager and seneral parts of star names.

Mother is deverly Cherner, forther, for

FRANCES MADDUX
Frances Maddux, retired singerpianist who was a regular on the
class cafe circuits during the
slass, died of a heart attack Jan.
1 in Acapulco, Mexico. Her last
engagement was in 1949 at the
Maisonette of the St. Regis Hotel,
N V

Shortly before 1949 Miss Maddux Shortly before 1949 Miss Maddux was in semi-retirement. She was famed for her sophisticated style of pianolog. In one of her last dates at the St. Regis she teamed in a two-act, with Lew Spence sharing the spotlight at a companion Steinway.

Her_husband survives.

RUBEN J. ELLIOTT

Ruben J. Elliott, 87, head flyman at the Royal Alexandra Theatre, Toronto, for more than 50 years; died Dec. 31 in that city. He worked at the Victoria and Shea's Hippodrome (Toronto vaudeville houses since torn down) before joining the Royal Alexandra, legit theatre. Five years ago, he was made head property master. He worked until three days before his death.

death.
Survived by a sister, his wife and brother having predeceased

EDEN PHILPOTTS

EDEN PHILPOTTS

Eden Philpotts, 98, novelist and
playwright, died Dec. 29 in Honiton, Eng. He wrote around 26
plays, of which the best known
were "Yellow Sands" and "The
Farmer's Wife." He wrote the
latter, a Devonshire comedy, in
1918 but it was not produced in
London till 1924, at the Royal
Court, and then it ran for 1,329
performances.

Yet the retiring, self-effacing author never saw a public performance of "Wife." His last play was "The Orange Orchard" which he wrote in 1950.

Survivad by "

Survived by his wife.

FRANK J. HAYEK
Frank J. Hayek, 81, retired musician and onetime president of the Milwaukee Musicians' Assn., Local 8, died Dec. 25 in Milwaukee. A native of Racine, Wisc., he played drums in Milwaukee theatres and was a member of the early Milwaukee Philharmonic Orchestra. He was secretary-treasurer of Waukesha (Wisc.) Musicians Local 193 until his retirement in 1959.
Surviving are four sons, three

Surviving are four sons, three daughters, brother and sister.

LESLIE HOLMES

LESLIE HOLMES

Leslie Holmes, 59, former radio and vaude performer, died Dec. 27 in Hove, Eng. For some years he was the partner of Leslie Sarony and, as "The Two Leslies," they were top vaude and radio artistes, specializing in topical songs. They wrote most of their own material. Holmes started as a drummer with Henry Hall's band, but in the past few years had become a publicity executive on a newspaper. Survived by his wife, son and daughter.

daughter.

MRS. LEONARD W. ALLEN Mrs. Leonard W. Allen, 42, founder and co-chairman of the Ladies Committee of Tent No. 21, Variety Club of Atlanta, died Jan. 4 in Atlanta after a short illness. A native of Easton, Pa., she was the wife of Paramount's southeastern exploitation director. She was also public relations and special projects chairman for the Variety Club women's group. In addition to her husband, she is survived by three daughters, two sisters and two brothers.

JAMES NIMMO
James Nimmo, 77, longtime
stagehand member of the IATSE,
died Jan. 3 in New York. He had
been retired professionally for some years.
Funeral was held Sat, (7) at St.

Funeral was held Sat. (1) at Sa. Malachy's Actors' Chapel, Times Square, with Msgr. Philip Nolan celebrating the High Mass and Father William Shelly of the chapel staff at the grave.

Wife survives.

WILLIAM HENSHALL William

William Henshall, 76, vaude agent, died Dec. 31 in London. He entered the business when he was only 18 and built up an extensive list of star names. He had the late Sid Field under

became owner of the Royal, Huddersfield.

Survived by his wife.

FRANCES MADDUX

Frances Maddux, retired singer planist who was a regular on the class cafe circuits during the class cafe circuits during the content of the class cafe circuits during the content of the class cafe circuits during the content of the class cafe circuits during the class cafe circuits during

THEODORE KRUEGER

Theodore Krueger, 70, former manager of the Hotel Statler in Buffalo, died there recently after a long illness. During his long tena tong miness. During in soing ter-ture as manager and up to his re-tirement in 1956 he numbered among his friends many of the stage and screen stars who visited Buffalo in that period. Surviving him are his wife, son and daughter.

GEORGE DAVIS

GEORGE DAVIS
George Davis, 81, former drama
critic of the Cleveland ScrippsHoward Press, died Dec. 30 in
Cleveland. Born in Wheeling, W.
Va., he joined the newspaper in
1902 as a reporter who became
movie-drama reviewer, then a feature writer and columnit. in ture writer and columnist in re-

Survived by his wife.

EDWARD GORMAN
Edward Gorman, 80, a song and
dance partner in acts billed as
Gorman & Murphy and Burns &
Gorman in vande's heyday, died
Dec. 27 in Albany, N. Y. He was
a native of Hoosick Falls, N. Y.
Surviving are four sons, two
daughters and a sister.

ROBERT SHERWOOD

Robert Sherwood, 50, onetime radio producer, died in Hollywood Jan. 3 from a self-inflicted bullet wound after reconciliation with his wound after reconciliation with his wife failed, according to police. He produced one picture, "Adam Had Four Sons."

He was recently employed as an aircraft salesman.

BERYL FORMBY
Beryl Formby

BERYL FORMBY
Beryl Formby, 59, wife of
comedian George Formby, died
Dec. 25 in St. Anne's, Eng. For
some years she suffered with
pernicious anaemia. Her husband, who is appearing in pantomime at Bristol, was returning to his home when she died.

She had acted as manager and adviser for years to Formby.

JENNY LOU LAW

JENNY LOU LAW
Jenny Lou Law, 39, stage and ty
actress, died Jan. 1 while visiting
her father in Pittsburgh. She made
her Broadway debut as featured
comedienne in "Lend and Ear."
She also appeared in such plays as
"Maggie," "What Every Woman
Knows?" and "The Boy Friend."
A sister also survives A sister also survives

WILLIAM H. HUTCHINSON
William H. Hutchinson, 52, general sales manager for the Manhattan and Astor Hotel, N. Y., died Dec. 30 in New York. He had been with the Henry Hudson, Empire and Plymouth hotels before coming to the Astor. ing to the Astor.
Survived by wife, daughter and

IRVING S. SCHWARTZ

Irving S. Schwartz, 44, deputy assistant director for administration of the U. S. Information Agency, died Dec. 28 in Washington of cancer. He had been with USIA since its creation.

His wife, son and daughter survive

WILLIAM A. GOULD

WILLIAM A. GOULD
William A. Gould, 45, entertainer, died in a fire set by his
burning cigaret when he dropped
off to sleep Dec. 27 in his home in
Long Beach, Cal.
His wife, Vonnie, 34, also died of
asphyxiation in the same fire.

Alvin F. Stern Sr., 57 longtime Minneapolis Universal-Internation-al office manager who serve in a similar capacity with RKO in the same city before joining Universal, died in Mimeapolis Jan. 2. His wife, son and daughter survive,

Thomas D. Rapkin, 30, director of the Community Club Awards at radio station WKVO, Columbus, Cr., died Dec. 15 in the crash of two airliners over Brooklyn, N. Y. His father, Maurice, is a Canadian radio inpule writer.

George F. Pfeiffer, 69, retired musician who once played with the Abe Lyman and Isham Jones bands, among others, died Dec. 16 in Chicago. His wife, daughter bands, among od in Chicago. Hi and son survive.

John R. Killeya, 63, exhibitor, died recently in Accrington, Eng. He was managing director of Jackson's Amusements, Proprietary Theatres and the New Empire rneatres and (Burnley).

Marion (Jack) Elliott, 56, long-time nitery pianist, died of a heart attack Dec. 15 in Dayton, O. His wife, daughter, son, three sisters and a brother survive.

Wife, 62, of Warner Bros. exec William W. B umberg, died in Hol-lywood Dec. 29 after a lengthy ill-ness. Her mother and sister also

Mrs. Victorine J. Slauenwhite, 81, retired actress, died Dec. 19 in East Wakefield, N. H. Her daughter daughter survives.

P. G. ("Paddy") Travers, manager of La Scala, Paisley, Scotland, for 17 years, died recently in Toronto, Can.

Frank W. Femmer, 83, violinist and collector of stringed instru-ments, died Doc. 24 in Milwaukee. Daughter and two sons survive.

W. A. Green. 62, Warner-Pathe branch manager, died Dec. 29 in Leeds, Eng. He started with War-ners as a salesman in Leeds in 1940.

Stanley R. Markham, 48, for past 16 years in charge of Metro studio travel office, died of cancer Dec. 26 in Hollywood.

Mother, 78, of Robert Downing, vet legit stage manager, in New York, Jan. 7, after a long illness.

Father of Phil Mayer, producer-director at WGN-TV in Chicago, died Jan. 2 in that city.

Mether-in-law, 63, of Fred Stein, film distrib chain head, died Jan. 2 in Los Angeles.

Alan R. Hill, 23, stage and tweetor, died Dec. 8 in Leeds, Eng.

Wife of John Copley, of 20th-Fox's production department, died recently in London.

HareM Stevens, 77, ex-BBC broadcaster, died Jan. 1 in Bourne-mouth, Eng.

BIRTHS

Mr. and Mrs. Gerée Butil. son, Ann Arbor, Mich., Dec. 25. Grand-father is Larry Wolters, tv critic of Chicago Tribune. Mr. and Mrs. Dave Murray, son, Pittsburgh, Dec. 27. Father is news director at WTAE in that city. Mr. and Mrs. Kenny Stroud, son, Houston, recently. Father is a staffer of the Tidewell Theatre there.

there

Mr. and Mrs. David Wolper, son, follywood, Dec. 27. Father's a tv

Mr. and Mrs. David wones, some Hollywood, Dec. 27. Father's a tv producer.
Mr. and Mrs. William Meyerink, daughter, Santa Barbara, Cal., Dec. 27. Mother is actress Jeanne Baird. Mr. and Mrs. Steve McQueen, son, Hollywood, Dec. 28. Mother is actress Neile Adam; father's an

actor.

Mr. and Mrs. Mickey Rooney, daughter, Santa Monica, Cal., Dec. 29. Father's the actor.

Mr. and Mrs. Nicholas Parsons, son, London, Dec. 23. Father is a tv stage comedian.

Mr. and Mrs. Ken Garland, daughter, Providence, R. I., Dec. 16. Father is program manager of WHIM Radio there.

Mr. and Mrs. Richard Johnson, daughter, London, Dec. 3. Mother is Sheila Sweet, tv actress; father is a Shakespearean actor.

is a Shakespearean actor.

Mr. and Mrs. Charles Nayor,
daughter, Boston, Dec. 20. Mother
is supper club ballerina Phyllis

Ponn.
Mr. and Mrs. Dick Partridge, twin daughters, New York, Jan. 5. Mother is Beverly Cherner, far-mer ABC-Paramount publicist; father is disk jockey on N. Y.'s



American Comedian The Best Since The Palladium 'Dannys'

Without the slighest hesitation—and I guess the reaction of every Wilnour the slignest nesitation—and I guess the reaction of every and I guess the reaction at the current star attraction at patron watching the performance of the current star attraction at patron watching the performance of the current star attraction at the patron watching the performance of the current star attraction at the performance of the current star attraction at the current star attraction at the performance of the current star attraction at the current star attraction at the performance of the current star attraction at the current s patron watching the performance of the current star attraction at with the performance of the current star attraction at the price of the current star attraction at the fundamental price of the fundamental price of the fundamental price of the price of the slightest hesitation I report that JACK America since these out the slightest hesitation I report that JACK America since the out the slightest hesitation I report that JACK America since the out the slightest hesitation imported from America since the sum of the price of the current star attraction at the same with t Danny Thomas.

IEW YORK

JACK O'BRIEN, New York Journal-American, Dec. 28, 1960 JACK O'BRIEN, New York Journal-American, Dec. 28, 1900

"JACK CARTER (We Caught Him on the 'Tonight' show between directory or the state of the stat

ED SULLIVAN, New York Daily News, Jan. 6, 1961 "Miami Beach, Jan. 5.—Jack Carter's opening at the Eden Roc "Miami Beach, Jan. 5.—Jack Carter's opening at the Eagn Roc Carter. Of all the young comics, Carter those proved to be a laugh riot. Of all the young comics, the fact Hotel proved to be a laugh riot and indicated by the fact has the greatest respect for his audiences, with three completely has the Eden Roc opening he came up with three completely that at the Eden Roc opening he came up has the greatest respect for his audiences, indicated by the tact that at the Eden Roc opening, he came up with three completely that at the Eden Roc opening, he came up with three completely that at the Eden Roc opening, he came up with three completely that at the Eden Roc opening, he came up with three that a show that on every appearance on our stage. Carter has been a showstopper and I don't pearance on our stage. Carter has been a showstopper and I don't pearance on our stage. peared on 14 shows 1 don't know, but 1 do know that on every ap-pearance on our stage. Carter has been a showstopper and 1 don't know how he does it! Jack always brings a new comedy routine to those how how he does it! In my back, lack Carter is a showe TV audiences and they love it. know how he does it! Jack always brings a new comeay routine to the how how he does it! Jack always brings a new comeay routine to the how how he does it! In my book, Jack Carter is a show.

To audiences and they love it. In my book, Jack Carter is a show. It audiences and they love it. In my book, Jack Carter is a snow, stopper fit to be ranked with the top comedy stars of the old days.

JACK CARTER

Personal Management DURGOM-KATZ ASSOC. New York Hollywood

Public Relations: JACK TIRMAN



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80 PAGES

KS, BOHEMIA & JAVA BEAN

The Web & the Rock: Atlanta **Integration Coverage a Bruiser**

By SAM LUCCHESE

Atlanta, Jan. 17.
Seldom has any story been given
the coverage—press, television and
radio—occasioned by the attempt
to enroll two Negro students, a
boy and a girl, in the U. of Georgia
at nearby Atlens.

Trouble was anticipated and trouble ensued with reporters and photographers getting their lumps. WSB-TV and WSB Radio personnel seemed to absorb most of the confusions but others were pumeled and pushed around for their pains while covering the story.

pains while covering the story.
Ray Moore, chief of WSB-TV's news department, who doubled as NBC's liaison man here (his station is owned by Atlanta Newspapers, Inc., and is affiliated with the web) was hit with a rock, but, outside of a bad bruise, came off okay.
Dick Goss, a WSB-TV reporterphotographer, was the object of a fistic attack and when he was knocked down someone made off with his \$800 camera.

Rager Peterson WSR-AM & FM

Roger Peterson, WSB-AM & FM reporter, got off with a hot coffee bath. ("It was with cream, but no sugar," he told his listeners later.)

All three of Atlanta's tv stations and half a dozen radio mills were on hand for on-the-spot coverage with film, tape and recordings, rushed back here for airing, giving splendid coverage.

On day that Negro students were

U.S. Pop Music Losing Face To Europe in Japan

Tokyo, Jan. 17.

After more than a decade of riding high on Occupation influences, American pop music appears to be losing out here to European disks. This has evident is last six months and coincides with increasing popularity of picture imports from Europe.

Topping the list of hits from Europe were "Un Meledetto Imbroglio" (theme song from Italian film "The Detective") and themes of films "Plein Soleil" and "Orpheus Negro" as well as "Tintarella di Luna."

Songs from films doing blg bits nothing new in Japan except that fave tunes used to come from U. S. imports. "Un Maledetto Imroglio" went on sale in June, shortly before release of "The Detective". By July it was the nation's topseller with 200,000 disks clearing the counters, believed to (Continued on page 70)

Trouble With the Press-When a newsman complained

When a newsman complained about a press conference called to "announce" something already "leaked" to Louella Parsons, a film company publicity executive countered with:

"That's the trouble with you newspapermen. You always want something fresh and new."

Irish Actress As Missionary

By JAMES L. CONNERS

Albany, Jan. 17.

Albany, Jan. 17.

Probably the only actress of stage, screen and motion picture major credits to have served as a lay missionary in Africa, and scheduled to return in April for two additional years of duty. Nora O'Mahony told here recently a simple, moving and sometimes witty story of her experiences as a teacher of English and writer-director of plays at the Consolate Catholic Mission in the City of Nyeri, East Africa.

She spoke at the luncheon meeting of the Albany First Friday Club, in the Manger-De Witt Clinton Hotel, being the first woman ever to address the all-male group.

A graduate of the University of

ever to address the all-male group.
A graduate of the University of Ireland and trained at the Abbey Theatre in Dublin, Miss O'Mahony played character roles in more than 200 plays on the Dublin and London stages—on Broadway, in "The Righteous Are Bold." She also toured the United States several times with the Dublin Players; had parts in six American theatrical features and in many television productions.

Good looking, slightly plump and

productions.

Good looking, slightly plump and greying of hair, simply dressed, beautifully spoken actress returned from Nyeri last September to do Julle Harris' mother in the Broadway presentation of "The Little (Continued on page 78)

Lerner's Vidpix

Amsterdam, Jan. 17.

Alan Jay Lerner is president and Ralph Levy general manager of a new television company here, apparently making teevee films with an eye to the American public. Pilots were shot here and are now being shown around in New York.

Apparently M.

York.

Apparently it is planned to continue shooting the entire longrange series here, but everyone connected with the project is being coy re details for the time being.

CHECK ESPRESSO

By MIKE GROSS

Talent has traditionally followed beer, wine and whiskey, and been utilized as part of a gay setting. Its affinity for coffee is a relatively new phenomenon, not limited to Greenwich Village but percolating all over America, as a check of key markets establishes. The point remains that the young crowd today, including but not just beatniks, have their own ideas and needs in terms of "Bohemia." One main factor is *conomic: the relative cheapness of an evening on the java. Talent has traditionally followed

Java.

Suffice that there's lots of "show business" in the beat crowd and the coffee bean. On a cross-country scale the java hangouts have become potent tourist traps while developing into a force for experimentation in the fields of jazz, comedy, drama, etc.

There's a boom in reasonably-priced bohemianism, say some cof-feehouse bonifaces, but along with their growing popularity has come (Continued on page 66)

PRE-INAUGURAL TOASTS

Jessel's Quips As To Kennedy, Johnson in D. C.

Washington, Jan 17.

Washington, Jan. 17.
George Jessel, Toastmaster-General as usual, presided tonight (Tues.) in the Congressional Room of the Statler in a pre-inaugural party for legislators and other politicos arranged by Bob Lytton of L. A.

ticos arranged by Bob Lytton of L. A.
Jessel saluted both President John F. Kennedy and Vice President Lyndon Johnson:
Kennedy: "He has done more work before assuming office than some presidents have in four years."

Lohnson: "May be held black of

years."

Johnson: "May he hold high office as long as the battle scenes
in 'The Alamo' and that will make
him older than John Nance Garner."

Studios' Cannons and Rifles Help Charleston Re-Stage Civil War

On Film, Harmless!

Budapest, Jan. 17. The mysteries of cultural ex-The mysteries of cultural exchange defy ordinary human explanation. For example this: Walt Disney's American film crew is here shooting a film around and with the Hungarian National Ballet.

But this same dance troupe has been turned down by the State Dept. in Washington several times for in-the-fiesh touring of U.S.

A President Who **Honors Talent!**

Washington, Jan. 17. Ushering culture to its new place in the sun under the Kennedy Administration, the President-elect had dispatched wires to 144 writers, artists, dramatists, musicians and scientists inviting them to Inaugural events this week.

Room accommodations and tickets for the Concert, Parade and Ball have been made for the cultural elite, who were selected by a special committee working with Kennedy's office.

Rennedy's office.

The telegrams reflected Kennedy's reputed high regard for creative folk by saying: "During our forthcoming administration, we hope to seek a productive relationship with our writers, artists, composers, philosophers, scientists and heads of cultural institutions."

heads of cultural institutions."

Dramatists invited were William
Inge, Arthur Miller, Thornton
Wilder and Tennessee Williams.
Composers included Samuel Barber, Aaron Copeland, Roy Harris,
Paul Hindemith, Douglas Moore,
Robert Palmer, Walter Piston, William Schuman, Roger Sessions,
(Continued on page 79)

Negro Actor Employment

The employment of Negro actors on Broadway rebounded last season after hitting a four-year low the previous semester. The situation for 1959-60 session reflects an increase over 1958-59 frame in the number of productions using all or predominantly Negro casts. Employment statistics for both Broadway and off-Broadway, compiled seasonally since the 1955-56 semester by the Actors Equity Committee on Ethnle Minorities (formerly, Committee on Negro Integration), follows:

'55-'56	'56-'57	'57-'58	'58-'59	'59-'60
142	75	182	24	135
25	47	26	21	46
20	11	2.2	9	15
8	11	- 6	ă	13
		•	•	
7	2	10	5.	4
4	2			
	142 25 20 8	142 75 25 47 20 11 8 11 7 2	142 75 182 25 47 26 20 11 24 8 11 6 7 2 10	25 47 26 21 20 11 2½ 9 8 11 6 9 7 2 10 5

Charleston, Jan. 17.

Charleston, Jan. 17.
Charleston, where the Civil War started, leading to all sorts of colorful doings and Rhett Butler, has lately "staged" the first shot as part of the Confederate Centennial. Cadets from The Citadel, military academy here headed by Gen. Mark Clark of Italian campaign fame, played the Rebs of 1861.

paign fame, played the Rebs of 1861.

For the 100-years-later reenactment a U.S. Navy minesweeper simulated the supply ship which seught to serve Fort Sumter. Original vessel, the Star, when hit three out of 17 volleys, departed the scene in 10 minutes. The dramatic reenactment took 45 minutes.

To make the theatrical comparison, the Citadel cadets fired cannon borrowed from Columbia Pictures and rifles from 20th Century-Fox in Hollywood.

Charleston took the pageantry of this centennial very much to heart, the cadets sporting the hairdo and sideburns of 1861 while Gen. Clark donned the uniform of Major Peter B. Stevens, then commandant of the Citadel.

Alan Goff of McCann-Marschalk ad agency acted as consultant on public relations.

ad agency acted public relations.

Fields-Day For A Comeback Judy With New Agent

Judy Garland is really getting back into multi-faceted forms of show biz on the heels of having been inked for her first film role in six years, Stanley Kramer's "Judgment at Nuremberg." She will do a dramatic "Judgment" role as a trial witness portraying an Aryan German girl accused of violating the Nuremberg race laws by having an affair with a German Jew. Miss Garland's last film was Warner Bros. "A Star Is Born."

Under the management of

was wanter Bros. "A Star 18 Born."
Under the management of Freddie Fields, Miss Garland is launching a hefty schedule of pix, tv, concert, and legit. She left for Copenhagen Saturday (14) for two concert appearances there. Following "Judgment," she will embark on a 15-concert tour of the U.S. Negotiations are currently on with legit producer David Merrick to present a Garland concert on Broadway. Following the concert tour, probably in May, she hopes to tape a tv special to be aired next fall.

According to Fields, thereafter

next fall.
According to Fields, thereafter she will either appear in another picture, for which negotiations (Continued on page 78;

WHEN SHOOTING COWBOYS BEGAN SINGING

Calling the Roll From Bronco Billy Anderson To The Modern Stars, Some of Whom Can't Ride a Horse or Fire a Gun

By ALEX GORDON

Hellyweed, Jan. 17.

Belly weed, Jan. 17.

Don't Eite the Hand That's Feeding You! That's the title of the song Gene Antry sang in his last pre-war western pictures, "Bells of Capistian," as he said goodbye to his fans and joined the U.S. Army Arr Ferce. It might well be applied as a warning to producers of shoddy television western fare who are flooding the home screens with neurotic cowbeys who can't ride a house or fire a gun!

Until the advent of television, the western film-was always the backbone of the motion picture industry. Film cycles came and went, but the Western went on forever. The very first feature picture, the 1903 "Great Train Robbery," was a western, and since then producers the desired their beaut trains.

1903 "Great Train Robbery," was: a western, and since then produ-cers tried their hand at every type of picture, with varying success, but the makers of Westerns were always sure of their market and could estimate how much their pic-tures would gross and where they would play, basing their production costs on such estimates.

costs on such estimates.

A strange but true factor was that dyed-in-the-wool Western fars lookdown on the "super Western," the Technicolor outdoor saga, and the attempts of leading stars like Gregory Peck, James Stewart, Robert Taylor, Robert Mitchum, etc. to emulate Tom Mix, Buck Jones, and Gene Autry. These large-scale sagas were usually successful and proved the value of the overall Western, but they catered to a different clientele.

Out-and-out Western enthusiasts.

Out-and-out Western enthusiasts were resentful of these intruders into the regular Western field. These fans are loyal to what is known in Hollywood as the "series Western," "horse opera," "oater" These fans are loyal to what is known in Hollywood as the "series Western." "horse opera," "oater" or "sagebrusher." the program Western which is considered a "B" or even "C" picture. However, there was one important difference. The star of these series Westerns had to be one who appeared exclusively in these pictures—he could not romance Mari-lyn Monroe in one picture and hunt renegade Indians in the next—and each of these cowboy stars had a "matient following of loyal fans which did not vary through the years. Also, the screen life of a Western star was considerable loager than that of a romantic idol, and it was not unusual for a top Western star to chase rustlers for 15 or 20 years with a new generation of kids at regular intervals cheering them on to save that ranch for the girl in distress.

Big city slikers might sneer at these sagebrash heroes, but if you tack a look at the thousands of cities towns and villages outside the metropolitan areas, you would

Continued on page 24)

The Bob Hope Habit

Hollywood, Jan. 17. Bob Hope makes his ninth appearance as Oscar emcee on upcoming 33d annual Academy Awards show, to be held April 17 in Santa Monica Civic Aud.

Stint marks his second con-secutive year as sole emcee. In previous years he shared honors with others, following his bow as an Oscar emcee in

CHAPLIN'S 'DICTATOR' BELATED TOKYO WOW

BELATED TOKYO WOW

Tokyo, Jan. 17.
Charles Chaplin's 1940 film "The
Great Dictator," shown here for
the first time, set a record for importer-distributor Towa with 337,324 attendance during its eightweek run at the Yuraku-za. Figures also set a high for the house.
one of Tokyo's top theatres, with
an average take of more than
\$2.800 for 37 days of the run.
Now in general release, film is
coupled with "La Grand Epoque."
a collection of snips from silent
film comedies put together by
Rene Clair. Seen are Keystone
Kops, Mack Sennett's bathing
beauties. Ben Turpin, Tom Mix.
Will Rogers, Carole Lombard, Jean
Harlow and Laurel & Hardy.

Agustin Lara Revives Orch For Global Dates

Not all old members of orchestra Not all old members of orchestra will be rehired. Some have found other work; others are still enmeshed in union politics. Lara will go on to Tokyo as first stop. The Tokyo engagement is a two-week run in early February.

Solov Troune Hits Road

who died in 1950, and subsequently, will be present publisher, Syd. In latter years she administered the paper's subscription department. Miss Brown married Variety staffer, Jack Conway, a unique figure with a natural falair as a slanguage phrase-maker who attracted the attention of H. L. Mencken idiomatically and of the

Sachary Solov will troupe a small ballet group from the Metropolitan Opera. N. Y., starting Jan. 29 in San Francisco. A 31-while with his recent bride on a date itinerary has been set by Sol holiday trib to Barrier on a Hurok.

Hurok.
Four works will be mounted.
It's hoped to pick up some prestige for the company, something of a stepchild at the Met. Morale is one of Solov's administrative prob-

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Three Years

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FELIX ALEGRIA

Director of Entertainment, Caribe Hilton Hotel, Puerto Rico, says:
"I knew PAUL ANKA would captivate our teen-agers, but I didn't expect him to so easily and so quickly win the admiration and the heart of every grown-up, and he certainly did: His exciting and brilliant performance brought down the house. PAUL ANKA broke the eleven year record of the Caribe Hilton. We hope to have him return soon."

Betty Brown Dies at 62; On 'Variety' Since 1919; Served 3 Generations

Betty Brown, 62, subscription manager of Variety, died Jan. 14 at New York Hospital where she had been confined since September. Immediate cause of death was pneumonia.

Mexico City, Jan. 17.

Agustin Lara, reactivating his orch, plans to tour with unit in Japan, Hawaii and the U. S. The singer-composer dissolved his orchestra some months ago due to union difficulties. Break up of orchestra came after 12 years of existence.

Not all old members of orchestra who died in 1950, and subsequently hopesent publisher. Syd. In

During the period of her illness her brother, Arthur Brown, suf-fered a heart attack and pre-deceased her. Only survivor now is a niece, Kathleen.

Funeral services will be held this morning (Wed.) at 10:30 in the Universal Funeral Parlors at Lexington Ave. and 52d St., Manhattan.

HUROK AS FUND-PIVOT FOR AMERICA-ISRAEL

Sol Hurok is to be honored Tues. Jan. 24, at an America-Israel Cul-tural Foundation banquet at the Waldorf-Astoria, N. Y. Citation: "distinguished service in the cause of cultural exchange. "It's the of cultural exchange. "It's the same point the British recently underlined in bestowing the Order of the British Empire upon the impresario.

Robert Benjamin, chairman of United Artists, is heading up the Foundation's dinner-concert event Foundation's dinner-concert event with a committee including Katha-rine Cornell, Dame Margot Fon-teyn, Frederic March, Emlym Wil-Hanıs Marian Anderson, Ed Sulli-van, Richard Halliday, Rudolf

Dinner's goal is to raise \$250,-000 for the Foundation.

Winnipeg Ballet Touring Winnipeg, Jan. 17.

Royal Winnipeg Ballet tees a 3.000-mile U.S. tour in Grand Forks. N.D., tonight (17).

Trek will go as far south as Indiana.

Pablo Casals: Genius at Work

By ROBERT J. LANDRY

Music lessons can be exciting. When the teacher is Pablo Casals, grand old man of the cello who was 84 on Dec. 29. A series of precedental documentaries financed by the National Educational Television Center (Ford Foundation) at around \$130,000 was produced by Nathan Kroll last April at the U. of California in Berkeley. They debut Jan. 22 in 'block one' (Boston-Durham, Chicago, San Francisco, Houston, Pittsburgh and New Orleans) of N.E.T.'s 52 non-commercial stations.

It is hardly a risk to state that the series is a coup for education, a tonic for music and the instruction thereof, and a profoundly moving close-up of genius in action.

In addition to the 26 separate films, the first runs an hour including an introduction by Isaac Stern, others run half-hour, Kroll & releasing a 22-minute synthesis for commercia film theatres.

tres.

A viewing of three of the films convinced this Variety critic that they break new ground in documentary production and are certain to create excitement on the air in the schools, at the festivals, throughout Europe. Casals' concentration is stupendous, his patience, compassion, humor and humanity have been blessedly preserved for posterity in this inspired project. Alexander Hammid's direction, the camera work 'three' and above all the pro editing of Miriam Arsham stand forth.

Casals works with 19 master student cellists who paid \$200 tuition) before a couple of hundred onlookers who paid the university \$50 to watch the lessons.

TWA's Airborne Film Screening

Unspool 'Marriage-Go-Round' With Near-Perfect Technique-Glimpse Rain-Soaked Miami

Edgar Vincent's Buy-Out

Rock Hill, So. Car., Jan. 17.
Joan Sutherland, the Australian soprano from Covent Garden, London will sing Feb. 2 at a young ladies institution here, Wintrop College. Contract was signed a year ago and is regarded locally as a coup since the singer has since been signed for the Metropolitan Opera. Her accompaniest (and husband) is Richard Boynge.

The Anzac artist has previously appeared with the Dallas Opera only in America. Many musicologists rate her the world's most powerhouse operatic voice and her Manhattan debut is advance-doped as a scalpers' ticket.

By GENE ARNEEL

Edgar Vincent's Buy-Out
Edgar Vincent Associates is the new tag for the opera-concert publicity shop in Manhattan. Founder Muriel Francis (15 years ago) remains as consultant after selling her share to her partner.
Vincent handles, among others, Rise Stevens, Julie Meade, Eileen Farrell, Patrice Munsel, Blanche Farrell, Patrice Munsel, Blanche Kostelanetz.

JOAN SUTHERLAND'S

HIDEAWAY CONCERT

Rock Hill, So. Car., Jan. 17.
Joan Sutherland, the Australian soprano from Covent Garden, London will sing Feb. 2 at a young ledges institution and the same with the side of the sunshine state of Florida (where it was raining like Jupiter Plavius ordered it). TWA's superjet circled Miami and immediately returned to Gotham. Actually this was as per schedule, there having been no intent in the first place to land.

TWA, in collaboration with

to land.

TWA, in collaboration with David Flexer, president of Inflight Motion Pictures Inc., thus got underway with introduction of film showings in an airplane. The picture in this instance was 20th-Fox's "Marriage - Go - Round." Flexer is a southern theatreowner who sought out and worked with Reeves Sound Co. in developing the system.

An eiglewidth screen in Cinema.

only in America. Many musicologists rate her the world's most powerhouse operatic voice and her scope height dimension is placed Manhattan debut is advance-doped in the front of the first-class compartment of the huge Boeing 707. The projector, suspended from the Dallas, Jan. 17.

Joan Sutherland repeats here poff a 16m print of up to two hours Feb. 15 but in concert with the long time. No need for Dallas Symph under Franz Allers, changing reels. here from the pit of "Camelot" on Illumination was brilliant—not Broadway.

She'll do Bellini's sleepwalker plane seat lighting, when turned and Donizetti's mad Lucy. (Continued on page 78)

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STORM CONTINUES AT ALLIED

Foreigners Like 'The Alamo'

[First B.O. Reports: Quick-on-Draw]

Reports reaching New York from overseas indicate that the Texas-financed, John Wayne-produced and directed western, "The Alamo," released by United Artists, is paced at a promising anticipation. Max Youngstein is now saying that "Alamo" may ultimately till up to \$10,000.000 in the foreign markets.

Meantime in its hard ducat phase in the American market itself "Alamo" has grossed to date \$1,915,000 on 19 engagements, of which 14 were on a road show basis confined to 11 performances weekly. Film will hit general release in the spring, Omens hint that it will be a public's, if not a critic's, release.

One shrewd comment is offered anent the foreigners enthusiasm for the big battle for liberty scene: "They don't know in advance how it ends, as Americans do."

Reports on overseas openings are significant, to wit: Ritz, Stockholm: 27,500 kronen, first week; around 30,000 the second.

Astoria, London: in 10 weeks, 49,750 pounds; 11th week pace,

6,000.

Paris: (Embassade & Richlieu, jointly) Opener, 194,750 New Francs jumped, second stanza to 245,000 NF.

Tokyo: The tale in yen goes: around 25 million premiere week; 32-plus million follow-up week. (Film is day-dating Gekijo, Pantheon and Milanoza theatres.)

Osaka: At the Namba Dai and Nu-Os theatres in this second Japanese metropolis "Alamo" exceeds any previous American release, viz: 9 and 15 million yen first and second weeks.

Hecht-Lancaster Vs. Head Keeper

Film Showmen Volunteer Their Sympathy to TV In Fuss With James V. Bennett

Hollywood, Jan. 17.

After James V. Bennett, U. S.
Bureau of Prisons director, tried
to stop ABC-TV from airing
a second segment of "The Untouchables," the network got almost immediate support from the
theatrical production house of
Hecht-Lancaster, which charged
the officer with "extreme inconsistency in attitudes toward show
business projects that reflect the
U. S. prison system."
Hecht and Lancaster are doing
"Birdman," based on the life of
Robert Stroud, who spent over 50
years in various Fed penitentiaries.
Bennett, meantime, objected to the
first of a two-parter on the ABC
"Untouchables" dealing with the
imprisonment of Al Capone. ABC
refused to pull the second Capone
seg last week, and Bennett retaliated by threatening action at the
Federal Communications Commisslon level against various ABC
affiliates.

sion level against various ABC affillates.
Harold Hecht, of H-L, snorted, "It does seem curious that Mr. Bennett comes in the open only when he wants to. We have asked for Federal cooperation in making our film, to help insure its authenticity. Not only has this cooperation been refused, but despite our repeated efforts to contact Mr. Bennett directly, through the newspaper wire services and by other means, we've never heard a single direct word from him."

Hecht also charged that on two other occasions—one of them in (Continued on page 79)

(Continued on page 79)

'Blacklist' Case Hearing Feb. 6

Hollywood, Jan. 17.
Attorneys for the eight major studios and Motion Picture Assn. of America have asked for and received a 30-day extension to answer complaint in law suit filed in Federal District Court of Washington, D. C., by 12 persons who allege they have been "blacklisted" and thus denied Hollywood film jobs.

Jobs.

Hearing is now set for Feb. 6, with lawyers now preparing their answer in New York.

answer in New York.

Major companies against which
sult was filed are Metro, Paramount, U-I, Columbia, Walt Disney, Warner Bros., Allied Artists
and 20th-Fox. Plaintiffs in the
action are Albert Maltz, Ned
Young, Lester Cole, John Howard
Lawson, Herbert Biberman, Robert L. Richards, Philip Stevenson,
Fred I. Rinaldo, Alvin Hammer,
Gale Sondergaard, Mary Virginia
Farmer and Shimen Ruskin.

Tokyo's U.S. Faves

Tokyo's U.S. Faves
Tokyo, Jan. 17.
"Ben-Hur" was easily the
top earner of the 215 foreign
films released in this city during calendar 1960. Following
are those imports which
earned more than \$150,000 in
Tokyo playdates, with returns
incomplete in some cases.
"Ben-Hur" (Metro) \$915,975.

975.
"Sleeping Beauty" (RKO), \$360,034.
"Five Pennies" (Par), \$260,-

574. "Sgt. Rutledge" (WB), \$254,-

433.
"Unforgiven" (UA), \$248,823.
"On the Beach" (UA), \$221,-

310.
"Suddenly Last Summer"
(Col), \$160,833.
"Psycho" (Para), \$152,495.

Prize-Copping 'Sons & Lovers' Cost \$535,000

"Sons and Lovers," which shares the N.Y. Film Critics award with "The Apartment," was made at a cost of only \$535,000. In addition to the modest cost, a unique aspect of the Jerry Wald production for 20th-fox is that it was made in England with the entire cost covered by Britain's Endy Plan. Britain's Eady Plan.

with the entire cost covered by Britain's Eady Plan.

All negative costs have been recouped in the United Kingdom alone. Thus all revenues accuring thereafter from the rest of the world, the United States included, constitute a profit, excluding, of course, the distribution expenses.

In contrast, "The Apartment" was made in Hollywood at a cost of about \$3,000,000. Wald, of course, is careful to point out that the divergence in cost in not an affirmative decision for runaway production, but he stresses that the effect created on screen by the actual locations played an important part in the picture's success. Wald initial experience with a D. H. Lawrence property has put him in the mood to try again with the controversial British novelist. He's undertaking Lawrence's "Lost Girl" shortly with Mary Ure and Yves Montand in the top roles.

COLUMBIA'S ADDED SHARES
Columbia Pictures has issued
5,805 additional common shares.
This brings to 1,411,749 the total
number of Col shares listed on
the New York Stock Exchange.

FINE NEW PREZ

By HY HOLLINGER

The future of Allied States Assn., as it has operated in the recent past, remained in the balance following the special board meeting in Milwaukee over last weekend. A new president—Marshall Fine of Cleveland—was elected to succeed the late Jack Kirsch who resigned the post shortly before his death. At the same time, the members of the board who gathered in Milwaukee picked Milton London, president of Michigan Allied, for the newly-created salaried post of executive director.

Although the group that brought

Although the group that brought about these decisions see a stronger united Allied emerging from the new leadership, the fact remains that the 32-year-old exhibitor organization remains split between two dissident factions. Five units, representing the so-called western bloc, remained away from the special board meeting, presumably in the hope that a quorum would not be present and that the necessary business would not be transacted. However, the eastern group, made up of the more affluent units in Allied, managed to obtain a quorum of 11 units, although the absent westerners doubt that a quorum was present.

sent westerners doubt that a quorum was present.
Whether the absentee group will accept the decisions made by the Milwaukee meeting is still undecided, but present indications are that there is no chance of healing the breach. It appears that the western section—made up of the Indiana, Iowa-Nebraska, Rocky Mountain, Mid-Central, and Mid-South units—will decide to pull out of the national organization

(Continued on page 25)

(Continued on page 25)

Frank McCarthy Joining Wald as Latter's 20th Unit to Be Busier Yet

Unit to Be Busier Yet

Hollywood, Jan. 17.

Jerry Wald has made an official request to 20th-Fox for the services of Frank McCarthy, director of public relations for the company, to join Jerry Wald Productions as veepee and producer. McCarthy's current pact as pr. head expires early in March.

Wald has held meetings with 20th prexy Spyros Skouras and studio chief Robert Goldstein. Lawyers currently are confabbing on a possible deal. McCarthy, who has been with 20th for 12 years, would develop a number of his own projects as well as helming various projects as well as helming various projects already owned by Wald. Move by Wald was triggered by Skouras' request that he increase his film output for studio release, producer declared. Currently in production for his indie are "Return To Peyton Place" and "Wild In the Country." Being prepared by Wald are "High Heels," "Clebration," "Mr. Hobbs Takes a Vacation," "Let It Come Down," "The Lost Girl," "Pink Tights," "Adventures of a Young Man," "Sextette," "Ulysses," "High Wind (Continued on page 26)

ASSN. MAY FOLD; \$16,500,000 Invested in Disney's Lineup of 6 for 1961; \$5,000,000 In 'Swiss'; 'Pollyanna' Not Glad

Poem-Into-Screenplay

Poem-Into-Screenplay
Hollywood, Jan. 17.
Lesile Stevens, through his
Daystar Corp., will develop
Nikos Kazantzaki's "The Odyssey, a Modern Sequel" for
20th-Fox. George Cozyris has
boiled the 340,000-word poem
down to a 250-page treatment,
with Stevens to do screenplay
and produce.
Stevens' "The Marriage-GoRound," which he adapted
from his own Broadway comedy, currently is in release
through 20th.

Minter to Times: 'Don't Make Us Look Too Good

London, Jan. 17.
George Minter, head of Renown
Pictures, has challenged a London
Times leading article which, under
the heading "The cinema fights
back," suggested the British producer was "faring relatively well
both at home and abroad." Minter
countered that the editorial took
little account of the statistics appearing on its financial pages.

He pointed out that the latest

pearing on its financial pages.

He pointed out that the latest
Board of Trade returns showed
gross film hire paid for Britisn
films in 1959 was virtually \$22,400,000 and in 1958 totaled \$23,520,000. For the two years ended
March 31, 1959, there were 189
British pictures over 6,500 ft. in
length registered with the Board
of Trade. Therefore, after allow(Continued on page 79)

FEMME CLUBBERS TAP 'SPARTACUS' AS BEST

Cleveland, Jan. 17.
Bryna Productions' "Spartacus"
has been named best picture of
1960 by the Great Lakes Federation of Women's Clubs, meeting
in Cleveland.

Named best actor was Jack Lemmon ("The Apartment"), with best actress award going to Greer Garson ("Sunrise At Campobello"). Best supporting actor, according to group which represents some 3,700 women, was Peter Falk ("Murder Inc."), and best supporting actress kudos went to Angela Lansbury ("Dark at the Top of the Stairs").

Federation additionally made four awards in television and named Robert Stack best actor in a continuing series ("The Untouchables"), Annie Farge best new star ("Angel"), Chet Huntley and David Brinkley the best commentators and Soupy Sales the best children's show. Named best actor was Jack Lem-

"Walt has started up off on a tremendous year," commented Irving Ludwig, president of the Walt Disney distribution subsidiary, Buena Vista. Exec was making like a cheering section for Disney's first of 1961, this being "Swiss Family Robinson," which has had a boxoffice take of \$3,100,000 in 346 theatres as of Jan. 13, according to Ludwig.

Based on a comparison with "20,000 Leagues Under the Sea," which played similar theatres, it looks like "Robinson" will go over \$7,000,000 in United States and Canadian film rentals. "Leagues" wound up with \$6,607,000 in rentals.

rentals.

The BV prez called his first press conference on Monday (16) to talk about the entire lineup for the current year, numbering six pictures in all and totalling up to \$16,500,000 in negative costs, Ludwig reported. This includes "Robinson" whose price skyrocketed to \$5,000,000, after originally being blueprinted at \$3,500,000, with the extras attributed to extended shooting schedule in the West Indies (seven months) and adverse weather conditions.

While "Robinson" looks like a success story despite the heavyweight expense, outcome of the others must be awaited but Ludwig waxed unusually optimistic. For one thing, he says Disney has his most diversified program this year to the extent of including (Continued on page 24) The BV prez called his first press

(Continued on page 24)

Ask \$3½-Mil. For **Media Exchange**

Washington, Jan. 17.
The outgoing Eisenhower Administration has asked Congress to appropriate \$3,550,000 for the Informational Media Guaranty Fund to spur distribution of U.S. films, books and mags in certain foreign lands

The requested allotment is \$142,000 below what Congress gave last year, but U.S. Information Agency said that status of the fund will actually permit a \$175,000 increase in the value of contracts with distributors.

TRANS-LUX PAYING **DIVIDEND QUARTERLY**

Trans-Lux Corp. has revised its

dividend rate structure.

At a meeting this week, the board declared a quarterly dividend of 10c payable March 30 to stock-holders of record March 15.

Previously Trans-Lux paid a single annual dividend. The present divvy payment amounts to an indicated rate of 40c for the full year of 1961. This rate is an increase over last year's 30c cash dividend payment.

payment.
- Earlier Trans-Lux declared a 5% stock dividend payable on Jan. 17,

BILL FADIMAN EXITS

Leaves Columbia As Story Chief After Nine Years

Hollywood, Jan. 17.
William Fadiman has resigned as executive story editor at Columbia and exits the Gower Street studio Feb. 1. He'll reveal his new affiliation shortly.
Fadiman was associated with

affiliation shortly.
Fadiman was associated with
Columbia for nine years, and, in
addition to his duties as exec story
editor, produced three features—
"Jubal," "Last Frontier" and 'Bad
For Each Other."
Prior to joining Columbia, Fadiman was with Samuel Goldwyn,
was head of Metro's story department and was exec aide and veepee at RKO.

British Reviewers' 'Bests'

London, Jan. 17.

Two films tied for top spot as best features in the 1960 awards of the Select Film Committee of the International Board of Motion Picture Reviewers.

Best Picture (Tie) "The Angry Silence" and "Psycho."

Rest Picture (Tie) "The Angry Silence" and "Psys
Runners-up "Sons and Lovers"
"I'm All Right, Jack"
"The World of Apu"
"Elmer Gantry"
"Hiroshima, Mon Amour"
"The Apartment"
"General della Rovere"
"Tunes of Glory"
"Inherit the Wind"

Best Director (Tie) Alfred Hitchcock ("Phycho")
Guy Green ("Silence")

Rest Actor (Tie) Richard Attenpropurb ("Silence") Best Actor (Tie) Richard Attenborough ("Silence")
Anthony Perkins ("Psycho")

Best Actress Melina Mercouri ("Never On Sunday")

Importers, a Skeptical Bunch, Give Frisco's Levin Their Ears; Anything Else Still Doubtful

Increasing efforts will be made to turn the annual San Francisco International Film Festival into a "market place" and clearing house of information" for foreign films in the U.S., Irving M. (Bud) Levin, its director told a special luncheon meeting in New York Friday (13) of the Independent Film Importers. Distributors of America. & Distributors of America.

& Distributors of America.

Levin, on the east coast to drum up interest in his four-year-old fest, drew a big turnout from the importing fraternity, not all of whom have gone out of their way to support his efforts. Showman exhib asked the indies to formally back his fest with an IFIDA resolution to form a committee to reverse a committee to a work back his lest with an ITIDA resout-tion, to form a committee to work as east coast liaison for the fest, and to cooperate in supplying requested films for the annual affair.

Levin launched his pitch with a frair.

Levin launched his pitch with a brief rundown on the history of the Frisco event, how it has grown every year and on its non-profit nature, after which he answered questions from his IFIDA hosts. Principal thought behind every question was "What's in it for me?" for, as one distrib pointed out, entering a pic in any fest involves a certain amount of risk: if the picture jets bad reception it will inevitably hurt subsequent effort to make deals, either the producer who is trying to find a distrib, or a distrib who is looking for a theatre outlet.

Not Just 'Culture'

Not Just 'Culture'

Not Just 'Culture'

It was Levin's main point that the fest, which started out—and has prospered as a cultural affair—is now ready to become a market place for the showing of foreign pix, obviously with the aim of finding distribs for the product. Thus affair would be performing a service for foreign producers and for local distribs. This year, he said, he is going to seek facilities for the showing of out-of-competition with the regular schedule of the fest, which will be held in the first two weeks of November.

While the U.S. majors haven't given him very strong support.

given him very strong support, (20th-Fox did enter a film in 1959). Levin said he was confident of some major participation this year. This prompted Films Around The World prexy Irvin Shapiro to urge

(Continued on page 26)

N. Y. to L. A.

John F. Ball Geraldine Brooks Jesse Chinich Martin Davis Bob Fells Joseph Gould Edward F. Kook Tom McAvity Jerry Pickman George Richardson Sig Shore Maurice Silverstein Arnold Stang

L. A. to N. Y.

Edgar Bergen Chuck Blore Rodney Rush Tina Louise Charles Luftig Marilyn Maxwell
Dina Merrill
Martin Michel
James H. Nicholson
Hugh O'Brian
David Rose David Rose
Philip Rose
Robert Rossen
Dick Shawn
David Susskind
Alix Talton
Ned Washington
Onna White Onna White John Williams Natalie Wood

Europe to U. S. James Dobson

Ed Fitzgerald Ken Giniger Milan Horvat Ken Hyman Rube Jackter Lolo & Lita Sydney Newman Herbert T. Silverberg

Succeeding McCartney

Succeeding McCartney
Morris L. Breggin, assistant
comptroller of 20th-Fox since 1955,
has been named comptroller succeeding C. Elwood McCartney who
is taking on other duties. Breggin
joined Fox company in 1924 and his
subsequent experience has covered
all phases of film accounting.

In announcing McCartney's resignation as comptroller, prexy Spyros
P. Skouras said McCartney will
continue as assistant treasurer and
will become supervisor of 20th's
various employees' retirement
plans which cover personnel in the
U.S. Canada. England, Australia
and other countries.

An authority on pension trusts,
McCartney has functioned as secretary of 20th's U.S. plan since its
inception in 1946. Prior to joining
20th, he was with Touche, Ross,

Actors Catalog -**Contract Terms**

Hollywood, Jan. 17.

Screen Actors Guild's board of directors has okaved an expenditure for publication of a pocket-sized condensation of all SAG contracts, thus giving actors finger-tip information on all minimums, violations, working conditions, etc.
SAC committee, headed by Ann Doran, has been working on project for some months, with go-ahead coming last Monday night. Guild's executive staff currently is working on the booklet, and it's anticipated that 7.500 copies will be ready in approximately one month.

Book will run 28 or 32 pages and

Book will run 28 or 32 pages and will measure 4½ "x7" so that members can carry them easily. SAG once had a similar booklet in the 30s covering, of course, only theatrical films.

U. S. to Europe

U. S. to Eur Sandy Abrahams Sieve Broidy Joseph E. Levine B. R. McLendon Norton V. Ritchey Ben Selvin Eddie Solomon Robert S. Taplinger William L. Taub

Hollywood, Jan. 17.

The Screen Actors Guild and the Artists Managers Guild have agreed to a temporary extension to June 1 of their basic contract covering agency regulations. Extension of the pact, which expired Dec. 31, is subject to approval of the respective heards.

Dec. 31, is subject to approval of the respective boards.
Contemplated proposals will be submitted in 30 days, with negotiations to start in approximately 60 days. Expired contract was signed in 1949 for 10 years, and was extended an extra year, through 1960, as a result of a surge in telefilming. Outstanding SAG waivers, permitting an agency to engage in production, will continue through the extension period.

State Protecteu; No Refunds On **Censoring Fees**

The Pennsylvania Supreme Court turned down the request of two indie distributors, who sought the court's help in recovering \$11,506 paid in censorship fees to the State during the period from 1947 through 1951.

through 1951:
The 1915 censorship law was declared unconstitutional in 1956 and this prompted the distribs to seek a refund of the \$2 fees paid to get the censors' approval of a pic. The test action was brought by Box Office Pictures and Screen Guild Productions, both of Philadelphia, who sought \$8,564 and \$2,942, respectively. spectively.

County Court, which claimed the Fiscal Code restricts refunds to fees paid within five years of filing a petition, the appeal was made to the higher bench. Joining the litigans as "friends of the court" were the eight major distribs.

The decision bars the film men from refunds amounting to hundreds of thousands of dollars. from tetunus amounting to nunfreds of thousands of dollars.
Judge Liichael J. Eagen, who wrote
the unanimous opinion, said the
distributors had not complied with
the requirements of the State fiscal code on refunds and did not
show that the fees were paid under "duress or compulsion."
"The distributors received a
service for their \$2 fee covering
each reel of film. There was a
benefit without a resulfant loss
to the complainants," the jurist
declared, adding "they undoubtedly passed along the cost to moviegoers."

When Sam Katz Was in Flower

Obits Called Him a Film Producer—But His Heyday Was As a Theatre Emperor

By ROBERT J. LANDRY

The generalities of the career of showman Sam Katz appear in this issue's obituary section. But like many another film figure who has outlived the origins of his fame, Katz needs some explaining to a later generation. Though widely identified as a Hollywood producer, as indeed he was for a quarter century. Katz'e truly unique phere

neentified as a Hollywood producer, as indeed he was for a quartercentury, Katz's truly unique phase ended with the Publix Circuit, of which he was one of the architects. Publix was the largest grouping of film theatres in the glad-mad days of financing and constructing enormous gingerbread cinema palaces at every urban point of congestion around the country. Balaban & Katz of Chicago was a core unit and dynamic force, and Sam Katz in due course moved to the Paramount Bldg. Times Square, N. Y. With his male secretary, LeRoy Furman, guarding the approach, his suite of offices was literally the nerve-center of an amazing complex of big capacity situations.

An advocate, though not necessity the contract of th

ity situations.

An advocate, though not necessarily the inventor of, "centralized" control, Katz was Mr. Pushbutton. He and his braintrusters in N. Y. decided how theatres ought to be operated and the local manager did precisely as he was told. Katz, and others bossing rival circuits of the

1920s, were accused of transforming the man on the spot into a "janitor with tuxedo."

ACTORS-MANAGERS AS IS EXTENSION TO JUNE 1 New York Sound Track

United Artists, from here on in, will be stressing 1961 as the 10th anniversary of its renaissance, but not using that fancy word... Henny Youngman, the comic who is hitting the Persian Room at the Plaza, a prestige "first" for him, is lined up for Joe Pasternak's "Jumbo" at Metro.

Sam Katz, who died last Thursday, some 10 years ago looked to become an owner of United Artists in partnership with Stanley Kramer. They had made a firm offer to Mary Pickford and Charles Chaplin, the at-the-time owners, but after much deliberation nothing came

An easy lesson in how a film booker can bore people and drive them An easy lesson in how a film booker can bore people and drive them out of the theatre without their seeing the first half of the feature has been provided at the Embassy, Broadway at 72d. A 20-minute short, "Central Park," coupled this week with "Inherit The Wind" had been shown at the same house twice before, last time only a fortnight ago. Four complaints were overheard. The house manager, when asked to explain this strange booking, could not do so, and the cashier was tired of the squawks from fans unable to bear another forced visit to the park, even at the cost of missing the beginning. Or are "chasers" coming back after 40 years?

Twentieth's sales execs, headed by general sales manager Glenn Norris, making a swing through the branch offices this week . . . Larry Tajiri, drama editor of the Denver Post, in town catching the shows . . . Jean Goldwurm, prexy of Times Film, and Mrs. Goldwurm sail on the Queen Elizabeth Friday (20), heading for a six-week holiday in St. Moritz.

the Queen Elizabeth Friday (20), heading for a six-week holiday in St. Moritz.

Miami businessman Aaron Courshon has purchased a 50% interest in the Film Sound Center in Miami Beach . . . George Regan of Chicago and Joe Gins of Washington, D. C., have accepted the midwest midsouth territorial distribution assignments on Showcorporation's "Home Is the Hero," starring Arthur Kennedy . . Embassy Pcitures' prexy Joseph E. Levine and exec v.p. Eddle Solomon off to Rome and Tunisia for production conferences on "Sodom and Gomorrah" and "The Wonders of Alladin". . Sid Cooper, Cinerama Inc. domestic sales chief, to Portland, Ore., and Denver on company business. King Bros. Productions will do "The Adventures of Sinbad" as their next feature, to be lensed in Europe sans signed release and financed independently . . Jose Ferrer, currently directing "Return to Peyton Place" for Jerry Wald at 20th-Fox, will also helm Wald's upcoming "High Wind in Jamaica" . . Eerner Klemperer is enacting Adolph Eichmann character in Samuel Bischoft-Dave Diamond's "Operation Eichmann" for Allied Artists . . The Mirisch Co. is projecting "The Brothers Crusee," registering title with MPAA . . 20th-Fox renegotiated Ina Ballin's two-pix contract to include a third film . . David Weisbart purchased film rights to "Mr. Colluzio's Bones," comedy novel by Robert Merliss, for indie production . . William Geotz inked Robert Presnell Jr. to script "Heaven Has No Favorites," for Columbia release.

Glenn Ford will star in "Chautauqua" for Edmund Grainger's Metro

Weisbart purchased film rights to "Mr. Colluzio's Bones," comedy novel by Robert Merliss, for indie production . . . William Goetz inked Robert Presnell Jr. to script "Heaven Has No Favorites," for Columbia release.

Glenn Ford will star in "Chautauqua" for Edmund Grainger's Metro production state . . . Columbia Pictures signed Robert Wagner to star in three films, first to be Philip Barry's production, "Sail a Crooked Ship" . . Lawrence Weingarten set John Gay to script "The Travels of Jamie McPheeters," fourth writer to go on property which previously included Fred Gipson, Edmund North and James Lee Barrett . . 20th picked up its option with Lee Remick for one pic a year . . . Jerry Wald negotiating with Janet Leigh to star in "Sextette," based on play by Jack Kirkland which producer recently acquired . . Edmond O'Brien takes over one of top roles in Harold Hecht's "Birdman of Alcatraz" . . Russell Nype bought rights to Robert Bright's book, "Spirit of the Chase," for indie production come spring in France. "The Interns," Richard Frede novel published in this country by Random House and skedded by Robert Cohn for Columbia Pictures release, will be brought out in England by Heinemann's.

Columbia's "Hand in Hand" bows at the Normandie Feb. 6 as a benefit for the Child Study Assn. of America . . . Total of 15 evening and Saturday classes in filmmaking will be offered by City College during the spring semester . . Things back to normal at Paramount following long series of sales and merchandising confabs here and in Chicago . . Par. incidentally bought "Foxhole in Cairo," story of a Nazi spy plot, which Steven Pallos made in England.

Outline Productions International Corp., a new indie company headed by John Barkobile, has set "Four Corners," a feature consisting of four vignettes, as its first production. The screenplay of the film, budgeted at \$200,000, was written by actor John Myhers, who is also set to direct.

Patricia Dabling, of Lou Walters' Folies Bergere revue at the Hotel Tropicana in Las Vegas, has

ARC-120: POOR MAN'S CINERAMA

Hollywood, Jan. 17.

For major Hollywood film companies the year 1961, in a production sense, looms much like a mirror of the year past. Published works—in the form of novels, short stories, serials and plays — will again provide filmmakers with the bulk of their source material. All production slates are tentative to the point of guesswork, but of the trends which can be developed it appears Hollywood is on the verge of a resurgence in screen biographies.

Only five biopix went before the cameras during 1960. A total of 18 are projected on current production slates, with the anticipation that many may find their way to celluloid during the 12 months of 1961. Properties are not solely biographical, with some delving into specific periods in their subjects' lives. Among the biopix or biothemed pix being readied are "The Tom Dooley Story." "The Growing the 10 months of 1961. Properties are not solely biographical, with some delving into specific periods in their subjects' lives. Among the biopix or biothemed pix being readied are "The Tom Dooley Story." "The Roman Vincent Peale Story," "The George Raft Story," "The Growing the biopix or biothemed pix being readied are "The Tom Dooley Story." "The Trab Dwight Taylor Story," "The Churchill Story," "The Greatest Story," "Act One," "May This House Be Safe From Tigers," "Gypsy," "Operation Eichmann," "The Willie Sutton Story," "Peter and Catherine," "The Bothers Grimm," "Streets of Montmartre" and "Reprieve." Other projects—such as "The Jean Harlow Story," "The Elsie Janis Story" and "The Edna St. Vincent Millay Story"—are apparently on the active shelt, though none is slated on tentative 1961 skeds.

A check of major studios found some 170 films listed as definite, probable or "fair chance" entries for 1961 filming. Of these, some 105 are based on novels books, articles, short stories, serials, etc., compared to some 60 or 70 during 1960. It's interesting to note that producers, while aware of the values inherent in pre-sold bestsellers, are digging deeply into sourc

fare.

Total of 52 of the possible 1961 entries are original screenplays, compared with 77 during 1960. It must be remembered, however, that the overnight entry of many low-budget pix during the course of any year increases number of originals.

Number of plays likely to find their way to the screen during 1961 is tentatively set at 22, compared with 18 last year.

s temativery set at zz, compared with 18 last year.

List, from which studios will select their 1961 pix, includes:

ALLIED ARTISTS — "Billy Budd," "Bitty," "The Carnival Kid," Conessions of an Opium Eater," "Operation Eichmann," "Unarmed in Paralise." "Reprieve." "Streets of Montmartre," "The George Raft Story," (Crash Boat," "Twenty Plus Two," "Reckless, Pride of the Marines" and "79 Park Avenue."

and "79 Park Avenue."

AMERICAN INTERNATIONAL—"Pit and the Pendulum," "Take M6 To Your Leader," "In the Year 2889." "Foxhole." "The Talking Dog," "Journey to the Seventh Planet," "Atlantic Attack," "Summer Heat" and an untitled science-fiction pic.

COLUMBIA—""Valley of the Dragons," "Notorious Landlady," "Return Fare," "Diamond Head," "Diamond Bikini," "Sail a Crooked Ship," "The Internes, "Nine Coaches Waiting," "Heaven Has No Favorites," "Operation Terror." "Fear No Evil," "Smile of a Woman," "The Tiger Among Us," "Ghost Train," "Everything's Ducky," "Kingdom of Man," "The Beach Boys," "Maid in U.S.A." "Here Come the Brides," "Five Finger Exercise," "Roar Like a Dove," "The Warm Peninsula" and "Fair Game."

METRO—"Lady L." "Ada," "Winter of Our Discontent," "Light in

rottes," "Operation Terror," "Fear No Evil," "Smile of a woman," "The Tiger Among Us," "Ghost Train," "Everything's Ducky," "Kingdom of Man," "The Beach Boys," "Maid in U.S.A.," "Here Come the Brides." "Five Finger Exercise," "Roar Like a Dove," "The Warm Peninsula" and "Fair Game."

METRO—"Lady L." "Ada." "Winter of Our Discontent," "Light in the Plazza" "All Fall Down," "South of the Angels," "In the Cool of the Day." "Away from Home." "Two Weeks in Another Town," "The Bottletop Affair," "Jumbo." "Period of Adjustment," "Sweet Bird of Youth." "The Alligators" and "The Brothers Grimm."

PARAMOUNT—"My Geisha," "Hawaii Beach Boy," "Tamiko," "My Six Loves." "The Soft Touch," "The War Story," "Ladies of the Bid House," "Too Late Blues." "Appointment in Zahrain," an untitled Alfred Hitchcock film, "Night Without End," "The Hook," "Carnet de Bal." an unselected Jerry Lewis film to join his "Jekyl and Hyde," "Villa Mimosa," "Mistress of Mellyn," "Dear and Glorious Physician," "Easter Dinner." "Who's Got the Action?," "The Cunrchill Story," "Come Blow Your Horn." "The Dwight Taylor Story," "Melody of Sex," "Kowloon" and "The Stepmother."

TWENTETH-FOX (Studio could only estimate first four months of 1961, with remainder listed from previous 20th product statements of 1961, with remainder listed from previous 20th product statements of Tortuga," "Yoyage to the Bottom of the Sea," "The Comancheros." "Marines, Let's Go," "The Hustler," "Solo," "Turn of the Screw," "Big River, Big Man," "A Summer World," "The Jungle," "The King Must Die," "The Tom Dooley Story," "Journey of the Jules Verne," "Do It Again," "Star in the West," "Cleopatra" and "The Greatest Story Ever Told." Among 20th's previously announced properties, many of which will likely lurn up on its 1961 sked, are "Celebration," "High Heels," "The Miracle of Guaddupe," "Blue Denin Baby." "Trap for a Lonely Man," "The Story of St. Bernard," "The Greatest Story Ever Told." Among 20th's previously announced properties, many of which will likely lurn up on its 1961 s

By NID EMBER

Mar del Plata, Jan. 17.

Argentine's Film Festival here opened Friday the 13th with the superstitious latins gladly saying "you, first" to the new American projection system, Arc-120, which had the evening to itself at the Roxy theatre. New device is characterized as a one-camera head-acheless equivalent of three-Camera Cinerama. Feeding through a simple addition to standard 35-millimeter ARC-120 presented a seemingly seamless image. The feature shown was the British-made "Black Tights" of Roland Petit.

The innovation was strongly re-

Tights" of Roland Petit.

The innovation was strongly received among showmen attending the festival, mostly South Americans but some Yanks and Britons, too. What appealed to the cost-conscious distributors and exhibitors of this continent was the prospect of widescreen impact at no capital outlay, since Arc-120 proposes to provide the machine gear, lenses and portable screen as part of a booking package, taking 10% for its fee.

Arc-120 has been demonstrated

simplified big-negative-effect.

Arc-120 is represented in Argentine by Bronesky's International Films (Alfredo Muruzeta and Celestino Anzuola, affiliated). Wells personally made the installation at the Roxy theatre of the Lococo circuit. "Black Tights" will run nightly. It is not "in competition."

The appeal of the "no investment required" system to Argentinian (Continued on page 78)

(Continued on page 78)

Joyce Selznick Details

Summer Legit Build

"We are a creative business deal in our power to ulate this creativeness," slyve Selznick in New York week. Miss Selznick as early the summer of the continue of the

British Group At Latin Festivals

The British contingent headed for Argentine last Sunday (8) for the Mar del Plata Film Fest. Sir Michael Balcon, who was to have headed the delegation, had to stand down because of family illness Maxwell Setton stepped in to dep-

Maxwell Setton. stepped in to deputize.

"Saturday Night and Sunday Morning." distributed by Sunday Morning. Mornin

BIOPIC TREND IN '61 DEMO IMPRESSES Quiz Management Mood Prevails As 100 Owners Face Columbia; Screen Gems as Public Issue

Dissenter's Gag

A stockholder at the Columbia meeting in New York yesterday (Tues) appeared a little put out with Col's plan to sell public stock in its Screen Gems division.

He commented: "Most companies are looking for mergers.

panies are looking for mergers. We're 'dismerging.'"

Big Claims, Too, For 70m Reissue Of 'The King & I'

capital outlay, since Arc-120 proposes to provide the machine gear, lenses and portable screen as part of a booking package, taking 10% for its fee.

Arc-120 has been demonstrated privately in Manhattan at the Japannese Gardens, Broadway at 96th Street and was shown publicly once, in November, at Blackpool, England, with the processed feature then shown an abscure British release called "Honeymoon."

(At the Roxy the screen was 54 feet across 21½ high. Radius was 13½ and throw 92.)

Present in Mar del Plata are the several principals behind the new system, notably the inventor, Dr. Leon Welles, who has been working on the device for many years. Peter Couret of Madrid, a film shownan and financier; Abe Margolies, a New York diamond dealer; Leon Bronesky, unidentified, also of New York; and William Morris Agency, had a preliminary connection 10 years ago with Cinerama. He appears to be the travelling entrepreneur for Arc-120 and proposes to visit Chile, Peru and Brazil on his current tour before proceeding to Hollywood. He states that the next important step is to line up one of the Hollywood major producers to shoot a big picture in this simplified big-negative-effect.

Arc-120 is represented in Argentine by Bronesky's International step is a continuous part of the productors.

In the King and I," is expected to open at the Rivoli theapter in New York on or about March of the Nivo for open at the Rivoli theapter in New York on or about March artism, New York on or about March artism, In New York on or about Artism, In New York on or about Artism New York on or about March artism, In New York on or abou

Summer Legit Build For Columbia Talent

"We are a creative business and "We are a creative business and must do all in our power to stimulate this creativeness," stated Joyce Selznick in New York this week. Miss Selznick, as eastern talent director for Columbia Pictures, was referring to Col's new endeavor looking toward the development of writers, directors and players via their work in a summer legit theatre.

Col is now aligned with the

week. Miss Seiznick as eastern talent director for Columbia Pictures, was referring to Col's new endeavor looking toward the development of writers, directors and players via their work in a summer legit theatre.

Col is now aligned with the Gateway Playhouse, Bellport, Long Island, which in May opens a 13-week run. This could be extended. Film company has in mind to expose talent possibilities in this location, which was chosen in part because it's "not too far away," being less than two hours from Manhattan and consequently not disagreeably distant for Col execs and producers visiting the east to catch.

Word about the project was passed just a couple of weeks ago and already Miss Seiznick has received 35 scripts. Interestingly, she says, these came mainly from professional writers and not just amateurs. She adds she's heard of much interest in the project on the part of other pro talent.

One and all want "exposure," of May Berody West Martin Davis, Paramount's ad-

Screen Gems, Columbia's prize television subsidiary, will go under public ownership via the issuance of 2.500,000 common shares, 89% of which will be taken over by Col, with the 11% balance being offered Col stockholders on a rights basis. Col obviously will maintain control, but nonetheless SG-by going public will be an operation on its own, handling its own financing and called upon to make known its financial ups and downs.

own financing and called upon to make known its financial ups and downs.

This was disclosed at the annual meeting of Col stockholders in New York yesterday (Tues.). Abe Scheeider, president, and others of management said they were enjoined from talking extensively about the stock offering because the matter is still pending before the SEC. But it was made clear that the rights and the SG stock itself will be traded on an overthe-counter basis. Wall Street conjecture has the opening price at around \$10 per share. Problem in the forefront, however, centers on taxation on the rights. This has yet to be ironed out.

Yesterday's meeting also saw the reelection of all directors, approval of a new employment contract for Schneider and previously-reported stock options for the prezalong with William Dozier, v.p. SG; Mo Rothman, head man at Col International; Rube Jackter, head of domestic distribution, and Jonas Rosenfield Jr., ad-pub v.p. Schneider's deal gives him \$3.000 weekly (same as he has been receiving) for a seven year period beginning Nov. 15, 1960. He's now specifically designated chief exce officer of both Col and SG, with the latter to ante up \$1,000 of his weekly remuneration. Deferred benefits also are included in the contract, along with the options (Continued on page 26)

Columbia Plans To Roll 36 Pix

Columbia has plotted 36 theatri-cal features for 1961, up from last year's 32. 1st v.p. Leo Jaffe dis-closed in New York yesterday (Tues.).

The 1960 goal had been 37, but this had to be reduced because of the Hollywood strikes, he added.

METRO'S 50% (\$125,000) IN MERRICK'S MUSICAL

FILM REVIEWS

Another examination of the good works of the modern call-girl. Some snappy melocall-girl. Some snappy melo-drama plus able-bodied Gira Lo'lobrigida, hard-work in g east and compelling title should make it fair bo. candi-date, but public disenchant-ment with overworked theme may be factor.

Netro release of Aaron Rosenberg prometion, Stars Gina Lollobrizida, Anthony
metion, Stars Gina Lollobrizida, Anthony
metion, Stars Gina Lollobrizida, Anthony
metion, Stars Gina Lollobrizida, Marcia
attena v. 11. Kultura, Philip Ober, John
Glege, Tios R. Pellock, Traces Reb
tis, Yale Weyler, Rodney Bell, John G Imetic, Che Stratton, Magcie Pierce, Bill
mith, Directed by Ran Id MacDougall,
which a significant control of the Company of the Company
mith, and Cardanno; music, Adolph
mittoh; as id-ant duretor, William
mithous as id-ant duretor. plex. M-cDougail, based on novel m.T. Changles: camera Giletro-Milton Kraener; editor, John prov. Jr.; art directors, George W. Edward Carfagno; music, Adolph ir; as stant director. William Reviewed at the studio, Jan. 11, control 102 Milking.

rd Carran.

'stant director.

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'red of the studio, Jan.

time, 103 MINS.

meron Gina Lollobrigida

Anthony Franciosa

Ernest Bormine

Long Bormine

Long Bormine r Stratten na reles Stacy

Hollywood, Jan. 12. The screen's obsession with ladies of il'recrete is prolonged in "Go Naked In The Wor'd," a plodding account of a call-girl's romantic disester. There are some magnetic nersonalities in the cast. magnetic nersonalities in the cast, some flashy melodomatic scenes and a provocative title, and these should make the Metro release a fair boxoffice contender. But the Aaron Resenberg production may have to weather a mounting wave to opposition to the astonishing quantity of recent pictures glorifular the shady lady of the night. This certainly has been a banner year for the call-cirl, who has sun planted the nink-pleaked girl-next-planted the nink-pleaked girl-nextplanted the pink-cheeked girl-next-

planted the pink-cheeked girl-next-door as firmdom's reigning heroine. It is Gina Lollobrigida's turn to p'av the trollop with the heart of gold and bank account to match. She shares an ill-fated love affair She shares an ill-fated love affair with Anthony Franciosa, rebellious son of a dominant, self-made construction tycoon (Ernest Borenine). Panalid MacDouadl's screenplay from the novel by the late

Tom T. Chamales) adds a novel Tom T. Chamales) adds a novel twist and a now dimension to the now classic story of hooked and hooker in that fither, like son, has shared intimate relations with the girl. When the lad, incredibly naive, finally becomes aware that his woman has racked up considerable sexual mileage, he files into a rage, but soon repents and makes up with her, only to have her end it all by learing from an Acapulco has shared intimate relations with the girl. When the lad, incredibly naive, finally becomes aware that his woman has racked up considerable impact in the contemporary narket.

There are some adults for whom 101—count 'em—101 dalmations is his woman has racked up considerable impact in the contemporary narket.

There are some adults for whom 101—count 'em—101 dalmations too many, erable sexual mileage, he flies into a rage, but soon repents and makes up with her, only to have her end it all by leaping from an Acaouleo balcony in a supreme, unselfish gesture to save him from a life of matrimonial embarrassment and suspicion. Most of the basic issues, however, remain unresolved the lefforts of Blighty's four-success however, remain unresolved.

The character Mise Lauring and concerned with the efforts of Blighty's four-success however, remain unresolved and the climpa.

The character Miss Lollobrigida is playing lacks depth. She brings to it her exciting sensual beauty, and this is a most desirable addition, but the character never comes into focus. Franciosa gives an earn-est, virile performance, but there are moments when his unrelentin intensity begins to grow disconcert-ing and uncomfortable for the spectator. Emoting honors belong to Ernest Borgnine, who creates a hearty and colorful, if essentially

As director, MacDoligan has embellished his writing effort with some inventive, arrestingly dramatic touches, but in his zeal to rack a pictorial waltop he is also guilty of failing to curb a tendency toward some ove ly-theatrical historical. toward some ove ly-theatrical his-trionics. Emotional flareups occur so frequently that one beings to wince in anticipation of violence. The screenplay is loaded with dec-larations of love, but the charac-ters have a peculiar way of exhibit-ing it with a shove, a slap or an out-and-out slug. The lack of com-munication is frightening.

Go Naked In The World fagno. John McSweeney Jr.'s edit-ing punctuates the action with Another examination of the good dramatic sense, and Adolph Deutsch's score backs it up mean-ingfully without intruding. Helen Rose's elegant costumes are flattering to ing to Miss Lollobrigida, who is easily flattered by clothes. Tube.

One Hundred And One **Palm**atians (COLOR)

Bright, wholesome family attraction, especially for the kiddies. Not quite in a learne with Disney's most memorable full-length cartoon efforts of bygone years, but good enough to score favorably at the b.o.

Hollywood, Jan. 13.
Buena Vista release of Walt Distribution. With voices of Rod Tayl Pat O'Walte, Belvi Luo Gerson, Mar Pat O'Walte, Belvi Luo Gerson, Mar entworth. Ben Wright. Cate Bai war Frankham. Fred Worlock. Low Frankham. Fred Worlock. God William. Ramsay Hill. Sylvia Marris n-te Barnhart, Rav Aragon. Dick Uni Femer Jonas. Al Zinnen, Sammy Jun Lanham. Victor Haboush: lavout stvina bell: color styling (Technicolor), Wal Perggov, Character afford, Francisco, Character afford, Francisco, Character, Charac

Children are certain to get a big hoot out of "One Hundred and One Dalmations," which marks Walt Disney's return to the sort of product for which probably he is most renowned, the full-length cartoon feature. While not as indelibly enchanting or inspired as some the studio's most unforgetta chanting or inspired as some of the studio's most unforgettable animated endeavors of years ago, it is nonetheless a painstaking crea-tive effort and certainly a valuable and welcome addition to the cur-rent theatrical scene. Wholesome family fare of this nature, espe-cially that bearing the "Disney Presents" label, is certain to have

with the efforts of Bliehty's four-legred population to rescue 99 dog-napped pups from the clutches of one Cruella De Ville, a chic un-to-date personification of the classic witch. The concerted effort is suc-cessful thanks to a canine sleuthing network ("Twilight Bark") that makes Scotland Yard an amateur outfit by comparison. Cruella winds up in the doghouse, and for the pups, every last syrupy-sweet one

pups, every last syrupy-sweet one of them, it's arf-arf ever after. Film purportedly is the \$4,000.000 end product of three years of work by some 300 artists under the work by some 300 artists under the astute generalship of art director-production designer Ken Ander-son and directors Wolfgang Reith-erman, Hamilton S. Luske and Clyde Geronimi. It benefits from hearty and colorful, if essentially disagreeable character as the gregarious dad. His pathetic wife is pleyed capably by Nancy R. Pollock, his daughter attractively by L. Pollock, his daughter attractive by L. Pollock, his daughter attractively by L. Pollock, his daughter attractive by L. Pol Franklyn Marks) a fitting complement to the action. There are three songs by Mel Leven, best and most prominent of which is "Cruella De Ville," which sounds infectious enough on first hearing to attain considerable popularity beyond the realm of the film. Tube.

Milton Skolsky's New Status

Milton Skolsky's New Status Milton Skolsky, a member of the United Artists ad department for 10 years, has been promoted to the post of pressbook editor. Be-fore joining UA. Skolsky worked on pressbooks and advertising pro-motion at Warner Bros, and Eagle

T Like Mike

(ISRAELI)

Tel Aviv. Jan. 10.
GEVA-IFA production. Written and directed by Peier Frye. Screenplay, Edna Shavit, based on play by Aharon Meged; music and song, Arie Levanon: camera, teon Nissim: editor, Nelly Bogor. Reviewed at "HOD" onema, Tel Aviv. Run-Vaffa Ariel MiNS.

Waffa Ariel MiNS.

Glassow amar Arieli. Glassow amar Arieli. Batya Lancet
Gidon Singer
Zeev Berlinsky
Illana Rovina
Meira Shor
Sevmour Gitin
Chaim Topol
Geula Nuni
Albert Chizkiyahu nar Arieli 7 Arieli

To avoid political connotations this pic, called in Israel "I Like Mike," will be marketed abroad as "Surprise Party." Story is as as "Surprise Party." Story is as plain as apple pie, represented by Mike, twentyish son of a Jewish millionaire from Texas. He comes to visit Israel, because his father likes only money while Mike mostly admires, horses, preferably Jewish horses. He is taken from Lydda airport to Tel-Aviv by a cab-driver, who is as instructive as any of his New York colleagues. To escape the attention of a nudging girl, Mike leaves the hotel and accepts driver's invitation to stav with his family. rty." Story is as pie, represented epts driver's with his family.

This family consists of a domi-nating sister, her husband and two daughters. The mother decides to daughters. The mother decides enhance Israeli-American frie ship, by catching the young mil-lionaire for her Tamar. But Tamar already has a boy friend, Mikha, a captain in the Israeli army. And Mike is in love with a girl-sergeant in the same army, but he's seen her only on a magazine cover.

Mother uses every known device to promote the betrothal. While the party is going on, Mike is in the Negev desert, guest of the Bedouin tribe of Suleiman. They eat rice, drink black coffee, sing and dance. Of course, Mike meets Nili, the mag cover girl. Mike merries Nili, Mikha weds Tamar and they all stay in a kibbutz where people are all equal, even sons of millionaires.

Story is based on a play which to promote the betrothal.

Sons of millionaires.

Story is based on a play which a few years ago was quite a success at the Habima Theatre. Peter Frye, a former New Yorker, is a much respected legit director in Israel, and all the actors participating in the film are theatrical people. This makes the pic more theatrical than good cinema.

The pic gets out of hand in an unnecessarily long, symbolic sequence. And the story never quite recovers.

Acting is good, partly because of expert directing. Batya Lancet, starring as the mother, makes the best of a two-dimensional part. best of a two-dimensional part. Albert Chizkiyahu makes a tour de force, playing in a dozen different character roles, depicting various Israeli "types" Mike is played believably by a young American, Seymour Gitin, who in private lne happens to be a student of theology at the Hebrew University in Jerusalem.

Lapid.

The Singer Not The Song (BRITISH-COLOR)

Good performances by John Mills and Dirk Bogarde keep together a loosely-knit but Mills and DITK DORAUGE ACUPAINT but together a loosely-knit but holding drama with religious theme plus trimmings; Catholic problems may make exploitation tricky.

London, Jan. 10.

k release of a Roy Baker ProducStars Dirk Bogarde, John Mills,
e Demongeot. Directed by Roy
Screenplay by Nigel Balchin from
Erskine Lindrop's novel: camera,
leller; editor. Roger Cherrill; music,
n. Running time, 122 MiNS
total
keogh John Mills
Wilene Demongeot
Mylene Demongeot Dirk Bogarde
John Mills
Mylene Demongool
Laurence Namido
Laurence Namido
Leslie French
Eric Pohlmann
Nyall Florenz
Roger Delgado
Fhilip Gilbert
Selma Vaz Dias
Laurence Payne
Jacqueline Evans
Lee Montague
Serafina Di Leo ocha old Uncle olice Captain ather Gomez Police Cap Father Go Presidente Vito De Cortinez Phil Brown Chels io la Marian

As a dialectic discussion hinged on the Roman Catholic religion, this can only be accepted as flip-pant. As a romantic drama, it must be agreed that is it glossy, but over-contrived. Yet, somehow, the thesping of the two principals John Mills and Dirk Bogarde, pre-vents the screen version of Audrey Erskine Lindrop's novel from fallout-and-out slug. The lack of communication is frightening.

There is some exceptionally intimate camera work by Milon.

Krasne and attractive artwork by
George W. Davis and Edward Car
There is some exceptionally intimate camera work by
George W. Davis and Edward Car
There is some exceptionally intimate camera work by
George W. Davis and Edward Car
There is some exceptionally intimate camera work by
Milon.

He's a brother of Hollywood with obvious affection for the yarn.

But because he has failed to use

There is some exceptionally inmotion at Warner Bros. and Eagle
time post or pressbooks editor. Betorskine Lindrop's novel from failling between these two spacious
Artists pressbook editor, has been
promoted to assistant advertising
with obvious affection for the yarn.

But because he has failed to use

enough local actors the result is often like a British or a Hollywood film shot in uneasy circumstances. In this instance, the film was shot in Spain, which is probably so near to Mexico in spirit and terrain that it makes little difference.

In Britain the stellar value is big, but elsewhere it may be dubious. However, the Roman Catholic angle may make this one a difficult selling proposition in many markets, and obviously in diffic many many U.S.

the U. S.

John Mills is a dedicated Roman
Catholic priest who comes to the
tiny community of Quantana to
replace an older priest who is worn
out from battling with the murderous, marauding gang of bandits led by Anacleto (Dirk Bogarde). To intimidate the newcomer, Boled by Anacleto (Dirk Bogarde). To intimidate the newcomer, Bogarde's gang sets out on a series of murders by the alphabetical method. Thus, when somebody whose name begins with "E" is bumped off, it clearly unsettles the nerves of anybody whose monicker begins with "F."

Priest Mills, resolutely deciding to break Bogarde's power, shows a to break Bogarde's power, shows a struggle in which the two gain mutual respect, though their religious opinions clash badly. The unscrupulous, cynical bandit realizes, though in a manner not explained

atheist, that the Catholic religion is put over by good men rather than the religion creating good men, a point of view that is bound to rouse controversy

controversy.

Mills and Bogarde have some excellent acting encounters, though their accents, like those of many others. strike odd notes in the Mexican atmosphere. Mills gives an honest, intelligent performance while the latter is cool, cynical and impressive in a role that might and impressive in a role that might well have been hammed up badly. Mylene Demongeot, usually regarded as a sexpot in films, essays a rather more serious role, but seems strangely out of place. John Bentley, as a police officer and Laurence Naismith, cast as an alcoholic middleaged henchman of Regarde are emport these who give Bogarde are among those who give excellent support to the main trio of actors.

Otto Heller's lensing takes full advantage of some colorful back-grounds, Roger Cherrill's editing is okay and Philip Green's music fits happily and unobtrusively into the film. "The Singer Not The Song" has its faults, but mainly it pro-vides smooth, intelligent entertain-

Touchez Pas Aux

HION ...

(Lay Off Blendes)

(FRENCH)

Paris, Jan 10.

CFF release of Robert De Nesle production. Stars Philippe Clay. Davio Moreno; features. Maria Riquelme. Jany Clair, Anne Carrere. Directed by Maurice Coche, Screenplay, comes. Jacques Mercanton; editor, Fanchette Mazin. At Biarritz. Paris. Running time, 95 MINS. Al Philippe Clay Jany Clair

Maria Riquelme

Anne Carrere

UA Elevates Carnow

Not Tonight Henry, (COLOR)

Old-fashioned "adults enly" burlesque peep shew trans-lated to celluloid. Artistically zero, but should attract the bare-babe-ogiers wherever theatres cater to such whims.

Hollywood, Dec. 30.

Foremost Films release of Ted Para more-Bob Heiderich production. Star Hank Henry; features Valkyra Bab McDonnell, Daurine Dare, Marge Weiling Little Jack Lulle; introderes Brandy Long with Joni Day. Doris Gohlke, Marge Galike, Lisa Drake, Lalanne Francis Shirley Sweet. Joyce Wanger. Gen Jim Eisner, Wally Johnson. Walt Hoff man. Milo Reckow. Myrin Griffin. Susaf Woods, Directed by W. Merle Connell Screenplay, Paramon. Heiderich, William Storen Woods. Directed by W. Merle Connell Screenplay, Paramon. Heiderich, William Prown: music. Hal Berne: assistant director, Mike Henry. Reviewed at Monico International Theatire, Dec. 30, 50. Run ning time, 78 Mins.

Theatres that cater to the most Theatres that cater to the most broad-minded of adult male clientele no doubt will generate a fairly brisk wicket response with this attraction. But a pip of a peep show "Not Tonight Henry" isn't. It's simply unabashed sex ex machina (motion picture machina, that is), burlesque artificially translated to celluloid for voyeuring Toms, Dicks

opinions clash badly. The unscrupulous, cynical bandit realizes, though in a manner not explained very convincingly, that a local belle (Mylene Demongeot is in love with the priest and he with her. He uses this knowledge to create a imoral dilemma. The film boils up to gunplay and the death of the two adversaries.

Title is explained by the dying decision of the bandit, a confirmed atheist, that the Catholic religion is put over by good men rather than the religion creating good men, a point of view that is bound to rouse contravers. as Napoleon and Samson, only to be dominated in each case by a

be dominated in com-woman.

The "plot" is a poor, generally humorless excuse for regular dis-plays of chest cleavage and bare derrierres, mostly in skinny-dipped and a state while the activity derrierres, mostly in skinny-dipped Eastman color. Bulk of the activity is of the no-dialog variety, accom-panied by a tedious narration stuffed with puns and plays-on-words. Tube.

The Private Lives Of Adam & Eve (COLOR)

kevised version of the Garden of Eden farce-fantasy "con-demmed" last year by Legion of Decency. Generally harm-less, as adjusted, but also rag-ged and tasteless. Cast and controversy may stir up some initial b.o. reaction. Revised version of the Garden

Hillial b.o. reaction.

Hollywood, Jan. 11.

Universal release of Red Doff production. Stars Mickey Rooney, Mamie Van Doten. Fay Spain. Marty Milner, Cecil Kellaway, Tuesday Weld, Paul Ankar with Kellaway, Tuesday Weld, Paul Ankar with Milner, Cecil Kellaway, Tuesday Weld, Paul Ankar with Kellaway, Tuesday Weld, Paul Ankar with Kellaway, Tuesday Weld, Paul Ankar with Kellaway, Tuesday Weld, Paul Ankar Welfen, Toni Covington. Nancy Root. Donna Covington. Nancy Root. Donna Covington. Nancy Root. Donna Covington. Nancy Root. Directed Smith. Buni Bacon. Stella Garcia. Directed Robert Hill: camera Cspectacolor. Phil Lathrop; editor. Eddie Broussard; art directors, Paul Rowles, Carl Beringer, Reviewed at Hawaii "heatre, Jan. 11. 'St. Running time. 34 MiNS. Nick Lewis (Devil). Mickey Rooney Rick Lewis (Devil). Mamie Van Doren Li Lewis (Devil). Mamie Van Doren Hal Senders Mel Torne Ad Simms (Adam). Marty Milner Doc Bayles Cecil Kellaway Hold Pinkie Pauler. Tuesday Weld Passiona.

Dusilia Anne Carrer

Exteriors of this detective tale were done in Los Angeles and it is billed as the Yank-type actioner that does away with subtitles. Resultant quickie lacks Yank bounce, tautness and progression. Tale of call girl murders seems strictly for grind or sexploitation.

A cadaverous ladies' man detective, played by gaunt, little sympathetic singer Philippe Clay, does his share of scotch drinking, loving and killing as he unravels the murders of some call girls by a procurer who hides behind a funeral parlor front.

Direction is static and unimaginative, French interior bulk of which is devoted to a dream sequence burlesque of Genesis. In view of the sacred nature of the topic spoofed, and the trouble same subject once got Mae West into the original choice of vehicle was ill-advised, a dubfous decision borne out by the reaction of the Catholic Legion of Decency about a year ago, just as the Albert Zuemith production was hit-Direction is static and unimaginative, French interiors hardly match the real Yank exteriors in feeling. There are some undraped lookers, plenty of corpses and a telegraphed unmasking of the murderer. Technical credits are below par.

Mosk.

Mosk. ping and alterations).

In its revised state, the film, an ob obvious parody, is less morally objectionable than artistically chaotic. While not particularly ad-visable for attendance by impres-

(Continued on page 20)

FEWER FANS, BUT TRADE % UP

Critic of Film Ad-Copy

San Francisco, Jan. 17.
Paine Knickerbocker, the drama critic of the morning San Francisco Chronicle, has blasted film advertising in his "Lively Arts" column on the daily's editorial page. Column was headed, "How the Ads Hide Two Fine Movies."
Films in question are Warners' "The Sundowners" and Columbia's "The Wackiest Ship in the Army." Knickerbocker details their qualities and then says, of "The Sundowners".
"And how was it advertised? 'Every day the sun would come up, lay a warm hand on Paddy and take him. So Ida Carmody just waited for the sun to go down . ." and then, as if this lack of confidence in the admirable picture was insufficient, Miss (Deborah) Kerr is shown pinning (Robert) Mitchum down with a half-nelson, and wearing a skirt so short that if it were any briefer it would resemble a collar."

Of "Wackiest Ship," Knickerbocker writes:
". . this is a begulling comedy because its protagonist, like Mitchum in 'The Sundowners,' is a man of dignity. Jack Lemmon, cast as a skillful yachtsman, is assigned the dangerous mission of salling an old tub with an untrained crew through enemy waters. 'Kookier than ever!' says the ad . . The studios are in charge of the advertising although both pictures are playing in theatres operated by (AB-PT's) Earl Long. Say it ain't so, Earl!"

American International Aims at Arties Stressing It'll Carry MPAA Seal

which was launched on teenage action pix and graduated to horror adventure classics, all with considerable success, now is spreading out to handle product for art houses, Leon Blender, veepee in charge of sales and distribution, revealed in New York Friday (13). First pic to be picked up in this category is the British comedy, "Beware of Children," produced by Peter Rogers, whose "Carry On" films have been pheonomenal moneymakers in England and whose "Carry On Nurse" has been equally big this side.

equally big this side.

AIP will set up a special sales department especially for the handling of this kind of product, Blender said. At the present time, company is primarily interested in acquiring comedies, but will not turn down a good drama which might be deemed of particular art house interest. In any case, however, he added, AIP will not be searching for "sensational" type artie fare. The company will continue to adhere to its current policy of not handling pix which don't get a Code seal.

Joining Blender at the press con-

get a Code seal.

Joining Blender at the press conference, AIP prexy James H. Nicholson pointed out that the line of demarcation between product thought suitable for art houses and for commercial houses is becoming increasingly slim especially with the growing popularity of British comedies. He noted that Governor Films' "Carry On Nurse," which AIP had handled, in its Milwaukee exchange, had started out in the arties and been so successful that it eventually switched over to regular houses for equal success.

This is what AIP would like to see happen with its artie entries, said Nicholson, but it is not a prequisite of the type of film in which AIP is interested, He also suggested that another of AIP's British imports, "Portrait of a Sinner," a drama directed by Robert Siodmak and starring Nadja Tiller, might be equally at home in the art or the commercial house, though company is not aiming this one particularly at the small-seat situation.

Seal Still Counts Joining Blender at the press con erence, AIP prexy James H

Seal Still Counts

Seal Still Counts
Queried as to why AIP made
such a point of stressing that its
artie product would bear the Code
seal, when 90% or more of the
product now servicing the art
houses do not have seals, and do
not particularly suffer thereby,
Nicholson sa'd that the seal still
means a good deal when you come
up against local censor or licensing
groups. When a distrib doesn't have
a seal, he said, local authorities
seem to feel challenged to find
something wrong with the pic in
question. And, of course, he also
hopes that the kind of product
which AIP will pick up might also
make out in general situations,
where a Code seal often does make
a difference whether or not a picture is booked.

Presley Stays Wallis Hollywood, Jan. 17.

Hollywood, Jan. 17.

Hal Wallis, who first signed Elvis Presley to a term contract when latter was an unknown singer, has re-inked him for five films, to be turned out for Paramount release over the next five years.

Initialer, set some time ago, will be "Hawaii Beach Boy," which rolls in March with Norman Taurog directing.

Hyman Continues War on 'Slump'

Edward L. Hyman, v.p. of American Broadcasting-Paramount Theatres, is circulating the main markets again to talk up the 14-week April-June exhibition campaign in behalf of AB-PT theatre-operating affiliates.

affiliates.

Hyman also is conferring with showmen other than his own outfit, urging them to engage in campaigns for what he terms this "orphan period" in collaboration with the distributors. He goes next to Buffalo, Rochester and all other locations which can feasibly be added to his schedule.

From eaid this week he has high

Exec said this week he has high hopes about the boxoffice outcome for the usually sluggish spring session if the film companies provide the product and then companies and exhibitors get together on the promotion

UNIVERSAL STRATEGISTS IN JAN. 30 BRAINSTORM

Universal will hold a week-long executive sales meeting at the N.Y. homeoffice starting Jan. 30 to map releasing and promotional plans for its 1961 releases.

5-YEAR ANALYSIS

The U. S. Census Bureau's first five-year analysis of the motion picture industry shows the boxoffice take dropped off by 17.4% but that receipts by production, distribution and allied service industries were up 32.1% during the period under study.

(The bureau, until 1954, had lumped all phases of the industry together when reporting gross receipts. Recent publication of second five-year "Census of Business," in which theatres are treated separately, makes a number of comparisons possible.

Scanning 3,191 questionnaires, bureau set total 1958 receipts of production, distribution and allied services at \$1,249,017,000, compared to \$945,000,000 in 1954 as determined from 2,352 tax returns. Total payrolls were \$443,248,000 in 1958 and \$367,502,000 in 1954.

Theatres, both hardtops and driveins, numbered 16,354 in 1958 and took in \$1,171,783,000 at the turnstiles. In 1954, the 18,491 hardtops and driveins took in \$1,407,000 and the term of t hardtops and \$1,407,000,000.

Census bureau apparently makes Census bureau apparently makes no distinction between motion pictures produced for television and those made for theatres; It also combines television films with other non-theatrical films. Moreover, overseas receipts are possibly reflected in production-distribution figures; hence the difference of some \$87 million between boxoffice and production-distribution receipts. some \$8 fice and receipts.

During the five-year period (1954 through and including 1938), the number of hardtops decreased from 14,716 to 12.291, while drivelns increased from 3,775 to 4,063. the

Ins increased from 3,775 to 4,063. Drivein b.o., however, declined from \$227,629.000 in 1954 to \$223,619.000 in 1958 and hardtop b.o. from \$1,179.371.000 to \$938.164.000. Industry-wide employment, which had been 248.000 in 1950, declined fo 190.000 in 1958 (when 25.903 were employed in California) and dipped to 187.000 in 1959. Wages for non-supervisory workers, on the other hand, rose from weekly average of \$98.65 in 1958 to \$108.36 in 1959.

California Data

Breakdown of 1958 data by states, counties and cities has reached only the half-way point, but California figures are now complete. 987 California companies involved

lornia ngures are now complete 987 California companies involved in production, distribution and allied services reveal total receipts of \$282.900,000, compared to \$188,-223.000 in 1954.

The 1958 California payroll was \$273.718,000, and the national payroll \$443.248,000. Most of the California payroll was in the L. A. metropolitan area, where 989 companies reported receipts of \$264,-448,000 and payrolls of \$271,557,000 for 25.424 employes.

California, in 1958, numbered 180 driveins which took in \$31,505,000 and paid \$5,326,000 to 2.286 employes. Receipts for 159 driveins in 1954 totalled \$25,768,000. Los Angeles area during 1958

releasing and promotional plans for its 1961 releases.

Henry H. (HI) Martin, sales v.p., will preside. Prexy Milton R. Rackmil will participate.

In attendance will be the company's homeoffice sales and pubadexecs, its regional sales managers, branch managers, and reps of Empire-Universal, which handles the distribution of U's pictures in Canada. David A. Lipton, pubad v.p., will attend from the Coast.

METRO REGISTERS SHARES

Washington, Jan. 17.

Metro-Goldwyn-Mayer Inc. has asked the Securities & Exchange Commission to register 157,579 shares of its common stock which have been or will be acquired by holders of stock options.

The number includes 31,479 shares which have already been issued to executive officers under options and 126,100 shares which are to be issued under options, according to SEC records.

CENSUS BUREAU'S Kansas City Loses Loew's Midland; Now But 4 Downtown First-runs: In All 9,000 Seats Rubbed Out

A Tranquil Dietrich

A Iranquil Dietrich

Boston, Jan. 17.

Marlene Dietrich, flanked
by four press agents, met the
Boston press with charm and
calm at the Ritz Carlton preceding her last stage unit appearance in some time. She
goes into Stanley Kramer's
film, "Nuremberg Trial" Feb.
1. playing the widow of a
German general. Thereafter
she anticipates doing her routine for the Soviets under Papa
Sol Hurok's auspices for which
purpose she's learning a song
or two in Russian.

Also on the back-burner: a

Also on the back-burner: a Doubleday book, "Dietrich's

ABC."

Ştar's irritation with newshens and male reporters who ask the inevitable, stereotyped question, "How does it feel to be a grandmother?" or "How old are you?" is well known, but she merely smiled this time out. On other occasions she has marveled at the stupidity of journalists unable to think up new questions.

Memory-Jogging Oscar Re-Plays

Los Angeles, Jan. 17. Film companies with product which they're plugging for Oscar nominations have started a spree of rebooking such contenders or arranging for Academy members to catch films already in current release. Action is taking place before the Feb. 14 deadline on nomination ballots which go out Feb. 2

reb. 2.

Three films have a Jan. 25 rebooking date, "Elmer Gantry,"
"The Apartment" and "Psycho,"
and two more reopen Feb. 1 "The Apartment" and "FSycno.
and two more reopen Feb. 1.
"Sons and Lovers" and "Inherit
the Wind." Universal last week
put "Midnight Lace" back into
three theatres in various parts of

and two more repen Feb. 1.
"Sons and Lovers' and "Inherit the Wind." Universal last week put "Midnight Lace" back into three theatres in various parts of town.

Additionally, Warners for past two weeks and one-half has been holding almost nightly screenings at studio on "The Sundowners," continuing through this week, and UI is offering same service to Academy members for "Spartacus" at Pantages theatre, where it's playing a roadshow engagement.

ONLY SHOW BIZ IS

"SUSPECT" AT DAILY?

Los Angeles, Jan. 17.

Los Angeles Times has informed major studios and theatre exect that, starting forthwith, a special committee will screen all stage and motion picture advertising prior to publication. Move, according to Times publisher Olis Chandler, is to "eliminate suggestive and offensive advertising." Whether commercial copy will be similarly tested for offense is undisclosed.

Letter from Chandler drew a quick deadpan response from the Motion Picture Assn. of America, explaining the newspaper's objectives are covered by the Motion Picture Advertising Code. Said MPAA public relations director Duke Wales: "We have sometimes been concerned over some of the advertising material which has appeared in juxtaposition to advertising created under jurisdiction of the code. We are pleased that The Times is cooperating."

Chandler explained The Times' responsibility is to family readership because the paper "carried the largest home-delivered circulation of any newspaper in America." The committee to screen ads (Continued on page 78)

By JOHN QUINN

Kansas City, Jan. 17. Kansas City, Jan. 17.
Loew's Theatres is giving up operation in Kansas City Feb. 1, following acquisition of the property last week by a new group which will turn Loew's Midland theatre into a stadium for a probwling team. The new group is the Thirteenth & Main Realty Co., headed by Ben F. Weinberg, hotel owner.

owner.

The Weinberg group acquired the property from the Midland Investment, a holding of Loew's. House opened in 1927 as a 4,000-seat showcase, has been a first-run operation, continuously and for operation continuously, and for years was the acme of exhibition

here.

Its demise leaves only four firstruns downtown, two of them hardticket operations. United Paramount continues with the Paramount at 12th and Main, while the
Durwood chain operates the Roxy
as a first-run continuous-showing
house at 11th and Main. Durwood
also operates the deluye Capit also operates the deluxe Capri Theatre on the western edge of the downtown loop, and the Empire, only recently extensively refur-bished and reopened, on the southern edge of the loop, both hardticket houses.

hardticket houses.
Midland is the third major theatre to be taken out of exhibition here within the past couple of years. Within the past few months the Tower Theatre has been demolished and the properly turned into a parking lot. It was at one time the ace operation of the Fox Midwest-National Theatres downtown and for a long time was a vaude situation. It was a 2,100-seater.

seater.

O:pheum Theatre was taken over by the Muchlebach Hotel, adjoining it, some time back and dismantled. Originally it was the big(Continued on page 26)

Towns and Employes War On Al List's Gobble-Up Of Endicott Johnson

L.A. Fair; 'Night' Oke \$18,000 Albeit 'Marriage' Slim 16G; 'Suzie' Rugged 20G, 5th, 'Exodus' Whopping 35G, 4th

First-runs here are continuing ir this week for most part, with fair this week for most part, with holdovers furnishing most of strength. "Girl of Night" is okay \$18,000 in three theatres opening week. "Marriage-Go-Round" is eyeing a slim \$16,000 for four situeyeing a slim \$16,000 for four studiens. "Frivate Lives of Adam and Eve" is not getting far on ini-tial round in two spots. "World of Suzie Wong" still is strong in fifth frame at the Chi-nese, with \$20,000 in sight. "But-

strong in the frame at the Chese, with \$20,000 in sight. "But-terfield 8" is aiming to hit a good \$16,000 in third stanza, three houses. "Sundowners" shapes nice \$10,000 in fourth round at

Beverly.

Hard-ticket setup is paced by "Exodus" which is great in fourth week at Fox Wilshire. "Ben-Hur" looks lush in 60th week at Egyptian. "Pepe" is hotsy in third Werner Beverly frame. "Spartage out." looks big in 12th Destage. looms big in 13th Pantages wcek.
Estimates for This Week

cus" looms big in 18th Pantages week.

Estimates for This Week

Los Angeles, Vogue, Loyola, El R2y (FWC) :2.019; 810; 1.298; 861; 99-\$1.50) — "Marriage-Go-Round" (20th) and "High Powered Rile" (20th). Slim \$16.000 or near. Last week. Los Angeles with Hawaii. "Spartacus." with a smash take in fourth at the United Artists. "Estimates for This Week week. Los Angeles with Hawaii. "Biggest coin total is being grabbed by "Spartacus." with a smash take in fourth at the United Artists. "Estimates for This Week Golden Gate (RKO) :2.859; \$1.25-\$1.50)—"World of Suzie Wong" (Par) (4th wk). \$3.900. Lovola, El Rey. "Goliath and Dragon" 1A1) and with Orpheum. Iris. "Swiss Family "Robinson" (BV) (3d wk, Loyola, O'pheum, H.1; 1s' wk. El Rey. "Raymie" 1AA) (2d wk, Loyola, O'rheum, 1st vk. El Rey.) \$1.50)—"Where Boys Are" (M-G) O'rheum, 1st vk. El Rey.) \$1.50)—"Where Boys Are" (M-G) O'rheum, 1st vk. El Rey.) \$1.50)—"Where Boys Are" (M-G) O'rheum, 1st vk. El Rey.) \$1.50)—"Where Boys Are" (M-G) O'rheum, 1st vk. El Rey.) \$1.50)—"Where Boys Are" (M-G) O'rheum, 1st vk. El Rey.) \$1.50)—"Where Boys Are" (M-G) O'rheum, 1st vk. El Rey.) \$1.50)—"Where Boys Are" (M-G) O'rheum, 1st vk. El Rey.) \$1.50)—"Where Boys Are" (M-G) O'rheum, 1st vk. El Rey.) \$1.50)—"Where Boys Are" (M-G) O'rheum (Par) (2.646; \$1.25-\$1.50)—"Sundowners" (WB) (3d wk). Osc \$1.500. Last week. Elsey. (1st wk) (Hollvwood, "Five Guns Tombstone" (UA) 2d wk) (Hollvwood, "Five Guns Tombstone" (UA) (2d wk) (1500. Last week. Else, Pix, Baldwin, "Butterfield Wk). "Big \$12.000. Last week. Elsey Adam and Fve" (U1) and "The Cossacks" (U). Thin \$8.400. Warren's Hawaii (B&B-G&S) (1.75-\$3.50)—"Spertacus" (U) (4th wk). Bof \$18.000 (Last week.) \$1.500—"Duns Gloor (A-R) (44

Lives Adam and Fve" (U) and "The Cossacks" (U). Thin \$8,490 Warner Beverly (SW) (1,316; (Continued on page 10)

Lives Adam and Fve" (1) and "The Cossacks" (1). Thin \$8,400. \$20.500. \$20.500. Last week, \$20.500. Last week, \$20.500. Last week, \$20.500. Last week, "Song \$1.50\)—"Tunes of Glory" (Lopert). Socko \$10,000. Last week, "Song Without End" (Col) (13th wk). Socko \$10,000. Last week, "Song Without End" (Col) (13th wk). \$2.500. Last week, "Song Without End" (Col) (13th wk). \$2.500. Last week, "Song Without End" (Col) (13th wk). \$2.500. Last week, \$3.500 — "Upstairs and Downstairs" \$3.500 — "Upstairs and Downstairs" \$1.50\]—"Upstairs and Downstairs" \$1.50\]—"Salvas \$2.500\]—"Ben-Hur" "Alamo" is strong in fourth at the [M-G] (56th wk). Dandy \$13.000. Alexandria (United California) [1.510; \$1.80-\$3.50\]—"Ben-Hur" "Alamo" is strong in fourth at the [M-G] (56th wk). Dandy \$13.000. Alexandria (United California) [1.510; \$1.80-\$3.50\]—"Alamo" (UA) have week, \$1.50\]—"Alamo" is strong in fourth at the [M-G] (56th wk). Dandy \$13.000. Alexandria (United California) [1.510; \$1.80-\$3.50\]—"Alamo" (UA) have week, \$1.50\]—"Alamo" is strong in fourth at the [M-G] (56th wk). Dandy \$13.000. Alexandria (United California) [1.510; \$1.80-\$3.50\]—"Alamo" (UA) have week, \$1.50\]—"Alamo" is strong in fourth at the [M-G] (56th wk). Dandy \$13.000. Alexandria (United California) [1.510; \$1.80-\$3.50\]—"Alamo" (UA) have week, \$1.50\]—"Alamo" (UA) have week, \$1.50\]—"Alamo" (UA) have week, \$1.50\]—"Alamo" (UA) have week, \$1.50\]—"Alamo" (UA) have week \$1.50\]—"Alamo" (UA) have week, \$1.50\]—"Alamo" (U

Key City Grosses

Estimated Total Gross
This Week \$2,482,900
(Based on 23 cities "ni? 244
theatres, chiefly first runs, including N. Y.)

Last Year \$2,707,826 (Based on 24 cities and 256 theatres.)

'Spartacus' Wham \$18,000 in Frisco

San Francisco, Jan. 17.

First-run biz here currently is booming, with "World of Suzie Wong." "Sundowners." "Wackiest Ship in Army" and "Spartacus" all looming potent. "Tunes of Glory" shapes as a powerful newcomer. Biggest coin total is being grabbed by "Spartacus." with a smash take in fourth at the United Artists.

Estimates for This Week
Golden Gate (RKO) 12.859; \$1.25-\$1.50—"World of Suzie Wong" (Par) 14th wk). Smash \$15,000.

Last week, \$19.500.

Fox (FWC) (4651; \$1.25-\$1.50—"Goliath and Dragon" 1A1) and "Jailbreakers" (A1) 12d wk). Okay \$9.000. Last week, \$14.000.

Warfield (Loew) 12.656; \$1.25-\$1.50—"Where Boys Are" (M-G) (3d wk). Oke \$8.000. Last week, \$9.500.

Paramount (Par) 12.646; \$1.25-\$1.50

eek, ss,000.

Nixon (Rubin) (1.760; \$1.50-\$2.75)

"Spartacus" (U) (4th wk). Excelin. \$13,000 or over. Last week, looks fine in third round at Or-

Nixon (Rubin (1,100) \$1.00-32.10)
—"Spartacus" (U) (4th wk). Excellen. \$13,000 or over. Last week, \$16.000.

Penn (UATC) (3.300; \$1-\$1.50)—

"Where Boys Are" (M-G) (2d wk). Sig \$12.000 with help of "Go Naked \$2.20—"Ben-Hur" (M-G) (48th wk). in World" (M-G) showing Saturday Big \$10.000 or close. Last week, \$14. Last week, \$13.000.

Squirrel Hill (SW) (834; \$1.25)—"Haming Star" (20th). Should do \$4.000. Last week, \$4.200.

Sanley (SW) (3.700; \$1-\$1.50)—"Flaming Star" (20th). Should do \$4.000. Last week, \$4.200.

Scanley (SW) (3.700; \$1-\$1.50)—"Sis,000 with boost from "World of \$11—"Grass Is Greener" (U) (3d Sizife Wong" (Par) showing Saturday (14t Last week, \$12.000.

Warner (SW) (1.516; \$1.25-\$1.80)

Warner (SW) (1.516; \$1.25-\$1.80)

Warner (SW) (1.516; \$1.25-\$1.80)

Warner (SW) (1.516; \$1.25-\$1.80)

Wow \$10,000 or near. Last week, \$11,009. Last week, \$11,009.

BOYS' BRILLIANT 19G,

BUFF; 'SWORD' \$12,000
Buffalo, Jan. 17.
Some new fare, launched this stanza, will help the first-run biz setup although all the fresh pix are not strong. Best of the lot is setup although all the fresh pix are not strong. Best of the lot is "Where Boys Are," rated big at the Buffalo. "Sword and Dragon" looks fine at Paramount but "Wizard of Baghdad" shapes sad at Century. "Fever in Blood" is only moderate at Center. "Grass Is Greener' looms okay in fourth at Lafavette.

Estimates for This Week
Buffalo (Loew) (3,500; 75-\$1.49)
—"Where Boys Are" (M-G) and
"Police Dog Story" (Indie). Big
\$19,000. Last week, "Facts of
Life" (UA) (3d wk), \$11,000.

Center (AB-PT) (3.000; 70-\$1)—
"Fever In Blood" 4WB). Moderate
\$7,000. Last week, "Marriage-Go-Round" (20th) (2d wk), \$7,200.

Teck (Loew) (1,200; 75-\$1.49)—
"Alamo" (UA) (4th wk). Sturdy
\$7,500. Last week, \$7,700.

Cinema (Martina) (450; 70-\$1)— "Carry On Nurse" (Gov) (11th wk). Good \$3.000. Last week, \$3,500.

'Marriage' Okay 12G, D.C.; 'Facts' Sharp \$11,000 in second. Five West (Schwaber) (460; 90-\$1.50)—"Tunes of Glory" (Lope) (4th wk). Hep \$3,000 after \$4,000 in third.

Washington, Jan. 17.
Downbeat is creeping up on the mainstem this round as holiday entries begin to falter. And newcomers are not stemming the trend. "Marriage-Go-Round" at Polose is teted on the control of the contr Palace is rated only okay for open-er. "Facts of Life" shapes sharp at Keith's in fourth.

"Grass Is Greener" looks hot in third at Ontario. "World of Suzie Wong" remains bofto at the Town for fourth stanza. "Sundowners" at two houses shapes solid in third. "Make Mine Mink" is hotsy in fourth at the MacArthur.

Estimates for This Week
Ambassador - Metropolitan (SW)
(1.490; 1.000; 90-\$1.49)—"Sundowners" (WB) (3d wk). Solid \$12,000.
Last week, \$17,700.

Apex (K-B) (940; .75-\$1.10)—
"Gen. Della Rovere" (Cont). Nice
\$5.000. Last week, "Lili" (M-G)
(reissue) (3d wk), \$1.300 in 4 days.

Capitol (Loew) (3,426; \$1-\$1.49)
"Where Boys Are" (M-G) (3d)
k). Oke \$9,000. Last week,

Keith's (RKO) (1.850; \$1-\$1.49)—
"Facts of Life" (UA) (4th wk).
Dandy \$11,000 or close. Last week,

\$13,000.

MacArthur (K-B) (900; \$1.25)—

"Make Mine Mink" (Cont) (4th wk),

Hotsy \$7,000. Last week, \$8,100.

Ontario (K-B) (1.240; \$1-51.49)—

"Grass Is Greener" (U) (3d wk),

Hep \$6.500. Last week, \$7,300.

Palace (Loew) (2.390; \$1-51.49)—

"Marriage-Go-Round" (20th), Okay

\$12,000 Last week "Flaming

\$12,000 Last week "Flaming

Brief Transport Strike Hits Philly But 'Suzie' Stout 15G, 'Grass' 11G

Broadway Grosses

Estimated Total Gross
This Week \$552,200
(Based on 28 theatres)

Last Year\$571,126
(Based on 26 theatres)

Exodus' Loud 9G, Balto; 'Suzie' 8G

Round (20th) (2d wk), \$7,200.
Century (UATC) (2,700; 70-\$1)—
("Wizard of Baghdad" (20th) and "Desert Attack" (20th). Sad \$5,000.
Last week, "Flaming Star" (20th). Clast week, "\$4,500.
Lafayette (Basil) (3,000; 70-\$1)—
("Grass Is Greener" (U) (4th wk). Okay \$5,000. Last week, \$6,000.
Paramount (AB-PT) (3,000; 70-\$1)—
("Goddess of Love" (20th). Fine Storm of off rame at "Goddess of Love" (20th). Fine Style ("20th) ("County") (20th) ("Tess Storm Country") (20th) ("Essues), \$7,000.
Teck (Loew) (1,200; 75-\$1.49)—
("Alamo" (UA) (4th wk). Sturdy

"Alamo" (UA) (4th wk). Sturdy

"Stimates for This Week

"Estimates for This Week

Estimates for This Week
Aurora (Rappaport) (367; 90\$1.50)—"Inherit Wind" (UA) (9th
wk). Fair \$1,400 after \$1,500 last

Charles (Fruchtman) (500; 90-\$1.80)—"World of Suzie Wong" (Par) (4th wk). Tall \$8.000 after \$9,000 in third.

Cinema (Schwaber) (460; 90-\$1.50) — "General Della Rovere" (Cont) (3d wk). Pleasing \$2,000 after \$2.500 in second.

Hippodrome (Rappaport) (2.300; 90-\$1.50)—"Where Boys Are" (M-G) (2d wk). Fairly good \$7,000 after

(2d wk). Fairly good \$7,000 after \$9,000 opener.

Little 'Rappaport') (300: 90-\$1.50)

—"Please Turn Over" (Col'). Nice \$3,000. Last week, "Breath of Scandal" (Par) '2d wk), \$2.000.

Mayfair (Fruchtman) (750; \$2-\$2.50)—"Exodus" (UA) (5th wk).

Hefty \$9,000 after \$13,000 in fourth.

Heftv \$5,000 fourth.
New (Fruchtman) (1.600; 90-\$1.50) — "Sundowners" (WB) (3d | wk). Okay \$4,000 after \$7,000 in

second.
; Playhouse (Schwaber) (460; 90\$1.50)—"Never On Sunday" (Lopert) (9th wk). Down to oke \$2,500
after \$3,000 in eighth.
Stanton (Fruchtman) (2,800; 90\$1.50)—"Grass Is Greener" (U)
4th wk). Fair \$5,000 after \$7,000
in third

'Ship' Whopping \$7,000,

Port.; Marriage' NG 4G

Portland, Ore., Jan. 17.

Biz continues fairly good along the mainstem despite the many holdovers. "Ben-Hur" moves finto a scorching 52d (final) round at Music Box. "Sundowners" looks good in third session at Fox. "Wackiest Ship" stilli s fast in third inning at Orpheum. "Marriage-Go-Round" at Broadway, only new entry, looms mild.

Estimates for This Week

Mild weather Saturday promised good biz at first-runs but the threat of a PTC (Philadelphia Transporor a FIC (Finladeiphia Transpor-tation Co.) strike set for Sunday morning and snow on that day will slow up trade at most spots cur-rently. The transport strike actu-ally lasted only 24 hours.

rently. The transport strike actually lasted only 24 hours.

However, "World of Suzie Wong" still is solid in fourth Arcadia session while "Spartacus" held trim in 11th week at the Goldman.

"Marriage-Go-Round" is rated only fair in third stanza at the Viking.

"Grass Is Greener," way off in fourth at the Fox, still was fairly stout for length of run. "Facts of Life" held to a good figure in fourth at the Stanley.

Estimates for This Week
Arcadia (S&S) (536; 99-\$1.80)—

"Suzie Wong" (Par) (4th wk). Sweet \$15.000. Last week, \$18,000.

Boyd (SW) (1.563; \$1.40-\$2.75)—
"Ben-Hur" (M-G) (59th wk). Hefty \$22.500. Last week, \$21,000.

Fox (Milgram) (2,200; 99-\$1.80)—

"Grass Is Greener" (U) (4th wk).

Stout \$11,000. Last week, \$18,000.

Goldman (Goldman) (1,200; \$2-\$2.75)—"Spartacus" (U) (11th wk).

Trim \$13,000 or over. Last week, \$14.000.

Midtown (Goldman) (1,000; \$2-\$2.75)—"Alamo" (UA) (12th wk).

the \$14,000.
run,
Midtown (Goldman) (1.000; \$2\$2.75) — "Alamo" (UA) (12th wk),
\$0-so \$6,300. Last week, \$8,000.
Randolph (Goldman) (2.500; 99(9th \$1.80)—"Butterfield 8" (M-G) (10th
last wk). Neat \$6,500. Last week, \$9,000.
Stanley (SW) (2,500; 99-\$1.80)—
90.
"Facts of Life" (UA) (4th wk),
ong" \$14,000 \$14 000

'Spartacus' Big \$13, 000, Cincy; 'Alamo' Hot 10G, 'Fever' 8½G, 'Facts' 7G Cincinnati, Jan. 17.

Cincinnati, Jan. 17.

First-run trade here this week shapes above par in the face of a general business dip. Hard-ticket "Spartacus," and "Alamo" remain sturdy in fourth frame, former doing biggest blz. "Cimarron" slump continues in third stanza, "Grass Is Greener" continues velvety at the flagship Albee while "Faces of Life" bids for a stout third round at Keith's. Solo newentry "Fever In Blood" looks okay at Palace. Arties are feeling no pain and year-around big Twin-Drive-In is weathering the cold season, with "Midnight Lace."

Estimates for This Week
Albee (RKO) (3,100; \$1-\$1.50)—

"Grass Is Greener" (U) (3d wk). Six days on switchback to Thursday openings. Hep \$9,000. Last week, \$11,000.

Capitol (SW-Cinerama) (1,400; \$1.25-\$2.25) — "Cimarron" (M-G) (3d wk). Sorry \$6,500 after \$7,500 in second

\$1.25-\$2.25) — "Cimarron" (M-G) (3d wk). Sorry \$6,500 after \$7,500

Chi Bright; 'Fever' Bangup \$16,500; 'Facts' Fat 30G, 'Suzie' Hot \$29,500, 'Family' Fast 28½G, 'Spartacus' 15G

Chicago, Jan. 17.

Downtown firstrums are mainly sitting tight as the potent pix array continues to keep main stem trade brisk. Stretch of mild weather is helping. Roosevelt's "Fever in the Blood" opener seeks a nice \$16,500. Fresh Monroe tandem, "Enemy General" and "Hell is City," is garnering an okay \$4,800.

"Facts of Life" in third at the Chicago is dandy. "World of Suzie Wong" shapes smash at Woods in fourth. Oriental's "Wackiest Ship in Army" is trim, also in fourth. "Grass Is Greener" looks smooth in fourth United Artists session. State-Lake's fourth week of "Swiss Family Robinson" is rated strong.
"3 Worlds of Gulliver" is fine in fifth Loop stanza. Eighth round of

fifth Loop stanza. Eighth round of Surf's "School for Scoundrels"

fifth Loop stanza. Eigent.
Surf's "School for Scoundrels" shapes fast.
On hard-ticket, "Exodus" went capacity again in fifth Cinestage session while "Alamo" wound its run at Palace with good 12th round takings. "Spartacus" shapes fancy in 14th round at McVickers. "Ben-Hur" bagged another sterling stanza in 56th at the Todd.

Estimates for This Week
Carnegie (Telem't) (495); \$1.50)

Estimates for This Week
Carnegie (Telem't) (495); \$1.50)
—"Hiroshima, Mon Amour" (ZenIthi (m.o.). Good \$3,300. Last
week, "Studs Lonigan" (UA) (3d
wk), \$3,000.

Chicago (B&K) (3,900; 90-\$1.80)
—"Facts of Life" (UA) (3d wk).
Socko \$30,000. Last week, \$37,000.

Cinestage (Todd) (1,038; \$1.75-\$3.50)—"Exodus" (UA) (5th wk). Capacity \$26,000. Last week, ditto. Esquire (H&E Balaban) (1,350; \$1.25-\$1.80)—"Never On Sunday" (Lope: (5th wk). Hotsy \$15,000. \$1.20-\$1.60)— Never On Sunday (Lope) (5th wk). Hotsy \$15,000. Last week, \$17,000. Loop (Telem't) (606; 90-\$1.80)— "3 Worlds of Gulliver" (Col) (5th

(Continued on page 10)

'Facts' Hefty \$15,000 In : T'ronto; 'Spartacus' Big 16G, 4th, 'Alamo' 8G

Toronto, Jan. 17.

No newcomers this week but holdovers are doing fine, with "North To Alaska" nice at four houses. Second stanza of "The Sundowners" at Imperial, Canadas largest theatre, is rated good. Third frame of "Two-Way Stretch" looks hip

largest theatre, is rated good. Third frame of "Two-Way Stretch" looks big.

Hefty returns are also being scored by "Facts of Life," "Where Boys Are" and "Make Mine Mink," all in fourth frame. Hard-ticket "Spartacus" looms near-capacity in fourth week at the Uptown.

Estimates for This Week.
Carlton (Rank) (2,318; \$1-\$1.50)

"Facts of Life" (UA) 44th wk.:
Hefty \$15,000. Last week, \$17,000.

Downtown, Glendale, Prince of Wales, State (Taylor-FP) (1,59; 995; 1,200; 694; 50-90)—"North To Alaska" (20th) (2d wk.) Nice \$16,-000. Last week, for nine theatres with 8,960 seating capacity, \$61,000.

Eglinton (FP) (918; \$1.50-\$2.50)

—"Windjammer" (NT) (4th wk).
Big \$8.500. Last week, ditto.

Hollywood (FP) (1,080; \$1-\$1.25)

—"Marriage-Go-Round" (20th) (4th wk).
Solid \$4.000. Last week, \$4.500.

1.000.

Humber (Rank) (1,203; \$1-\$1.50)

"Make Mine Mink" (Cont) (4th k'). Solid \$4,000. Last week,

#4.500. Last week, \$4.500. Last week, \$4.500. Hyland (Rank) (1,357; \$1-\$1.50)—
"Two-Way Stretch" (Rank) (3d wk). Big \$8.000. Last week, \$9.000. Imperial (FP) (3,343; \$1-\$1.25)—
"Sundowners" (WB) (2d wk). Good \$15.000. Last week, \$17.000. Loew's (Loew) (2,748; \$1-\$1.50)—
"Where Boys Are" (M-G) (4th wk). For four days, fine \$7,500. Last week, \$10.000.

Tivoli (FP) (935; \$1.50-\$2.50)—
"Alamo" (UA) (10th wk). Steady \$8,000. Last week, same.
Towne (Taylor) (693 \$1.\$1;50)—
"Entertainer" (Cont) (4th wk). Fine \$4.000. Last week, \$5.000.

\$4.000. Last week, \$5,000.

University (FP) (1,360; \$1.50-\$2.75) — "Ben-Hur" (M-G) (57th wk). Lusty \$8,500. Last week,

Uptown (Loew) (1,304; \$1.50-\$2.75)—"Spartacus" (U) (4th wk). Near-capacity \$16,000. Last week, ditto.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net in-

parenthetic admission prices, however, as indicated, include U. S. amusement tax.

Grass' Lofty 8G, Mpls; 'Family' 9G

Minneapolis, Jan. 17.

The New Year biz boom is beginning to wilt this round with the holdover logjam about set to break. It's the final chapter for "Ben-Hur" great in 47th session. It's the fourth round for "Sundowners" which did only so-so biz at Lyric. Other pix rounding out a month are "Swiss Family Robinson," brisk at Gopher and "Wackiest Ship in Army," nifty at Orpheum. "Grass Is Greener" continues big in third week at State. "Butterfield 8" shapes good in 10th chapter at World. The Pan closed Monday to undergo full-scale revamping in advance of opening "Spartacus."

Estimates for This Week

Estimates for This Week

Estimates for This Week
Academy (Mann) (947; \$1.75-\$2.65) — "Ben-Hur" (M-G) (47th wk). Closing-out terrific 11-month run to make way for "Exodus" (UA). opening Jan. 25. Looks socko \$20,000 in last 10 days. Last week, \$11.000.
Cinerama (Cinerama, Inc.) (1,150; \$1.75-\$2.65)—"Cinerama Holiday" (Cinerama) (reissue) (4th wk). Healthy \$9.000, same as last week. Gopher (Berger) (1,000; \$1-\$1.50) "Swiss Family Robinson" (BV) (4th wk). Hefty \$9.000. Last week, \$10.500.
Lyric (Pai') (1,000; \$1-\$1.25)—"Sundowners" (WB) (4th wk). Slow \$3.500 for five days. Last week, \$5.000.

53.500 for five days. Last week, \$5.000.

Orpheum (Mann) (2.800; \$1-\$1.50)

"Wackiest Ship in Army" (Col) (4th wk. Nifty \$10.000 for 10 days. Last week, \$9.000.

Pan (Mann) (1,800; 85-\$1)—
"Seven Ways From Sundown" (U) and "SOS Pacific" (U. Drab \$2.000 in 4 days. House closed Monday for facelift. Last week, "Goliath and Dragon" (AIC) (2d wk. \$4.500 at \$1-\$51.25 scale.

St. Louis Park (Field) (1.000; \$1.25)—"Never On Sunday" (Lope) (3d wk. Nice \$5.500. Last week, \$6.000.

\$5.000. State (Par: (2,200; \$1-\$1.25)— "Grass Is Greener" (U) (3d wk). Sneak preview helping to boost this to big \$8,000 or over. Last week, \$11.000.

\$11.000.

Suburban World (Mann) (800; \$1.25)—"Entertainer" (Cont) (4th wk. Fair \$1.200 in 4 days. Last week, \$2.000.

Uptown (Field) (1.000; \$1.25)—"Facts of Life" (UA) (4th wk).
Good \$5.500. Last week, \$6.000.

World (Mann) (400; \$5-\$1.50)—"Butterfield 8" (M-G) (10th wk).
Neat \$6.000. Last week, \$5.500.

Sundowners' Tall 20G, St. L.; 'Spartacus' 15G, 4

St. Louis, Jan. 17.

Lone newcomer here this session, "Sundowners." shapes smart at the huge Fox. Bulk of strength currently, however. at the huge Fox. Bulk of strength currently, however, is coming from the extended-runs. "Grass Is Greener" is socko in third Ambassador stanza while "Facts of Life" looms fancy in third at Loew's Mid-City. "Flaming Star" is slow in second at the St. Louls. "Spartacus" continues smash in fourth round at Esquire.

Estimates for This Week Ambassador (Arthur) (2.970; 60-90)—"Grass Is Greener" (U) (3d wk). Socko \$12,000. Last week, \$15,000.

Apollo Art (Grace) (700; (Continued on page 10)

'Journey' Moderate 7G, K.C.; 'Exodus' Brisk 18G, 'Grass' Slick 6G, 4th

VARIETY

'tirass' Slick 6G, 4th

Kansas City, Jan. 17.

Town is fairly nice on holdovers, but some pix are slipping. Lone newcomer at two houses, "Journey To Lost City" shapes fairish.

Big is "Exodus" at the Empire In fourth. "Ben-Hur" closing out its nearly full year run at Capri at capacity. "Sundowners" at Paramount looms fair. "Wackiest Ship in the Army" at Plaza shapes fine as does "Grass Is Greener" at Roxy. "Where Boys Are" at Midland is rated mild. Weather turned to drizzle over the weekend, after long spell of unusually pleasant winter temperatures.

Estimates for This Week

Estimates for This Week Brookside (FMS-NT) (800; \$1-\$1.50) — Currently sub-run. Last week, "Midnight Lace" (U) (9th wk), happy \$2,700.

wki, nappy \$2,700.

Capri (Durwood) (1,260; 90-\$2.50)

"Ben-Hur" (M-G) (51st wk-3
days). Wound run Sunday with
final three days at capacity, \$12,000. Figured to have taken around
\$500,000 in its run of nearly a year,
largest take by a neture here over largest take by a picture here ever.

Empire (Durwood) (1,280; \$1.25-\$3)—"Exodus" (UA) (4th wk). Bright \$18,000, holds. Last week,

Kimo (Dickinson) (504; 90-\$1.25)
—"Please Turn Over" (Col) (4th
wk). Oke \$1,800. Last week,
\$2.500.

Midland (Loew) (3,500; 90-\$1.25)
—"Where Boys Are" (M-G) and
"Walk Tall" (20th) (3d wk). Mild \$4,500. Last week, \$6,500.

Paramount (UP) (1,900; 75-\$1)—
"Sundowners" (WB) (3d wk). Fair
\$4.500. Last week, \$6,500.

Plaza (FMW-NT) (1,900; \$1.25)—
"Wackiest Ship in Army" (Col) (3d wk). Fine \$8,000; continues. Last week, \$9,000.

Rockhill (Little Art Theatres) (750; 90-\$1.25)—"Tunes of Glory" (Lope) (4th wk). Oke \$1,200. Last week, \$1,500.

Roxy (Durwood) (850; \$1-\$1.50)—
"Grass Is Greener" (U) (4th wk).
Solid \$6,000. Last week, \$7,000.

Uptown, Granada (FMW-NT) (2,043; 85-\$1)—"Journey To Lost City" (AI) and "Last Rebel" (AI). Fairlsh \$7,000 or over. Last week, Uptown only, "Marrlage - Go-Round" (20th) (2d wk), \$4,000.

Boys' Boffo 13G, Denver; 'Grass' 8G

Denver, Grass' 86

Denver, Jan. 17.

Holdovers continue strong in this Mile-High City, with two new pix helping overall total. "Where Boys Are" is rated tall at Orpheum in first but reissue combo at the Denver is only fair. "Grass Is Greener" (United at Paramount, and "Swiss Family Robinson." smash in fourth at Paramount, and "Swiss Family Robinson." smash in fourth at Paramount, and "Swiss Family Robinson." smash in fourth at Paramount, and "Swiss Family Robinson." smash in fourth at the Towne, are holding up well.

Estimates for This Week
Aladdin (Fox) (900; \$1.25)—"Marriage-Go-Round" (20th) (3d wk. Tall \$2.800. Last week, \$3,000.

Bluebird (Fox) (700; \$1] "Carry On Nurse" (Gov) (m.o.) (2d wk.) Neat \$2.600. Last week, \$3,000.

Bluebird (Fox) (700; \$1] "Carry On Nurse" (Gov) (m.o.) (2d wk.) Neat \$2.600. Last week, \$3,000.

Denham (Indie) (800; \$1.25-\$2.50)—"Swiss Family Robinson" (BV) (4th wk). This session ending tomorrow (Thurs.) looks to hit good \$17,000 after \$19,000 for fourth; of the property of third. "101 Dalmatians" (BV) is considered to the property of third. "102 paramount (The property of third." (102 paramount (10die) (201) (2

Snow Bops N.Y.; 'Sundowners'-Stage OK \$115,000; 'Pepe' Steady at 36½G, Exodus' Capacity 53G, 'Grass' 32G

Already suffering from post-holiday doldrums, accelerated by too many extended-run pictures, Broadway deluxers were further sloughed by the snow-sleet storm last Sunday (15). Many arty thea-tres as well as larger houses were hard hit on that day and did not fully recover a normal stride even on Monday (16).

on Monday (16).

There is not a single newcomer to help trade. "Marriage-Go-Round" looks like good \$31,000 at the arty Trans-Lux 85th Street in second rounds. "Pepe" continues a steady pace with \$36,500 for fourth stanza at the Criterion.

at the Criterion.

"Sundowners" with Christmas stageshow is down to okay \$115,-000 in current (6th) session at the Music Hall. "Where Boys Are" opens tomorrow (Thurs.). "Grass Is Greener" looks to hit a nice \$23,000 at the Astor and \$9,000 at the arty Trans-Lux 52d Street for fourth regular. fourth rounds.

"3 Worlds of Gulliver" looks to hold with a good \$17,000 in fifth week at the Forum. "Can" is heading for an okay \$22,500 in fourth frame at the Palace, and stays on.

and stays on.

"Swiss Family Robinson" looks to hold with strong \$14,000 in present (4th) round at the Embassy and a solid \$7.500 at the arty Normandie where day - dating. "Butterfield 8" looks fine \$26,000 for ninth session at the Capitol where "The Misfits" moves in Feb. 1

"Exodus" is pacing the hard-ticket films again, with a capacity \$53,000 at the Warner. This reflects the addition of 290 seats last Saturday. "Ben-Hur" is heading for a big \$34,500 in the current (60th) week at the State.

"Spartacus" looks to land respectable \$23,000 in 15th session at the DeMille. "The Alamo" wound its 12th stanza at the Rivoli with a fair \$19,000 or close.

Estimates for This Week

Astor (City Inv.) (1,094; 75-\$2)—
"Grass Is Greener" (U) (4th wk).
Current week ending tomorrow
(Thurs.) is heading for nice \$23,000 after \$31,000 for third. Stays.

Capitol (Loew) (4,820; \$1-\$2.50)
—"Butterfield 8" (M-G) (10th wk).
Nith round finished last night
(Tues.) was good \$26,000 after \$31,000 for eighth. "The Misfits" 000 for eighth. (UA) opens Feb. 1.

State (Loew) (1,900; \$1.50-\$3.50)
"Ben-Hur"(M-G) (60th wk). Cur-

-"Ben-Hur" (M-G) (60th wk). Current stanza ending today (Wed.) looks like big \$34,500 for 10 shows after \$32,000 for 59th week. Continues on naturally.

Victoria (City Inv.) (1,003; 50-\$2)
-"Young One" (Indie). Opens today (Wed.). Last week. "Cinderfella" (Par) (5th wk-5 days), mild \$8,000 after \$16,500 for full fourth week.

week.

Warner (SW) (1,813; \$1.50-\$3.50)

"Exodus" (UA) (5th wk). Current round winding up tomorrow (Thurs.) looks capacity \$53,000; fourth week, \$49,000. Continues indefinitely, with seats now selling months in advance. Management replaced 290 seats, which had been removed for Cinerama pix, effective last Saturday matinee, capacity take partly reflecting this increased seating capacity this week. House did close to \$19,000 over the past weekend (Saturday-Sunday), alone.

Baronet (Reade) (430; \$1.25-\$2)—

Baronet (Reade) (430; \$1.25-\$2)—
"Make Mine Mink" (Cont) (5th wk),
Fourth frame concluded Sunday
(15) was solid \$9,000 after \$13,009
for third week. Stays on for at least
six weeks longer.

Fine Arts (Davis) (468; 90-\$1.80)

—"Big Deal" (UMPO) (9th wk),
Eighth round finished Monday (16)
was good \$7,400 after \$8,600 for
seventh. "Breathless" (Films
Around World) opens Jan. 30.

Beekman (R&B) (590; \$1.20-\$1.75)
—"Virgin Spring" (Janus) (10th
wk). Ninth round ended Sunday
(15) was nice \$6,500 after \$9,500 for
eighth week.

Fifth Ave. Cinema (R&B) (250; \$1.25-\$1.80)—"World of Apu" (Harrison) (16th wk). The 15th stanza concluded Monday (16) was okay \$2.500 after \$3.500 for 14th week. "Home Is Hero" (Show) opens on Jan. 25.

Normandie (T-L) '592: \$1.25-\$1.801—"Swiss Famii Robinson" (BV) (4th wk). Current week fin-ish tomorrow (Thurs.) looks like solid \$7,500 after \$8.090 for third.

Little Carnegie L. Carnegie) (520; \$1.25-\$2)—"Tunes of Glory" (Lope) (51h wk). Fourth round finished Monday (16) was strong \$17, 800 after \$21,000 for third.

800 after \$21.000 for third.
Guild (Guild) (450; \$1-\$1.75)
"French Mistress" (Films Around
World" (5th wk). Fourth frame
concluded Saturday (14, was okay
es 000 after \$7.000 for third. "Two-

concluded Saturday (14: was okay \$5.000 after \$7.090 for third. "Two-Way Stretch" (Indie: opens Jan. 23. Murray Hill (R&B): (555; 95-\$1.801—"Ballad of Soldier" (Union) (4th wk). Third week concluded Monday (16) was sturdy \$13.500 after \$18.000 for second.

atter \$18,000 for second.

Paris (Pathe Cinema : 568: 90\$1.80) — "General Della Rovere"
(Cont: 19th wk. The eighth stanza
ended Sunday : 15) was solid \$9.500
after \$13.000 for seventh.

Plaza (Lopert: 625; \$1.50-\$2)—
"Never On Sunday" (Lope: (14th
wk). The 13th round finished Monday : 16; was stout \$14.000 after
\$18.000 for 12th week.

68th \$5. Playbouse (Leo Breeker)

68th St. Playhouse (Leo Brecker) (370; 90-\$1.65)—"Sons and Lovers" (20th) (subrun) (2d wk. This frame winding tomorrow (Thurs.) looks like fine \$6.500 after \$8.000 for

Sutton (R&B) (561: 95-\$1.80)—
"Angry Silence" (Indie) (6th wk).
Fifth week finished Sunday (15)
was fair \$6.000 after \$9.000 in
fourth week. "League of Gentlemen" (Kaye) opens Jan. 24.

55: \$1- Trans-Lux 52d St. (T-L) (540; \$1- (20th) \$1.50 — "Grass Is Greener" (U) ang up (4th wk). Present session ending of for (tomorrow (Thurs.) looks to hit nice \$9,000 after \$14,000 for third. Con-

> Trans-Lux 85th St. (T-L) (550; \$1.25-\$2) — "Marriage-Go-Round" (20th) (2d wk). This session finishing tomorrow (Thurs.) is holding at good \$9,000. First was \$15,000, new record here. Stays.

Paramount (Indie) (2,100; 95, 15,000 after \$145,000 for fifth.

wkl. Sock \$15,000. Last week, \$18, 1500. Stages and 1 taliant stageshow opens tomorrow (Thurs.)

Towne (Indie) (600; \$1-\$1.45.—
"Swiss Family Robinson" (BV) (4th wk). Fast \$11,000 or close. Last week, \$13,000.

Towne (Indie) (600; \$1-\$1.45.—
"Swiss Family Robinson" (BV) (4th wk). Tast \$11,000 or close. Last week, \$13,000.

Towne (Indie) (600; \$1-\$1.50.—
"Swiss Family Robinson" (BV) (4th wk). Tast \$11,000 or close. Last week, \$13,000.

Towne (Indie) (600; \$1-\$1.50.—
"Swiss Family Robinson" (BV) (4th wk). Tast \$11,000 or close. Last week, \$13,000.

Facts' Great \$19,000, Det.; 'Grass' 11G, 'Suzie' Wow 20G, 'Spartacus' 15G, 11

Only one newcomer at first-runs this stanza but biz is generally good with lusty holdovers. "Ferry to Hong Kong" is dull at the Fox. "Facts of Life" looks great in third stanza at the Michigan. "Sundown-the louds were here currently not holdovers here currently not holdovers here currently not have the louds with the looks here currently not have the louds with the looks here currently not have the louds with the looks here currently not have the louds with the looks here currently not have the louds with the looks here currently not have the louds with the looks here currently not have the louds with the looks here with the looks here. stanza at the Michigan. "Sundowners" stays hot in third session at

'Spartacus" is whopping in 11th and at the Madison. "World of

"Spartacus" is whopping in 11th round at the Madison. "World of Suzie Wong" is wow in fourth week at Grand Circus.
"Grass Is Greener" is sock in third. "Ben-Hur" is great in 48th session at the United Artists. "Butterfield 8" looms big in 11th round.
Estimates for This Week

Estimates for This Week
Fox (Fox-Mich) (5,000; 75-\$1.49)
—"Ferry to Hong Kong" (20th) and
"Get Outta Town" (Ind). Slow
\$10,000. Last week, "Marriage-Go-Round" (20th) and "Walk Tall"
(20th), \$8,000.
Michigan (United Detroit) (4,000;
61,28.21 491)—"Facts of Life" (UA)

Michigan (United Detroit) (4,000; \$1.25-\$1.49)—"Facts of Life" (UA) and "Studs Lonigan" (UA) (3d wk). Great \$19,000. Last week, \$24,000. Palms (UD) (2,961; \$1.25-\$1.49)—"Sundowners" (WB) and "10 Who Dared" (BV) (3d wk). Bright \$17,-000. Last week, \$20,000. Madison (UD) (1,403; \$1.50-\$3)—"Spartacus" (U) (11th wk). Terrific \$15,000. Last week, \$17,000. Grand Circus (UD) (1,400; \$1.25-\$1.85)—"World of Suzie Wong" (Par) (4th wk). Wow \$20,000. Last week, \$23,000. Adams (Balaban) (1,700; \$1.25-\$1.55-\$1.55)—"Sures (Balaban) (1,700; \$1.25-\$1.55)—"Sures (Balaban) (1,

week. \$13.200.
Trans-Lux Krim (Trans-Lux)
(1.000; \$1.49-\$1.65\—"Inherit Wind"
(UA) (4th wk). Okay \$4,000 in 5
davs. Last week, \$5.000.
Mercury (UM) (1,465; \$1.25\$1.49\—"Grass is Greener" (U) (3d
wk). Sock \$11,000 or near. Last
week; \$13.000,

LOS ANGELES

(Continued from page 8)

(Continued from page 8)
\$1.50-\$3.50) — "Pepe" (Col) '3d wk).

Hot \$20.000. Last week, \$27,000.

Hillstreet (Metropolitan) '22,715;
90-\$1.50) — "Facts of Life" (UA) and

"Five Gus Tombstone" (UA) '3d

wk', Mild \$4,400.

State, Pix, Baldwin 'UATC-Prin
State) '2,404: 756; 1.800; 90-\$1.50)

— "Butterfield 8" (M-G) '3d wk)

"State, Pix, Paldwin 'UATC-Prin
State) '2,404: 756; 1.800; 90-\$1.50)

— "Butterfield 8" (M-G) '3d wk)

(State, Pix), "Dark at Top of

Stairs" (WB) '15t wk) 'Baldwin'.

Good \$16,500 or near.

Fox Wilshire (FWC) (1.990; \$1.80
\$3.50) — "Exodus" 'UA) '44h wk'.

Great \$35,000. Lest week, \$38,200.

Four Star 'UATC') (868; \$1.25-\$2)

— "Where Boys Are" (M-G) '44h

wki. Sturdy \$6,000. Last week,

\$7,300.

.300. Music Hall (Ros) (720; \$1.85-.25) — "Entertainer" (Cont) (3d k). Okay \$4,500. Last week, \$5,300

\$5.300.

Hollywood Paramount State)
(1.468; \$1.25.\$3.50) — "Cimarron"
(NI-G). Started 4th week Sunday
(15) after big \$12,000 last week.

Beverly (State) (1.150; \$1.49.
\$2.40)—"Sundowners" 'WBI. Started
4th week Sunday (15) after nice
\$9.000 last week.

Superson States (15) after fice \$9.000 last week.

Crest (State) (750; \$2) — "Make Mine Mink" (Cont). Started 4th line Mink" (Cont). Started 4th eek Sunday 15) after fine \$3,000

week Sunday 15) arter mic last week.

Iris (FWC) :825; 90-\$1.50) —

"Swiss Family Robinson" (BV) (4th wk). Light \$3.700.

Chinese (FWC) (1,408; \$2-\$2.40) —

"Suzie Wong" (Par) (5th wk).

Fancy \$20.000. Last week, \$21.300.

Fine Arts (FWC) (631; \$2-\$2.40) (8th wk).

Slick \$8.500. Last week, \$8.400.

L'ville; 'Marriage' 5G

Louisville, Jan. 17.
Holdovers here currently prevail
all down the line, with wicket
pace running true to form. "Facts
of Life" in third at United Artists of Life" in third at United Artists will be the town topper, and still sturdy. "Can-Can" winds up 12th week at the Brown to end a satisfactory run at that house. "Marriage-Go-Round." at the Rialto in second, is drab. Kentucky, with "Grass Is Greener" in fourth week, and Mary Anderson also in fourth with "Sundowners," both are okay. Estimates for This Week Brown (Fourth Avenue) (1.100:

Brown (Fourth Avenue) (1,100; \$1.25-\$2)—"Can-Can" (20th) (12th; wk). Oke \$7,000 after last week's Oke \$7,000 after last week's

9,000. Kentucky (Switow) (900; 75-

Renticky (Switow) (900; 13-125)—"Grass Is Greener" (U) (4th wk). Okay \$3,000 after third week's \$4,500.

Mary Anderson (People's) (900; 75-\$1)—"Sundowners" (WB) (4th wk). Oke \$4,000 after last week's \$5,500.

Rialto (Fourth Avenue) (3 000: Riato (FOUTTh Avenue) (3,000; 60-\$1) — "Marriage-Go-Ro ou n d" (20th) (2d wk). Even sneak preview not helping, sad \$5,000 after open-ing week's \$8,000. United Artists (UA) (3,000; 75-\$1,25)—"Facts of Life" (UA) (3d

| McVickers IJL&S) (1,580; \$1.49-\$3.50)—"Spartacus" (U) (14th wk). |
| Fancy \$16,000. Last week, \$16,000. |
| Monroe (Jovan) (1,000; 65-90)—"Enemy General" (Col) and "Hell Is City" (Col). Good \$4,800. Last week, "Violent Patriot" (Indie) and "Captain Phantom" (Indie), \$4,600. |
| Oriental (Indie) (3,400; 90-\$1.80) —"Wackiest Ship in Army" (Col) (5th wk). Brisk \$20,000. Last week, \$24,000.

\$24,000

\$24,000.

Palace (Indie) (2,177; \$1.75-\$3.50)

Palace (Indie) (2,177; \$1.75-\$3.50)

"Alamo" (UA) (12th-final wk).

Good \$14,000. Last week, \$15,000.

Roosevelt (B&K) (1,400; 90-\$1.80)

"Fever in Blood" (WB). Good \$16,500. Last week, \$12,500.

State-Lake (B&K) (2,400; 90-\$1.80)

State-Lake (B&K) (2,400; 90-\$1.80)

Suff (H&E Balaban) (685; \$1.80)

"School for Scoundreis" (Cont) (8th wk). Lively \$3,900. Last week, \$4,100.

34,100.

Todd (Todd) (1,089: \$1.75-\$3.50)

"Ben-Hur" (M-G) (56th wk). Great
\$19,000. Last week, \$19,500.

United Artists (B&K) (1,700; 90-\$1.80)—"Grass Is Greener" (U) (4th wk). Hep \$21,000. Last week,

323,000. Woods (Essaness) (1,200; 90-\$1.80)

Woods (Essaness) (1,200; 90-\$1.80)

"Suzie Wong" (Par) (4th wk).

Potent \$29,500. Last week, \$33,000.

World (Teitel) (606; 90-\$1.50)—

"Royal Ballet" (UA) (4th wk). Happy \$4.200. Last week. \$4,900.

ST. LOUIS

(Continued from page 9) \$1.25)—"Picnic On Grass" (Indie). Okay \$2,500. Last week, "Left, Right, Centre" (Indie) (3d wk), \$1,000.

ake Esquire (Schuchart-Levin) (1,800; 4th \$1.25-\$2.50)—"Spartacus" (U) (4th ,000 wk). Still smash \$15,000. Last

web, Still smash \$15,000. Last week, same.

Fox ('Arthur) (5,000; 60-90) —

"Sundowners" (WB). Smart \$20,000 or close. Last week, "Wackiest Ship in Army" (Col) (3d wk), \$12,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Facts of Life" (UA) (3d wk). Fancy \$9,000. Last week, \$12,000.

\$12,000.

State (Loew) (3.600; 60-90) —

"Where Boys Are" (M-G) and

"Five Guns to Tombstone" (UA)

(3d wk). Oke \$9,000. Last week,

VARIETY 'Eacts' Fair \$8,000 In

Prov.; 'Grass' Okay 5G
Providence, Jan. 17.
With current pix still going well, despite having holdovers, fourth week biz overall is okay for Majestic's "Swiss Family Robinson" is good. State looms fair with "Facts of Life" in third. "Grass Is Greener," also in third, is nice.
Estimates for This Week Estimates for This Week

**Albee (RKO) (2,200; 65-90) — "Grass Is Greener" (U) and "Walk Tall" (3d wk). Nice \$5,000 Last week, \$8,500. Elmwood (Snyder) (724; \$1.50-\$2.50) — "Ben-Hur" (M-G) (30th wk): Nice \$6,000 Last week, \$5,000. Majestic (SW) (2,200; 65-90) — "Swiss Family Robinson" (BV) (4th wk). Hep \$5,000 with third hit \$6,500. State (Loew) (3,200-65-90) —

hit \$6,500.

State (Loew) (3.200; 65-90) —
"Facts of Life" (UA) and "5 Guns
to Tombstone" (M-G) (3d wk). Fair
\$8,000. Second was \$9,500.

Strand (National Realty) (65-90)

-"Cinderfella" (Par) (3d wk). Dull \$3,000. Second was \$5,000.

Facts' Fancy \$15,000; Hub; 'Suzie' Slick 17G, 'Exodus' Sockeroo 28G

Boston, Jan. 17. Snow storm bopped biz Sunday

Snow storm bopped bix Sunday night and Monday.
Holdovers are in front with "Suzie Wong" leading the popscale pix in second week at the Orpheum with a torrid take.
'Exodus' in fourth at the Saxon on hardicket is rated lofty.

hardticket is rated lofty.

Some big exploitation films are breaking here in the next few weeks. "Blueprint for Murder" world preems at Pilgrim tomorrow (Wed.) while "The Great Imposter" is set for Keith Memorial Jan. 27. "Alamo" is picking up strength at Gary in fourth round.

"Grass Is Greener" is still strong in fourth at the Memorial.

Estimates for This Week

Estimates for This Week Astor (B&Q) (1.270; \$1.80-\$3) — "Spartacus" (U) (12th wk). Good \$10,000. Last week, same.

\$10,000. Last week, same.
Beacon Hill (Sack) (678; \$1.50) —
"Tunes of Glory" (Lope) (4th wk).
Nice \$10,000. Last week, \$12,000.
Boston (Cinerama, Inc.) (1.354;
\$1.20-\$2.65) — "Cinerama Holiday"
(Cinerama) tressue) (9th wk). Oke
\$8,000. Last week, same.
Exeter (Indie) (1,376; 90-\$1.50) —
"Virgin Spring" (Janus) (3d wk).
Second week was ahead of first
with hot \$11,000. Opener was \$10,500.

with no. 42,500 Gary (Sack) (1.277; \$1.25-\$2.50)— "Alamo" (UA) (4th wk). Great \$11,-000. Last week. \$12,000. Kenmore (Indie) (700; \$1.50-

000. Last week. \$12.000.

Kenmore (Indie) '(700; \$1.50\$1.75) - "Entertainer" (Cont) (3d
wk). Fair \$5.500. Last week, \$7.200.

Memorial (RKO) (3.00); 60-\$1.10)

--"Grass Is Greener" (U) and
"College Confidential" (U) (4th
wk). Oke \$10,000 or over. Last
week, \$16,000.

Orpheum (Loew) (2.900; 90-\$1.50)

--"Pacts of Life" (UA) and "Five
Guns to Tombstone" (Indie) (2d
wk). Nice \$15,000 or near. Last
week, \$20,000.

Metropolitan (NET) (4,357; 70-

week, \$20,000.

Metropolitan (NET) (4,357; 70\$1.10) — "Sundowners" (WB) and
"Carry On Admiral" (Indie) (3d
wk). Fair \$9,000. Last week, \$12,-

New Fenway (Indie) (1,350; 90-\$1.50) — "Man in Cocked Hat" 'Indie) (3d wk). Oke \$3,200. Last

week, \$4,000.

Paramount (NET) (2,357; 70-\$1.10)

"Suzie Wong" (Par) (4th wk).
Torrid \$17,000 or better. Last week,

\$20.000.

"Boy Who Stole Million" (Par).

"Cinderfella" (Par) (revun) and
"Boy Who Stole Million" (Par).

Okay \$7,200. Last week, "Flaming
Star" (20th) and "High Powered
Rifle" (20th) (2d wk), \$7,000.

Saxon (Sack) (1,100; \$1.50-\$3)—
"Exodus" (UA) (4th wk). Lofty
\$28,000. Last week, same.

State 'IT-L) (730; 75-\$1.25) —
"Fast Set" (Indie) and "Prime
Time" (Indie) (3d wk). Oke \$3,400.

Last week, \$4,500.

Bill Rush on Leave
San Francisco, Jan. 17.
William Rush, managing director of the Orpheum, has requested and been granted an extended leave of absence effective immediately, general manager W. J. McIlwain, of Cinerama Theatres Inc., reported last week.
Rush came to Frisco from Cinerama's Cincinnati operation in October, 1959. No replacement for him has been selected so far.

National Boxoffice Survey

Biz Sluffs Off; 'Exodus' New Champ, 'Spartacus' 2d, 'Suzie' 3d, 'Sundowners' 4th, 'Hur' 5th

keys.

"Facts of Life" (UA), fifth a week ago, is finishing sixth. "Swiss Family Robinson" (BV) is showing ramily Robinson (BV) is showing obay in Frisco. "Can-Can" (20th) enough stamina to take seventh position. "Grass Is Greener" (U), which was fourth last stanza, is winding up eighth.

"Where Boys Are" (M-G) will Pages 8-9-10).

Most key cities covered by VARIETY this session are suffering from too many overly extended longruns as well as the usual post-holiday downbeat. Some spots, like Boston, New York and Philly, were hurt also by a snow-sleet storm last Sunday, one of bigger days normally in any week.

"Exodus" (UA), which was in a virtual tie for first place last round, is finishing No. 1 this stanza although playing in only six cities. In two of these, it is capacity and most other dates are big to great. Holiday of the dates are big to great. Pic, too, is far above others in average gross per engagement.

"Spartacus" (U) is winding up second, only a step behind "Exodus." "World of Suzie Wong" (Pari is taking third money by dlnt of some new, extra-strong dates.

"Sundowners" (WB) is capturing fourth position, being held back by fact that several fair to good engagements were mixed with some smart to brisk ones. "Ben-Hur" (M-G), long on top, is copping fifth money although finished or near the end of runs in several major keys.

"Facts of Life" (UA), fifth a solution from the end of runs in several major keys.

"Facts of Life" (UA), fifth a solution from the end of runs in several major keys.

cinemas.

"Please Turn Over" (Col), okay in K.C. and Cincy, shapes fine in Balto and Denver. "The Entertainer" (Cont), fancy in Toronto, looks good in Boston.

"Goliath and Dragon" (AI) is okay in Frisco. "Can-Can" (20th) still on continuous-run in N.V., is sturdy there and cond in Louise-sturdy.

W. Germans Claim Pix Pirated to E. Germany

Frankfurt, Jan. 10.

Protests have been lodged with the East German government over two West German films that were mysteriously pirated and showed up over New Year's on East Germany's Soviet-run tele screens. In one action, Munich distributor Herbert O. Horn of Neuer Film, along with the West German Distributors and Producers, protested to East Germany's DEFA films that Horn's "Rosemarie" popped up on the East's tv sets during the holidays.

Horn had sold the controversial film to East Germany for cinema house distribution, but no rights were given for tele he claimed. He is asking high damages.

At just about the same time, the At just about the same time, the East's screens were covered with Wolfgang Staudte's war film "Kirmes," which was released in West Germany by Europa Films of Hamburg. No one seems to know just how the Reds latched onto the copy, since the film was never sold, in any form, for East German distribution.

'Suzie' Socko \$13,000,

Suzie Socko \$13,000,

Seattle; 'Ship' \$10,000

Seattle, Jan. 17.

City is loaded with extended-run pix this round, but biz generally is okay. Biggest coin is going to "World of Suzie Wong," smash in third Paramount week. Coliseum, with "Wackiest Ship in Army," still is socko in third round. "Spartacus" shapes solid at Music Box in fourth session. Box in fourth session.

Estimates for This Week

Blue Mouse (Hamrick) (739; \$1.50-\$3) — "Ben-Hur" (M-G) (50th wk). Great \$8,500. Last week, \$7,600.

Collseum (Fox-Evergreen) (1,-870; \$1-\$1.50) — "Wackiest Ship" (Col) and "Jazz Boat" (Col) (3d wk). Smash \$10,000. Last week, \$11,200.

Fifth Avenne (Fox-Evergreen) (2,500; \$1-\$1.50)—"Never On Sunday" (Lope) and "Hell Is City" (Col). Okay \$7,000 or over. Last week, "Marriage-Go-Round" (20th) and "Breath of Scandal" (Par) (3d wk), \$5,200 in 5 days.

Music Box (Hamrick) (738; \$1.50-\$3) — "Spartacus" (U) (4th wk). Solid \$9,500. Last week, \$9,400.

Music Hall (Hamrick) (2,200; \$1-\$1.50) — "Sundowners" (WB) (4th wk). Fair \$5,000. Last week, \$6,700.

Paramount (Fox-Evergreen) (3,-000; \$1-\$1.50)—"Suzie Wong" (Par) (3d wk). Wow \$13,000. Last week, \$14,300.

UNIVERSAL HANDLING FOR PATHE-AMERICA

Pathe - American Distributing Corp., the production-distribution company formed by Pathe Labora tories, has concluded a deal for Universal to handle the physical distribution and print inspection of

Its releases.

Budd Rogers, president of PatheAmerica, is also a member of the
board of Universal. The first picture to be distributed by the new
firm will be "The Deadly Companions," starring Maureen O'Hara.
Film is currently in production and
is scheduled for release in April
and May.

Family' Fancy \$15,000, Cleve.; 'Snartacus' 14G Cleveland, Jan. 17.

Warmer weather is spurring cinema takes by bringing in suburbanites who have been marooned in woods by icy roads in this area. Most houses are content with holdovers, such as "Swiss Family Robinson," one of Hippodrome's binson, one of improvious the huskiest grossers of season. "Spartacus" shows solid at Palace in fourth week. "World of Suzie Wong" is hefty for fourth lap at Stillman. "Where Boys Are" is fine in third at State. "Marriage-Go-Round" shapes satisfactorily at Allen

Estimates for This Week

Allen (SW) (3.500; \$1-\$1.50)—
"Marriage-Go-Round" (20th).
Average \$10,000. Last week,
"Sundowners" (WB) (2d wk-5 days),

Continental Art (Art Theatre Guild) (800; \$1.25)—"Carry On, Nurse" (Gov) (4th wk). Extra nice \$2.600 after \$2,800.

Heights Art (Art Theatre Guild) (925; \$1.25)—"Never On Sunday" (Lope) (4th wk). Excellent \$4,500 after \$5,200 last week.

Hippodrome (Eastern Hipp) (3,700; \$1-\$1.50)—"Swiss Family Robinson" (BV) (3d wk). Smart \$15,000. Last week, \$16,000.

Ohio (Loew) (2,700; \$1-\$1.65)—
"Alamo" (UA) (4th wk). Mild
\$7,500 for such a larger-scaler after \$7,600 last week.

Palace (Silk & Helpern) (1,550; \$1.25-\$2.75)—"Spartacus" (4th wk). Climbing to bright \$14,000 after \$13,200 last lap. State (Loew) (3,700; \$1-\$1.50)—
"Where Boys Are" (M-G) (3d wk).
Very good \$8,500 after \$9,500 last week.

Stillman (Loew) (2,700; \$1-\$1.50)

"World of Suzie Wong" (Par)
(4th wk). Hefty \$10,000 or over after \$13,000 last round.

TORONTO TOLLVISION'S TAKE

Theatres Not Excluded by Bout Though Arenas to Be Prominent

Fears of theatreowners that they would be shut out of the closed-circuit television presentation of the third Floyd Patterson-Ingemar Johannson heavyweight championship fight were dispelled this week by Irving B. Kahn president of TelePrompter, the firm which obtained the ancillary rights for \$800,000.

Exhibitors' concern stemmed Landis to oversee the reorganizations of the product of the programment of the

tained the ancillary rights for \$300,000.

Exhibitors' concern stemmed from the announcement by Feature Sports, the company promoting the March 13 battle in Miami Beach, that the large-screen teleast concentration would be on arenas. It was stated that Madison Square Garden and the Roosevelt and Yonkers harness racing tracks in N. Y. would serve as sites for the telecasts.

Kahn, however, stated that his contract gave him the right to select the closed-circuit outlets. Kahn declared that "we will definitely be in theatres as in the past and theatres will be an important part of our deals." He ruled out the raceways on the ground that the weather during March is too uncertain to gamble on an outdoor telecast. He said Madison Square Garden was a possibility, but stressed that it would be only in connection with a charity. "If we go into the Garden," Kahn said, "it would be a four-wall deal, with charity charging substantially higher prices."

In addition to the closed-tyrights TelePromoter also controls

In addition to the closed-ty rights, TelePrompter also controls the radio and motion picture rights.

Newhart 29.1% In Toronto Run

Bob Newhart, whose live appearance on pay-as-you-see television represented a show business first, drew an audience of 29.1% of the potential home audience. It was an experimental one-shot put on by Paramount via its International Telemeter in Etobicoke, West Toronto, as detailed in last week's Page 1 hanner story.

the appointment of James M. Landis to oversee the reorganization of the federal regulatory agencies in the administration of President-elect John F. Kennedy has raised some eyebrows.

Landis was closely associated with the pay-tv fight as counsel and a director of Skiatron Electronica & Television Corp. and has been a petitioner in favor of tollty before the Federal Communications Commission. Landis frequently criticized the FCC for its delay in taking action on the tollvision question.

Town Subscribers Hold Back Dough

Redwood Falls, Minn., Jan. 17. Redwood Fails, Minn., Jan. 17.
Although reception is the only
satisfactory television available in
his town of 5,000 population,
pay video apparently has been rejected. At least, not enough of the
5,000 residents have been paying
the corporation operating a ty
transmitter \$10 per annum fee to
enable it to make both ends meet.

enable it to make both ends meet.

In consequence, service was shut down from Dec. 14 to 23 "to teach the town a lesson." And it'll go out of business permanently unless a sufficient number of local setowners pay up, according to Grant Stenum, the corporation's treasurer.

The nearest tv stations to this town are those of the Twin Cities, 110 miles distant, for which recep-

How have the feature films playing over the pay-see system currently testing in a Toronto suburb fared? In the adjoining chart actual net receipts for 40 releases, together with the distributors' rental is indicated. Notice must be taken of the occasional children's special for which only 25c toll was charged, during the early months. The average cost to the subscribing home for a film (nights) has been \$1. Occasional events have been higher, as per the live comic, Bob Newhart, for which Trans-Canada Telemeter fixed an "admission" of \$1.25, Newhart in-troducing new humor not previously exposed in cafes, on commercial television or on disks, as reported in Variety, last issue.

The charted data herewith covers March 4 1960 through Aug 28

The charted data herewith covers March 4, 1960 through Aug. 28, 1960. Since then the 25c fee for matinees has been tilted to 60c. Trans-Canada's own census of installed homes outlines the following upcurve during 1960:

February	350	meters
March	1400	,,
April	2600	**
May	3500	**
June	4100	**
July	4500	
August	5200	**
September	5500	**
October	5600	**

October oow

U.S. film distributors servicing the Etobicoke, Ontario experiment have been collecting 25-30-35% sharing terms. For them as for the Paramount-affiliated tollvision system it's all way-feeling and future-mapping.

(1) All toll companies get certificates of "convenience and necessity" from the State Public Utilities Commission;

(2) No programs for which a charge is made in any part of the (Continued on page 19)

25-30-35% SHAFE Anti-Toll Voices Absent As Campus Rally One Long Bally For 'Inevitable'

ORPHANAGES INHERIT SENNETT COPYRIGHTS

Hollywood, Jan. 17.

Mack Sennett, film ploneer who died Nov. 5, left his entire estate, consisting almost entirely of literary rights, to two orphanages, erary rights, to two orphanages, under a will admitted to probate last week.

Estate will be divided evenly between the Los Angeles Orphan Asylum and the Jewish Orphans' Home of Southern California.

Regulatory Bills Aimed at Toll

Sacramento, Jan. 17.

Two bills aimed at regulating tollvision were dumped into the California legislator's hopper last week by the same asseblyman who failed to get two similar bills out of committee in the 1959 legisaltive session

Assemblyman Louis Francis, San Mateo Republican, proposed in his two bills that:

Hollywood, Jan. 17.

Feevee took another hypothetical stride forward last week when five prominent figures from various phases of the entertainment industry assembled on a U. of California-L. A. campus panel to acknowledge its inevitability and laud its potential. Pay-tv foes from the ranks of networks and theatrical exhibitors failed to show for the discussion, Jeaving the field wide open for the boosters. Panel did contain an advertising Videoman (KTTV prexy Richard A. Moore), along with producer Jerry Wald, and two critics, Saturday Review mag's Arthur Knight and L. A. Timesman Cecil Smith. Fifth, and most outspoken panellist was international Telemeter Co.'s Paul MacNamara, who repeatedly scolded nabe theatre operators for their reluctance to hop on the toliv bandwagon even though, he feels, they face possible extinction.

"We're asking the neighborhood

tion.

"We're asking the neighborhood theatre operator, if he has any sense, to get in the (tollviston) business," MacNamara declared, admitting that "opposition is from a quarter theatre operators) we didn't expect opposition from... originally we thought theatres would take over (become feevee entrepreneurs), because they were on the downgrade." Instead, he noted, they proceeded to apply "bandaids on cancer" by "increasing admission prices to keep grosses steady when the motion picture business slumped."

"The percentage of increase in the price of motion picture admis-sions has gone higher than any other product," MacNamara re-marked. He compared a \$1.00 other product," MacNamara remarked. He compared a \$1.00 charge for a top pay-tv pix attraction for an entire family (usual Telemeter tariff in Etobicoke) with the comparatively larger charge per-person now demanded in theatres, maintaining that motion pix have been "priced nearly out of business" with hiked admissions.

Commenting on the current pro-cedure in Etobicoke of feevee daydating on a pic attraction with nabe theatres, MacNamara envi-sioned nabes as destined for eventual extinction, with first-run theatres surviving, hardticket policies common.

while staunchly arguing the pay-tv cause, MacNamara admitted, "if we can't come up with the (quality) programming, we've pay-tv cause, MacNamara admitted, "if we can't come up with the (quality) programming, we've got to go on our ear." On the issue of quality potential, Times-Mirror Broadcasting topper Moore felt, "pay-tv offers the promise of accommodation of minority tastes." Translating this theoretical eventuality into dollars-and-cents, Moore referred to a KTTV "quality" program, "Great Music from Chicago," a "minority" attraction from which the free-vee channel now derives an average \$3,000 income. "If 50% of the 200,000 listeners we now have for this program were paying 50-cents for it on pay-tv, we'd make \$50,000 on it Instead of \$3,000," Moore figured.

Spanking the present medium's

Spanking the present medium's preoccupation with being "shielded from competition," Moore paraphrased, "the only thing that free ty people have to fear is fear itself." Smith, a recent first-hand observer of the Etobicoke operation and strong advocate of the may-as-you-see system hemoaned uon and strong advocate of the pay-as-you-see system, bemoaned the mediocrity of current free programming, foresees an upward swing of quality with the arrival of tollvision. Moore added that, "pay-tv will open the marketplace for ideas," break the existing bottleneck.

28.58
104.86
Some reservations were voiced by Knight and Wald. Knight, although certain that "pay tv is an inevitability," noted, "we are quite possibly in for a disappointment" in that the "economics of pay-tv perhaps may be more drastic than the economics of motion pictures" (Continued on page 19)

Washington, Jan. 17.
Federal Communications Commission's Broadcast Bureau has reaffirmed its recommendation that RKO General be granted its application for a three-year pay television trial in Hartford.

reau "remains persuaded" that its reau "remains persuaded" that its original position favoring the grant was valid. In last month's filing, the Bureau said it found "no substantial reason" why the trial should not be authorized. Theoretically, the Bureau's recommendations carry no more weight than those of the other parties in the case.

The Bureau counsel, in the latest filing, accused Marcus Conn, attorney for exhibitor interests opposing the test, of making an "erroneous interpretation" of FCC's Third Report on Pay TV. Cohn had held (Continued on page 19)

TRANS_CANADA TELEMETER

	an experimental one-suot put on	110 miles distant, for which recep-				pay televi-	metically the			
	by Paramount via its International	tion is poor.	sion trial			1. D. G11.	retically, the			ĺ
	Telemeter in Etobicoke, West Tor-	It cost \$75,000 to put up the					dations carry			C
	onto, as detailed in last week's Page						those of the	other part	les in the	d
	1 banner story.	transmitter and tower and costs				proceeding	case.			n
	Newhart was live Jan. 5, with	\$7,500 a year to operate per				a first major	The Bureau			si
	taped repeats beamed out each of	Stenum. The venture, the first	over-the-a	air test	t of pa	y tv.	filing, accused	Marcus Co	hn, attor-	e
	the next two nights. Total possi-	of its kind in Minnesota, is	Rival pa	arties i	n the c	ase swapped	ney for exhib	itor intere	sts oppos-	ti
		a non-profit deal with shares sold					ing the test, o			
	bility was 6,000 homes and in the	at \$50 each.					ous interpreta			٠,
	course of the three nights New-	After the blackout contributions					Report on Pay			ĺ
	hart got to almost 2,000 of them.	zoomed to \$13.000.				roadcast Bu-				p
	This kind of penetration, thinks the	200Med to \$13,000.	этерпет	us saiu	шеъ	toaucast Du-	. (Социци	icu on page	: 18/	π
	populace at the Par homeoffice, is									tl
	little short of fantastic, Enthused		A TAT		A					g
	one exec: "It was a shot heard	I RANS_I	A A /	1	Λ	. I.K.I	HIVI	н н	K	lis
	round the show business world."	TRANS-CA		\mathbf{L}					AL I	N
	Par and Telemeter franchise									fe
	operator Famous Players Canadian	}		Admi			Net			
	lost money on the deal, as they do	Feature		Pri	ce	Playdates	Receipts	Terms	Rental	a
	with all Etobicoke programming.	Ask Any Girl	<i></i>	\$1.	.00	3/4 -7	\$ 279.81	30%	\$ 83.94	T
		Mating Game			00	3/10-12	305.60	30%	91.68	tı
	It's all continuing in the experi-	Com Chumb			25	3/12-13	58.97	25%	14 74	M
	mental stage, designed to provide	North By Northwest		. 1.0		3/13-16	367.67	35%	128.68	lit
	knowledge about customer recep-	Gigi				3/14-17	302.73	30%	00.00	ľ
	tivity vis-a-vis economics. (It costs	Creek Diamond Dobborn			25	3/19-20	50.61	35%	17.71	f
	from \$7,000 to \$10,000 to transmit	It Started With A Kiss			00	3/30-4/2	277.90	30%	83.37	n
	the hockey games, depending on	Brigadoon			.00	4/6 -8	249.25	30%	74.78	C
	line charges, and the average 20%					4/9 -11	363.85	30%	109.16	to
	audience (1,200 homes) at \$1 a	High Society			00				57.59	0
	throw can mean, obviously, a return	Wreck Of Mary Deare			00	4/12-14	191.95	30%	57.59	2
	of only \$1,200.)	Annie Get Your Gun			00	4/14-16	171.90	30%	51.57	1
	The tuners-in for Newhart paid	Half A Hero				4/30-5/1	153.52	35%	53.73	
_	\$1.25 per, for a total of just about	Don't Go Mear and Water				· 4/30-5/3	466.99	30%	140.10	u
-	the equivalent of what the com-	Ramuee County			00	5/3 -5	263.58	30%	79.07	i
	edian was paid in salary. Latter	Gazebo			.00	5/4 -6	255.94	30%	76.78	P
	came to approximately \$2,000, with	Cat On A not 1m hour			00	5/4 -7	588.28	35%	205.90	Đ
	further use of the tape subject to	Pollichora oh There Pives me			.00	5/10-12	252.12	30%	75.64	p
	negotiation between him and Par.	Mever So rew			00	5/13-15	524,29	35%	183.50	t
	Constraint the 2010	I'll Cry Tomorrow		1.	.00	5/15-17	324.70	30%	97.41	۱.
	Conclusion that 29.1% of the	Party Girl		1.	00	6/14-16	247.34	30%	74 20	1
	wired homes put up the coin for	Home From The Hill		1.	.00	6/17-20	684.73	30%	205.42	+1
	Newhart is based on a sampling of	Please Don't Eat The Daisies		1.	.00	7/1 -4	1,267.28	35%	443 55 1	1 _
	11% of the recorded tapes in Tele-	Tender Tran			.00	7/16-18	582.55	30%	174.77	P
	meter units collected as of last	The Student Prince)						•
	Friday (13). This kind of pene-	Rose Marie			00	7/18-21	427.84	35%	149.74	g
	tration indeed would be fantastic	The Journey			00	7/29-31	408.74	30%	122.62	S
	if it were to obtain with 1,000,000	Killer McCoy				1/40-01	100.12	0070	144.04	0
	homes, and then why not 20,000,000				25	7/30-31	122.00	35%	42.70	"
	homes, said one obsever of the	Big City			20	1700-01	122.00	5576	42.10	fe
	operation.				25	8/6 -7	81.65	35%	28.58	b
		Ambush	• • • • • • • • • •)						ĺ
	many-fold. For one, Newhart was	Scapegoat	• • • • • • • • • •	\ 1.	.00	8/ 7 -9	349.53	30%	104.86	Ь
			• • • • • • • • • • •	· · · }		0/40 44	440.00	~		
	forced to compete with theatrical	The Outriders)	25	8/13-14	110.78	35%	38.77	tl
	pictures on the other two of Tele-				00	8/19-21	245.43	25%	61.36	
	meter's three channels and with									p
	free shows on the six conventional				25	8/20-21	83.56	35%	29.25	ir
	channels received in Etobicoke.								į	p
	Comparisons are being made, too,	Anache War Smoke			25	8 27-28	50.61	35%	17.71	tl
	(Continued on page 19)	Tunnel Of Love			.00	8/28-30	205.32	30%	61.60	1
	•. •									

-AND BECAUSE THERE'S MORE "GO" IN "GORGO" the GROSSES will be LIKE NOTHING YOU'VE EVER SEEN BEFORE!

Watch for PREMIERE at the FOX Theatre, Philadelphia on February 10—and subsequent openings in Detroit, Dallas, Fort Worth and Houston. Saturation Bookings, backed by nationwide TV, Radio and Newspaper campaigns are now being set for Cincinnati, Los Angeles, Chicago, New York, Philadelphia and Boston. Contact your M.G.-M Branch.

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Vincent Winter • Bruce Seton Joseph O'Conor • Martin Benson Barry Keegan • Dervis Ward Christopher Rhodes

IOHN LOKING and DANIEL HYA EUGENE LOURIE RANK KING and MAURIGE KIN



Brazil a Paradise For Foreign Pix— **Modest Taxes, No Forced Dubbing**

Rio de Janeiro, Jan. 10.

At the end of 1960, the foreign picture industry finds itself in an enviable position in Brazil compared with other countries where there exist quota restrictions, exorbitant taxes and other measures against film interests. In Brazil, the industry has successfully fought and won several important battles which benefit all foreign distributors.

Though there are full-time representatives of Unitalia, Unifrance and UFA, more of these have taken their guidance from the American Film Board group whose contacts are considered the most effective.

are considered the most effective.
One of the major successes during the past year was that of keeping foreign films out of the auction market in the importing of color prints despite a Bank of Brazil ruling. This ruling would have forced this additional financial burden on the foreign industry.
There also were add a success

cial burden on the foreign industry. There also was scored a success in avoiding the passage of the National Motion Picture Institute bill. This would have increaced taxes by absurd amounts and would have radically controlled the operations of the foreign film companies. Also avoided was the passage of the bill to dub in Portuguese 100% of all foreign films. However, no one can be sure how long this favorable position can be maintained in view of Brazil's new president and his proved support of the national industry at any costs.

PARNELL OUITS BOARD OF MOSS' EMPIRES

London, Jan. 17.
Val Parnell has quit the board
of Moss' Empires after a 25 years'
association with its chairman, of Moss' Empires after a 25 years' association with its chairman, Frince Littler, during which Parnell made the London Palladium the best-known vaude house in the world. Though Parnell declines to give reasons for his resignation it doesn't require much guessing to suggest that it's the outcome of a recent takeover row involving Moss' Empires.

Littler expressed open surprise at finding Parnell, a member of the Empires board, backing a \$16,000,000 takeover attempt by prop-

Littler expressed open surprise their own. This is the first Mexican at finding Parnell, a member of the Empires board, backing a \$16.000,000 takeover attempt by property financiers Charles Clore and large their own. So-called "new wave" talent of the present, such as Kittl de Hoyos Jack Cotton and impresario Bernard Delfont. Littler defeated the bic by spending \$2.800,000 through figure in the international production phase.

ence and Ordinary shares.

Parnell is said to have sold his
1,300 Moss' Preference shares to
Delfont. The piquant situation still
remains. Littler is chairman of Associated TeleVision and Parnell is
managing director.

1, Sinner' Top Mexican Grosser in Foreign Mkt.

Mexico City, Jan. 10. Mexico City, Jan. 10.
Biggest Mexican film boxoffice
grosser in the foreign market has
been "Yo, Pecador" (I. Sinner),
according to Juan Bandera Molina,
head of the Peliculas Mexicanas.
Best returns for film have been
from the Latin American area,
which is again becoming a major
factor in Mexican foreign receipts.
Latin American receipts for the
pic are reported near the \$300,000
mark.

In an estimatic statement Me.

In an optimistic statement. Mo-lina said that despite the spotty situation, Latin America in 1980 has been an excellent year for Mexican films. General tendency in boxoffice receipts has been up-ward, despite difficulties in Brazil, Chile. El Salvador, Guatemala and Argentina. Lately there has been

Crop Crops Film Sked

Crop Crops Film Sked
Sousse, Tunis, Jan. 17.
Director Henry Levin, helming Joe Levine's "The Wonders of Alladin" in the desserts of Tunis, found his Arab army of 2.500 extras missing the other day.
Reason for the mass impromptu exodus: three days of unseasonable rain had forced an early harvesting of the yearly wheat crop used for camel feed the year round.

round.

While the Arabs toiled in the field, giving up a handsome Hollywood per diem equivalent to a week's wages, director Levin, and stars Donald O'Connor and Noelle Adam spent the day playing gin rummy and came to the conclusion that there's no biz like camel biz.

Mex Govt. Would Split Film Prod. Setup With **Export Pix Bolstered**

Mexico City, Jan. 10.

Mexico is going to split its film production activity into two distinct divisions in the near future, according to Federico Heuer, head of the Film Bank. Plan is to produce a reduced number of high-budget films for the export markets and the fare designed for the home market. Heuer did not say how many pictures would be made in export categories, but former statements by other federal officials indicate that perhaps 12 pictures a year would be specially aimed for international selling.

Plan is to divide actors into two groups also. The big stars and those with boxoffice draw to be pushed in the special export pix. New talin the special export pix. New talent, writers, directors and cameramen would get a chance in making
films for home audiences. However, they will be supported by
more seasoned performers, until
they become boxoffice fixtures on
their own. This is the first Mexican

Mexico also hopes to include a Mexico also hopes to include a rising number of coproductions in its international production plans, Heuer said. And while pictures for internal consumption will have more modest budgets and talent yet to be proven, Heuer expressed the hope that in "exceptional" the hope that in "exceptional" cases some of the home product can also be earmarked for the international field.

Mex Had 'Avalanche' Of Foreign Acts in '60

Mexico City. Jan. 17.

The importation of foreign performers into Mexico reached major proportions during 1960, according to records of the National Assn. of; Actors. Almost 1,000 entertainers were registered by the organization for engagements of various lengths, with the Cuban contingent described as an "avalanche."

Statistics show that former peak year of 1935, when there was an "extraordinary" movement of entertainers into Mexico, has been far surpassed this year. High on

CONCERT BOOKINGS SET FOR YUGOSLAVS

Belgrade, Jan. 10.

Various foreign musicians and ensembles are to visit Yugoslavia during the concert season opened with the Orchestra National de la Radiodiffusion Française un der conductor Andre Clytens. NHK orchestra of Radio Japan followed. Others heard have been Neli Shkolnikova, violin, and Jan Krenz, con-

ductor.

Over 50 artists from some 15 countries are due to visit Yugoslavia before the end of the season. Included are the Italian conductor Mario Rossi and Carlo Zecchi, and the Met tenor Mario del Monaco. From Japan comes opera singer Mitchiko Sunahara, conductor Takashi Asihino and pianist Takario Sonoda. Russia sends conductor Kiril Kondrashin, the violinists David and Igor Oistrakh, sepists David and Igor Oistrakh, sep-arately, plus pianist Dimitri Bash-kirov.

kirov.

Others booked here: conductors Marcea Basarab (Rumania), Ephraim Kurtz (U.S.), Zubin Mehta (India), and Janos Ferenczig (Hungary); the pianists Monique Haas (Paris) and Halina Cerny Stefanska (Warsaw); Joseph Suk (Czechoslovakia) and the Rumanian virtuoso, Ioan Voicu.

Bryanston Set Fast Pace in '60

Sir Michael Balcon, chairman of Bryanston Films, now in N.Y. "talking Bryanston business," threw a small supper party for the trade press on the eve of his de-parture.

rarture.

The company, formed about 18 months ago, has a healthy record. In 18 months, it has sponsored eight first feature films and five supporting pix and expects to maintain that ratio this year. Managing director Maxwell Setton claimed that "The Entertainer" and "Saturday Night and Sunday Morning" were two of the most widely acclaimed pictures of the year.

year.

Deals have already been fixed for "Saturday" both in the U.S. and Germany. Par is handling the American rights of George Brown's "The Boy Who Stole A Million." and Bryanston has set a Universal deal in the U.S. market for "Cone of Silence."

deal in the U.S. market for "Cone of Silence."

Ba'con pointed out that "Battle Of The Sexes" and "Light Up The Sky," two 1960 releases, have figured in all the polls of the year's biggest grossers. In 1960, "Battle" was the British official entry at the Mar del Plata Film Fest and this year it is "Saturday Nieht." "Entertainer" was the official British entry at the Czechoslovakian fest, where Laurence Oliver grabbed the best actor award.

Bryanston tees off with two Woodfall prdouctions, both likely to be provocative. Shelaghs Delaney's "A Taste Of Honey," and "Billy Liar," with Albert Fineey.

Brit. Producers Would Bar Films to Tunisia

London, Jan. 10.

Looks like Tunisia may find itself short of pix, if a lead given by Britain is followed by other countries as is expected. Federation of British Film Makers has put on record its view that "no further British films should be released in Tunisia nutil the intertier. Tunisia until the situation has improved."

Chile. El Salvador, Guatemala and Argentina. Lately there has been a suspension of release of exchange in Venezuela, but Molina views this as temporary.

"My Geisha' to Roll Soon

Tokyo, Jan. 10.

Shirley MacLaine is expected to enter a geisha training school in ancient Kyoto for several weeks of prepping for her title role in "My Geisha."

The comedy, skedded to roll here this month, also will star Yves Ilontand. Edward G. Robin. Toll the ce this month, also will star Yves Ilontand. Edward G. Robin. Toll to the cardiff directs for Par release.

Take Jordan Jorda Situation is that Tunisia, in its

Inside Stuff—International

Wladimir Bourmeister, Soviet classical choreographer, arrived in Paris to supervise the full length "Swan Lake" for the National Opera, He thought he would have two or three months to stage it and howled when opera chief A. M. Julien officially opened it pronto. Bourmeister took a bow under protest though the ballet later enjoyed good reviews. Julien claimed that Bourmeister arrived three weeks late and the ballet had to preem before the holidays

Cynical Tokyo

Tokyo, Jan. 10. Insiders in film circles here feel little impact on product will result from accord reached

will result from accord reached by Japan majors to soft-ped-dle sex and violence on screens. Despite statement by, the Motion Picture Producers Board of Ethics, following on heels of police drive against carrying of knives, belief is that b.o. lure of films dealing in such subjects is too strong to get producers to revise fare.

MPEA Rep Invited To Help New Brazil (Rio) State on Pix Matters

Rio de Janeiro, Jan. 10. To the chagrin of the nationalist To the chagrin of the nationalist film producers, "Carlos Lacerda, first governor of the newly-established State of Guanabara, which comprises greater Rio de Janeiro, invited MPEA's Brazil rep., Harry Stone, to be his honorary Film Adviser cooperating with his administration and his state congress on all film matters. on all film matters.

This will undoubtedly afford the

This will undoubtedly afford the U.S. film companies an opportunity to be on the inside on any matters involving the industry and as well be able to influence any adverse legislation against the industry's interests. Governor Lacerda, who is also owner and publisher of the important afternoon newspaper, Tribuna da Impresna, in this city, will probably have a great influwill probably have a great influ-ence in the coming Janio Quadros Administration.

Even though Rio is no longer Brazil's capital, it still maintains its influence in any federal deci-sions since much of the federal government in reality still operate from here.

To celebrate this nomination, Stone entertained Governor Lacerda at a dinner this week bringing together two other state governors as well as a group of top deputies who will be important in the new administration in Brasilia after Feb.

The fact that Vacerda accented

The fact that Lacerda accepted The fact that Lacerda accepted this dinner invitation, the first of a private nature since his taking office, surprised most people and certainly outgoing President Juscelino Kubitschek who less than three years ago was best man at Stone's wedding.

New Anglo-Soviet Pact Aids Ballet Exchange

London, Jan. 17. A new Anglo-Soviet cultural re

A new Angio-soviet cultural re-lations exchange negotiated in Moscow last week will enable lead-ing British ballet dancers and mu-sicians to visit Russia this year and

in 1962.

Among the exchange events will be a festival of British music in the Soviet Union this year and a return date next year of a festival of Russian music in London. The Royal Ballet and the National Youth Ogchestra also will be making their first tours to the USSR under the agreement. Return

Non-Cooperation Vs. Censorship

Tokyo, Jan. 10.

In responding to a story in the local press that charged the U.S. Forces with censorship of Japanese films shot at the Fuji-McNair Maneuver Grounds, jointly controlled by the Japanese Govt, and the U.S. Forces as a training area, a public information officer at Fuch AFB told VARIETY, "The story was grossly exaggerated. "The U.S. Forces in Japan never set itself up to censor Japanese motion picture operations. But we do reserve the right to read a script in English of any proposed production at the area before any agreement is made, if we don't like the story, we don't say don't do it, we just don't cooperate."

The maneuver grounds is a fav-Forces with censorship of Japanese

The maneuver grounds is a fav-The maneuver grounds is a fay-orite spot for large-scale outdoor scenes. The story of alleged censor-ship apparently began when the mayor of Gotunda city and a hotel rep asked the U.S. Forces to speed rep asked the U.S. Forces to speed up decisions on submitted scripts. They feared loss of revenue from housing and sundry logistical support of visiting film locationers if U.S. Forces were not pledged to cooperation and quick judgments.

The PIO officer added, "We have no many occasions leaved person.

The PIO officer added, "We have on many occasions loaned personnel, facilities and equipment for Japanese pictures. But refusal cooperate cannot be construed as censorship. They are interested in selling tickets and we are interested in preserving the good name of the U.S. military forces in Japan."

ONLY 5 MEXICAN PIX DID OVER 60G IN MEX

Mexico City, Jan. 10.
Only five Mexican pictures earned what is considered spectacular coin within Mexico in 1960. grosses ranging from over \$60,000 to almost \$160,000. Leading the list is "Macario," produced by Clasa Films, and starring Ignacio Lopez Tarso. Total boxoffice camé to \$156,681.

to \$156,681.

"Debutante," in second slot, produced by Alfonso Rosas Priego, grossed \$149.468. "Empty Star," produced by Emilio Gomez Muriel, starring Maria Felix, hit \$68,-746. "Simitrio," winner at the San Sebastian Fest, produced by Emilio Gomez Muriel, took in \$67,333. The Mexican version of Little Red Riding Hood, titled "Caperucita Roja," produced by Roberto Rodriguez, brought \$64,188.

Rank Takes Distrib Of All Eros Product

Among the exchange events will be a festival of British music in the Soviet Union this year and a return date next year of a festival of Russian music in London. The Royal Ballet and the National Youth Oxchestra also will be making their first tours to the USSR under the agreement. Return dates include a visit from the Leningrad Maryinsky Ballet which will play a four-week season at Covent Garden, starting June 19.

Rank's New Property Co.

London, Jan. 17.

The Rank Organization has joined forces with Sir Robert MeApline & Sons, a leading firm of civil engineers, and Edger Investments in the formation of a new property company to be known as Rank Estates. John Davis and Kenneth Winckles are the Rank reps on the board. Among the other directors are Gerald A. Glover and Robert E. McAlpine.

Earlier in the year the Rank group formed Rank Property Development together with Prudential Assurance and Richard Costain to develop certain Rank properties on a longterm basis.

YOUNG ACTORS OVER DEPTH

Argentine Producers' Long-Faces

Buenos Aires, Jan. 10.

Argentine film producers pulled up short of their hopes in the past year—worldwide attention was still absent—but encouraging to some in the trade here is that there's a new wave of earnest, young filmmakers now on the scene. Independents in greater number are active, leasing the old studios for short periods.

Past year also saw unusual unrest because of governmental influences, particularly possibilities of loans and subsidies for producers which have yet to be clarified. Agitation for "protectionism" for native product tends to hurt exhibitors who cater to audiences reluctant to patronize native product.

However, the growing role of television may bring exhibs and theatrical producers closer, as one side needs the other more than ever. High theatrical boxoffice taxes represents a major inducement for the people here to stay with the home screens.

Producers and exhibs have an adversary in the distributors who are selling their product to tv.

There had been considerable talk of coproduction abroad but little came of this because of the absence of local financing.

Switzerland's Half- Yr. Toppers

Zurich, Jan. 10. "Psycho" (Par) and "Porgy and

(Col) are the only Yank pictures included in the 10 topgrossing films during first half, July-December, of the 1960-61 Swiss film season in the five key cities of Zurich, Basle, Berne, Geneva and Lausanne, as against three U.S. entries in 1960's initial six months. Although released in only three cities (Basle, Geneva, Lausanne) so far, the Alfred Hitchcock shocker managed to win fourth position due to its bostamina in these situations. The Samuel Goldwyn filmization of the Gershwin opera came in sixth. Although registering exceptionally long holdovers, totalling 33 weeks of playing time in four cities, it tended to be uneven in some situations, faring best in its 15 weeks Zurich run. Swiss film season in the five key Zurich run

Winning top bonors in the boxoffice sweepstakes is the Swedishoriginated documentary, "Mein
Kampf," reviving the rise and fall
of Hitler and the atrocites of the
Nazi era. With 23 weeks in four
cities, it emerged a real hot entry.

Runnerup and third position are held by Swiss productions, "The Man in the Black Bowler Hat" and "Anne Baebi Jowaeger," respectively, Latter is the first part of a screen version in Swiss dialect of a novel by popular 19th century Swiss peasant-poet, Jermias Gotthelf.

Sole German b.o. winner this time is "Mrs. Warren's Profession," adapted from the G.B. Shaw comedy, in tenth spot.

comedy, in tenth spot.

Largest number of moneymaking films—four—was contributed by Gallic product, namely: two Jean Gabin starrers, "Le Baron de l'Ecluse" and "Les Vieux de la Vieille." in fifth and seventh spot, respectively; the episodic study. "La Francaise et l'Amour" (The Frenchwoman and Love) (Eighth); and "Plein Soleil" (Fun Sun) (ninth). (ninth)

In a class by itself, of course, is the only Swiss opening sofar of "Ben-Hur" (M-G) at Alhambra Geneva, It is in seventh week at year's end and showing no signs of tapering off.

Year-Change Period fapering off.

Play Host at Pix Festivals London, Jan. 17. The holiday weeks brought a boxoffice bonanza for the Italian capital and other major key cities the length of the country. Christinas week brought 246,769 patons for Strums (as against try's intent to intensify its effort at international film festivals, Sponish and Note at the British Film Makers and the British

Joe Zucker Buys Up 2 Italo Galatea Pix

Rome, Jan. 10.

Overseas release rights to two Galatea Films releases, "Queen of the Amazons" and "Mill of the Stone Women," have been purchased here in a recent deal ny Joe Zucker of Beverly Hills. No figures were disclosed on the buys, which saw "Queen" go to Zucker for U.S. and Canada, with the "Stone Women" deal including U.S., Canadian, British and Commonwealth rights.

Galatea has been one of the most active companies selling product to U.S. outlets in recent times. Companies recently ceded U.S. rights to two other Italo-mades, "L'Avventura" and "Il Bella'Antonio." Rome, Jan. 10.

U.S. Films Still **Dominate Brazil**

Rio de Janeiro, Jan. 10.

The American films continued to dominate the Brazillan market last year although there is a fall off as compared with 1959. Of the 406 films released in this city in 1960, 183 were American productions or 45.1% of the market (percentage in 59 was about 60%). These totals not include a dozen oldies run during the past year. England had 42 films last year. But the year showed an appreciable increase in the number of films from nations of the European Common Market. They now have 30.9% of the film market here, with the 45 French, 43 German and 36 Italian pictures. There also is a surprising increase in the number of Teutonic films. The U.S., France, Germany, England and Italy comprise the "big five" of the market.

As for the countries of the Ironal Curtain only four were released. Rio de Janeiro, Jan. 10.

market.

As for the countries of the Iron Curtain, only four were released, three coming from Russia.

Oddly, of the other Latin American countries, only Mexico and Argentine had pictures released here: 11 Mexican and two Argentinean.

Italo Product Flashy On Home Grounds During Year-Change Period

RISKY CASTING MARKS MEXICO

Mexico City, Jan 10.

During 1960 the Mexican film industry has been in a state of flux, a so-called period of readjustment. A still-pending Film Law is expected to give greater impetus to quality. If so, Mexico could more plausibly mount an assault on world markets.

There is promise on all Moxico.

on worse markets.

There is promise on all Mexican entertainment fronts, with stars of tomorrow destined to inject new blood not only into motion pictures but in the legitimate theatre, television, night clubs, musicals, etc.

etc. Some of the "promising" performers have been around for years, marking time in obscurity and bit roles. Other careers are in swaddling clothes. There are such youngsters as Raul Farell, Hector Godoy, Luz Maria Agullar, Lilia Guizar, Freddy Fernandez, Elsa Cardenas, Silvia Furnier, Alejandaro Parodi, Erna Martha Bauman, etc. who recently have tried their talents on stage, screen, the home screens and vaudeville.

their talents on stage, screen, the home screens and vaudeville.

Pina Pellicer is being groomed for stardom on both stage and screen. She has played with Marlon Brando in "One-Eyed Jacks" and also scored in the Mexican made "Macario," and in the name role of the Mexican stage version of "The Diary of Ann Frank." Only 22, Miss Pellicer veers to the serious and is considered an intellectual. She speaks a number of tongues with passable fluency.

Typical of Mexican players, she over-extended herself by recently attempting the difficult role of the prostitute Margarita in the "Lady of the Camellias," dramatic version of "La Boheme." (Other youthful talent too, has boldly plunged into Shakespearean roles, Greek drama and other parts far above their experience.)

Talented Sisters

Talented Sisters

Lorena and Tere Velazquez are endowed with physical charms and are touted for stardom. Tere Velazquez did creditably well in a legit comedy when she made her theatrical debut about three years back in "The Impatient Debutante." She has appeared in a number of films, with progressively better roles topped by a supporting role in "The Rape of the Sabines" made in Spain and in company of her sister Lorena.

Lorena, who has also taken on stage and film assignments, is hoping to make a film in Hollywood next year, with this possible springboard for international fame. Actress has been nursed along in parts not requiring too much strain on emoting abilities. She is a sultry looker, somewhat reminiscent of Elizabeth Taylor.

Marriage Barrier

a surry looker, somewhat reminiscent of Elizabeth Taylor.

Marriage Barrier

Marriage Barrier

Marriage is the chief bugaboo for producers who invest money in buildup of young female talent. Pina Pellicer has recently married, with her chief preoccupation the hope that this will not interfere with her career. The Velasquez sisters are also wooed by gallants but both aver that their "careers" come first.

Sergio Bustamente, on basis of his work in "Caligula" on the stage, was hired as leading man for Silvia Pinal in "The Tramp." Since, he has done several other pictures including "Return to Paradise," "Love Your Neighbor," and "Tears and Love," and in legit essayed "Hamlet." His screen work has constantly improved and while

Sam Bronston: Films Too Long

Madrid-Based Producer Sees Trend to Sheer Length Serious Trade Matter

Fire at Hammer Plant Won't Slow Film Prod.

London, Jan. 17.
A fire which broke out last Monday (9) at Hammer Films studios in Bray, damaged the theatre and stills department but will not effect the company's production plans.

plans.

Hammer has just completed filming "Weekend with Lulu," and is due to start rolling on "Watch it Sailor" at the end of January.

How U.S. Releases Ran in Japan

Tokyo, Jan. 10.
With "Ben-Hur" easily topping
b.o. listings of 107 releases by U.S.
majors during calendar 1960, following is charting of top five earners for each of those distributors, with number of import licenses shown parenthetically:

Metro (15): "Ben-Hur," "Glant of Marathon," "Ask Any Girl," "Last Voyage" and "Tunnel of Love." Farameunt (14): "Psycho," "Five Pennies," "Five Branded Women," "Under Ten Flags" and "Rat Race." "Warner Bros. (14): "Sergeant Rutledge," "Summer Place," "Tall Story," "Guns of Timberland" and "Target Zero." 20th-Fox (14): "Can Can," "Sink the Bismark!," "Beloved Infidel," "Journey to Center of Earth" and "Seven Thieves." United Artists (15): "On the

United Artists (15): "On the Beach," "Unforgiven," "The Apartment," "Devil's Disciple" and "Gallent Hours"

ment." "Devil's Disciple" and "Gal-lant Hours."

Columbia (8): "Suddenly, Last Summer." "Song Without End," "Strangers When We Meet," "Mountain Road" and "Who Was That Lady?"

Universal (9): "Billow, Talk"

That Lady?"
Universal (9): "Pillow Talk,"
"Cossaks," "Brides of Dracula,"
"Destry" and "Seminole."
RKO including Disney (13):
"Sleeping Beauty," "Jungle Cat,"
"Theirs is the Glory," "Blood of
Vampire" and "Light in the Forest."

Allied Artists (5): "Battle Zone,"
"Pay or Die" and "Hell to
Eternity."

Spanish-Language Film Bloc Up Again Albeit Mex Still Anathetic

Mex Still Apathetic

Mexico City, Jan. 10.

The often discussed Spanishlanguage bloc, Incorporating the
picture industries of Mexico, Argentina and Spain, appears to be
in the doldrums again. Idea of
the bloc has been subject of discussion for a number of years, with
Argentina and Spanish elements
quite keen on it. But the Mexican
film biz apparently is apathetic.

At this year's World Review of
Film Festivals, Spanish and Argentine delegates have huddled
with Miguel Aleman Jr., a pro-bloc
man and certain other national
film segments, Argentina's Atilio
Mentasti and his actress wife
Mirtha Legrand, as well as Spain's
delegation headed by David Jato,
have been currently beating the
drums in Acapulco tor a definite
pact with this described as "an
urgent reed for the film industries
of our three nations."

But 'the official Film Bank and
its prexy Federico Heuer '1' frown
on any formal pact with Spain
(because of political considerations and non-recognition of the
Franco regime) and (2) have
ruled that Mexican official funds
cannot be used to finance SpanishMexican coproductions.

Samuel Bronston says "I always get into trouble when I speak" and adds, "but I have my own conceptions." And with this as the introduction he rams home his point: Most of the epic pictures are just too long.

Public comment along this line Public comment along this line has been heard, of course, echoing many of the critics. Bronston said that he, for one, is doing something about it. He's clocking his completed production of 'King of Kings' to run two hours and 40 minutes and his "El Cid," now in production to so two hours and Kings" to run two hours and 40 minutes and his "El Cid," now in production, to go two hours and a half. There's enough footage for each to run more than three and a half hours, but independent' producer Bronston says he's convinced that exhibitors and their customers are being surfeited with marathon celluloid and he, too, is against it.

Sole exception, said the film-maker, is "Ben-Hur" whose three hours and 32 minutes is justified.

Bronston declined to talk about (against) other entries but there can be no question that "Exodus," "Pepe," "Spartacus" and "The Alamo" are uppermost in the minds of tradesmen when it comes to running time. No one is against blockbuster film productions but the question arises, "How long is too long?"

"Ben-Hur" got raves all around but there were some footnotes, too, as concerning the customers' long.

"Ben-Hur" got raves all around but there were some footnotes, too, as concerning the customers' long, long sessions on their seats. Among the enthusiastic commentators was the New York Times' Bosley Crowther who expressed himself politiely thus: "The spirit is willing but the flesh is weak."

The clock watchers have the

willing but the flesh is weak."

The clock watchers have the others listed as follows: "Alamo." originally 192 minutes but cut about a half hour since first released; "Pepe," 195 minutes; "Exodus," 212 minutes, and "Spartacus," 196 minutes. Naturally, add intermission mission.

The long and short of it is that The long and short of it is that extreme running time can impair business, in Bronston's sizeup. He underlines that it can impair n exhibitor's programming schedule, not so much as when the product is being roadshown but when it goes on continuous run after the showcasing.

showcasing.

As concerning the customers, well, they're put out also. In-towners in many cases are family people whe don't like the midnight break from the last performances, noted Bronston. He also pointed to the commuters who may have train schedules to cope with and/or the wee hours arrival home.

Summing up, it appears that the new era of Hollywood blockbusters is bringing with it a strain on the public's behind and perhaps a time-wise inconvenience.

wise inconvenience.

But these big ones nonetheless seem to be making money, and there will be more of them. Could be that certain producers (excepting Bronston, whose last was "John Paul Jones") figure it this way: "Damn the derrieres, full speed ahead."



BEST PICTURE of the YEAR

New York Film Critics

BEST PICTURE of the YEAR

National Board of Review of Motion Pictures

Showings soon for

ACADEMY AWARDS



IT'S HOT—PLAY IT NOW! from 20th!

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Texans Welcome You-All for 1961's **Only Ozoner Meet**

Dallas, Jan. 17.

Al Reynolds, chairman of the Texas Drive-In Theatre Owners Assn. convention to be held here Feb. 7 through 9, points out that ozoner operators in all sections of the United States and Canada will be eligible to attend the annual Texas convention.

The theme of the convention will be "The Drive-In of the Future," and a new concept in drive-in design will be presented by Tom Paukin, local architect and designa will be presented by Tom Paukin, local architect and designawill be displayed in the lobby of the Sheraton Dallas Hotel, site of the meeting.

Augie Schmitt, Houston concessionaire, will condut a clinic on this phase of drive-in theatres operations. A trade show is held, in conjunction with the meetings, and one of the sessions will be held at the Buckner Drive-In Theatre.

Texas convention is being opened to all drive-in theatre operators as the local conclave is the only one devoted exclusively to the outdoor operations this year.

Zimbalist-Roberts Pact With Columbia Pictures Carries Video Angles

Carries Video Angles

Hollywood, Jan. 17.

Producers Al Zimbalist and Byron Roberts, having wrapped up a multiple-picture deal with Columbia, are expanding their operation to include television production and music publishing. Pair additionally have added three film projects to their Indle company, Z-R Productions.

Pair currently are at work on Jules Verne's "Valley of the Dragons," their first for Columbia and are preparing "The Willie Sutton Story" to follow for the Gower Street studio. To their slate, which previously included Radcliffe Hall's "Well of Loneliness," producers have added "King Solomon's Treasures," adapted from H. Rider Haggard's "Alan's Wife"; "Cherry Blonde." a light drama by Tom and Helen August; and "No Bed of Roses." Bugsy Siegel biopic penned by Donald R. Zimbalist.

Zimbalist and Roberts are in the process of forming two new companies under which their tv and music operations will function, with Zimbalist-Roberts Associates to handle tv and Z-R Music Publishing Co. to cover music operation. Four projects currently are in work-for pair's tv slate, with one of them—"Christie O'Hara," as semil-musical being aimed as a special. Other three are series ideas: "The Gunmasters," western story in the boom-town era and pilotscripted by Donald' Zimbalist, "The Little Hunter," story of a white hunter and his son, also scripted by Zimbalist; and "Sinbald the Lawyer," pilot scripted by Limbalist; and "Sinbal tred and Lawyer," pilot scripted by Limbalist; and "Sinbal tred and Lawyer," pilot scripted by Limbalist; and "Sinbal tred and Lawyer," pilot scripted by Limbalist; and "Sinbal tred and Lawyer," pilot scripted by Limbalist; and "Sinbalist and Roberts declared yesterday they have signed publisher freed Raphael to head the music firm. Bulk of company's material will be scores and speci

Fred W. Berger Heads Amer. Cinema Editors

Hollywood, Jan. 17.

Fred W. Berger, supervising editor at Filmasters, has been elected prexy of American Cinema Editors. Other officers set at orgs. 11th general membership meeting included Harold Kress, vp; Frank Keller, secretary, and Joe Darvin, treasurer.

treasurer.
Five new board members also were elected: Marjorie Fowler, Ed Haire, Danny B. Landres, two-year terms; and Des Marquette, Fredrick Y. Smith, one-year.

Franklin Vice Cooperman
Los Angeles, Jan. 17.
Ben Benjamin, formerly Continental Films rep in Frisco, succeeds Alex Cooperman as Coast rep of Mayfair Pictures.
Cooperman resigned post last week for purpose of expanding operations of his Coronet Film Distributors, which handle sboth foreign and American features.

Scoreboard Antitrust Action Mag Advertising

(Gallagher Report Data)

1960	1959 Box	(Gallagher Report Data)	ADVERT	SING PAGES	% Inc. or Dec
Pos. 1	Pos. 1	New Yorker	1000	1959 5,055	
2	2	Business Week	4,872	4,702	∔ 3.6
3	3	Life		3,664	8.3
4 5	5 4	Time Newsweek	2,959 2,877	2,913 3,008	+ 1.6 - 4.4
6	7	II S News & World Report	2 836	2,686	+ 5.6
7	6	Saturday Evening Post Fortune Sports Illustrated	2,788	2,817	- 1.0
8	8	Fortune	2,242	1,972	+ 13.7
9 10	9 11	Vogue	1,846	1,693 1,612	+ 12.7 + 14.6
11	10	Motor Boating Look	1,697	1,618	+ 4.9
12	12	Look	1,641	1,484	+ 10.6
13 14	14 13	Yachting Sunset	1,598 1,575	1,451 1.461	+ 10.1 + 7.8
15	16	Seventeen	1 444	1,348	7.3
16	15	Popular Mechanics House Beautiful	1,280	1,384	7.5
17 18	17 20	House Beautiful		1,302 1,139	3.9
19 .	23	Harper's Bazaar	1 168	1,048	+ 9.5 + 11.5
20	25	Glamour	1.146	983	+ 15.6
21 22	19	Popular Science	1,125	1,241	9.4
23	18 43	Good Housekeeping McCall's	1,123 1,103	1,249 802	10.1 + 37.5
24	22	Saturday Review	1,089	1,051	+ 3.6
25	27	Esquire	1,030	958	+ 7.6
26 27	30 34	Mademoiselle House & Garden	1,018 987	929 902	+ 9.6 + 9.5
28	36	Popular Boating	982	867	+ 13.3
29	32	Town & Country Dun's Review & Modern Industry	980	925	+ 6.0
30 31	29 41	Dun's Review & Modern Industry	957 948	954 808	$+ 0.4 \\ + 17.4$
32	26	Ebony	946	975	+ 17.4 $- 3.1$
33	24	Better Homes & Gardens	940	1,042	9.8
34	21	Ladies' Home Journal	928 902 -	1.082 925	14.2 2.4
35 36	31 28	Reader's Digest Farm Journal	873	925 957	— 2.5 — 8.8
37	33	Successful Farming	859	911	5.8
38	35. ₹2	Field & Stream Parents'	821	879	- 6.5 + 2.1
39 40	39	Parents' Outdoor Life	821 796	804 821	+ 2.1 - 3.0
41	38	Progressive Farmer	791	835	5.3
42	40	Outdoor Life Progressive Farmer Living For Young Homemakers Mechanix Illustrated	784	814	- 3.7
43 44	37 45	TV Guide	782 687	848 674	$\begin{array}{cccc} & - & 7.7 \\ & + & 2.0 \\ & + & 2.5 \end{array}$
45	. 46	Forbes	681	665	+ 2.5
46	44	Sports Afield	679	768	- 11.5
47 48	48 53	Nation's Business Coronet	668 588	608 526	+ 9.8 + 12.0
49	47	True S ory	586	646	- 9.3
50	51	Everywoman's Family Circle	562	540	+ 4.0
51 52	50 57	Science & Mechanics Atlantic	560 535	545 449	+ 2.8 + 19.1
53	54	National Geographic	526	490	+ 7.2
54	59	Harper's Magazine Flower Grower—Home Garden	509	417	+ 22.1
55 56	52 56	Scholastic	503 485	537 476	- 6.4 + 2.0
57	55	Woman's Day	480	481	- 0.2
58	49	American Home	464	563	- 17.6
59 60	72	Reporter	460 449	268 394	+ 73.0 + 13.9
61	68	Redbook Rudder	448	295	+ 51.8
62	61	Gourmet	396	392	+ 0.8
63 64	58 62	True	387 360	427 354	- 9.4 + 1.6
65	66	Harvard Business Review Playboy	354	313	+ 13.3
66	64	Boy's Life	343	339	+ 1.1
67 68	65 67	Modern Romances	301 300	316 302	- 4.9 - 0.9
69	69	American Girl	288	292	- 0.s
70	70	True Confessions	774	280	- 2.0
71 72	63 73	Photoplay Grit	.373 -203	351 257	- 22.2 - 3.2
73	71	Argosy	245	273	- 10.4
74	74	National Jewish Monthly	233	211	+ 10.4
75 76	75 78	Modern Screen	193 174	210 191	8.4 8.7
77	82	File Madazine	170	169	+ 0.7
78	80	Motion Picture	167	182	— 7.8
79	81	Screen Stories Presbyterian Life	155 155	173 158	- 10.2
80 81	84 76	True Romance		192	2.0 20.1
82	79	True Experience	153	190	19.5
83	77	Catholia Digart	152 122	192 96	20.7 26.6
84 85	85 83	TV Radio Mirror	121	163	+ 26.6 25.7
		1	1		

If Strongly Promoted, See Reissue Packages Rating Prime Placement

The value of reissue packages backed by a strong campaign, as advocated by some exhibitors, will be tested shortly when an exhib-backed dual offering will be offered to theatres. The two films Motion Picture Investors acquired from Allied Artists for reissue— Friendly Persuasion" "The Oklahoman"-will be available to four-wall theatres in mid-

able to four-wall theatres in mid-February and to drive-ins in April. The pix will be distributed na-tionally by First Division Films, a distribution firm reactivated by Harry Thomas of Los Angeles. At the same time, a new campaign is being devised, including new trailers, pressbook and accesso-ries.

trailers, pressuous and trailers, pressuous as a satuaration launching in the Minneapolis-Des Moines, Omaha, and Kansas City exchange territories, where the exhib-organized Great Plains Business Builders Assn. will stage a seven-state campaign with more than 300 theatres participating.

Frisco 'Riot' Echoes

Frisco 'Riot' Echoes
Word from Wichita, which
is in Kansas: there's a John
Birch Society there, one of a
number apparently around the
U.S. which specialize in showings of House Un-American
Activities' film "Operation
Oblivion," concerning the nowfamous demonstration against
the committee in San Francisco.

Meanwhile a student organization called Slate, is peddling a contrary interpretation of the same incident.

WB's Filming Jean Kerr's

Next Legit, 'Mary, Mary'
Hollywood, Jan. 17.
Warner Bros. has acquired film rights to "Mary, Mary," new Broadway play by Jean Kerr, slated to open this season with Michael Rennie starring and Roger Stevens producing.

producing.

Wife of critic Walter Kerr, Mrs.
Kerr authored the book "Please
Don't Eat the Daisies" which Metro
filmed last year, "Mary" is latest
in list of Broadway properties acquired by WB, others including "A
Majority of One," "The Music
Man" and "Gypsy."

(A Broadway musical of the

(A Broadway musical of the 1920s was "Merry, Merry,")

Warners' Inventories Of \$42,238,259 (Aug. 31) With \$16-Mil in Reels

Warners as of last Aug. 31, which ended the fiscal year, had total inventories of \$42,238,259, Of this amount \$16,074,592 was tied up in productions which have been completed but not yet released.

Report to stockholders lists total Inventories the year previous at \$42.284,121, with \$12,732,603 tied up in completed, unreleased product.

Total current assets at the end of the new year were carried at \$69,466,619, against total current liabilities of \$22,515,026.

50 THEATRES BOOKING 'MANIA'-'THIEF' COMBO

Valiant Films crime meller combo, "Mania" and "It Takes a Thief," has been booked to play 50 theatres in the New England area beginning Jan. 24.

Saturation playdating is to be backed by a heavy radio-television-field campaign, according to Sig Shore and Joseph Harris, who are presenting the package.

Names Theatres, **Not Distributors**

Los Angeles, Jan. 17.

Pacific Drive-In Theatres has brought an antitrust suit in U.S. District Court against Beacon Theatres Inc. and DeAnza Theatres Inc. alleging defendants conspired to get cream of feature crop from Universal, Columbia, Paramount and Allied Artists while paying non-competitive prices.

Suit, filed by attorney Harry B. Swerdlow, alleges that defendants conspired to pay minimum and non-competitive film rentals and arranged to avoid bidding on top product, thereby shutting out competition.

Beacon Theatres and DeAnza Theatres

product, thereby shutting out competition.

Beacon Theatres and DeAnza Theatres operate two drive-ins near Fontana, Cal., the Bei Air and the Arrow, and three hardtops in Riverside, the De Anza, the Arlington and the Magnolia. Pacific Drive-Ins operates two jozoners in the area, the Tri-City and the Baseline.

The distributing companies are not named as defendants in the sult, which asks \$100.000 in damages, trebled to \$300.000 under the antitrust act's punitive-provisions.

Fabian Dampens Ardor As to Further Rises; Strike Still Being Felt

Strike Still Being Felt
Wilmington, Del., Jan. 17.
Net profit of Stanley Warner
Corp. for the first quarter of the
new fiscal year ended Nov. 28,
1960 totalled \$1,470,600] equivalent
to 73c per share, president S. H.
Fabian reported at the annual
meeting of stockholders here on
Thursday (12). The netl represents
a 21% hike over the \$1,210,400,
equal to 80c per, share, registered
for the comparable period of a
year ago.
Theatre admissions and merchandise sales from the subsidiary,
International Latex Corp., totalled
\$33,331,100 as compared with
\$32,366,400 for the same stanza
of last year.
Despite the upbeat in the net
and gross, Fabian cautioned stockholders not to anticipate new record earnings for each succeeding
quarter. However, he was optimistic that the net profit for 1961
"will be materially better than the
profit for 1960." The 1960 net
profit was \$3,513,800 as compared
with \$4,812,000 in 1959.

Fabian told the owners that the
theatre division is still feeling the
effects of the Hollywood strike,
"but I am encouraged by the product to be released during the ballance of the year."

Frisco's Embassy Case Decision Around Feb. 20

Decision on the long-contested \$8,000,000 antitrust sult of the Embassy Theatre, San Francisco downtown second-run, is not expected until after Feb. 20. Judge Lloyd H. Burke has set that date for further argument and possible evidence on the question of damages from over-long clearances.

According to the Motion Picture Assn. of America, the plaintiffs, Dan McLean and Lee Dibble, operators of the theatre, had not submitted evidence on the point of clearances. The MPAA concedes that Judge Burke did rule that clearances to which the plaintiffs' theatre had been subjected during the early part of the suit were unreasonably .extended.

However, the MPAA denies that the court reached "a virtual conclusion" in favor of the plaintiffs. On the contrary, says the MPAA, Judge Burke rejected the principal claims of the plaintiffs, which were based on a denial of first and second run. ond run.

ond run.

The original suit against the major film companies and theatre chains was filed in 1950. An earlier trial brought no verdict when the previous judge died before rendering a decision on the voluminous evidence.



TO PENETRATE EVERY
POSSIBLE BOXOFFICE MARKET!



PRE-SELLING POWER through PROMOTION!

DONDI P.A. TOUR!

David Kory (Dondi, himself!) on nation-wide tour plugging picture on TV, radio, newspapers, special appearances!

SPECIAL TV TRAILERS for "DAYTIME" USE!

Great TV's to reach the extra important KID MARKET!

SPECIAL TV TRAILERS for "NIGHTTIME" USE!

Ticket-selling TV's to emphasize the "Adult Appeal" of the picture!

ARMY COOPERATION!

Enthusiastic Army participation includes national distribution of "DOND!" posters.

PATTI PAGE RECORDING!

Mercury release of "Dondi" hit tunes backed by national promo. campaign!

STARS ON NATIONAL TV SHOWS!

Top stars from picture set for "Guest" shots on prime TV shows!

TEASER TRAILERS!

FREE teaser trailers give "DOND!" advance plug in theatres everywhere!

"DOND!" COMIC BOOK!

Dell Comics gives big promo push to nationwide newsstand item!

"DONDI" TOY TIE-UPS!

Seven leading toy manufacturers marketing 22 DONDI items with high promotional priority!

MACY TIE-UP!

David (Dondi) Kory on TV nationally in MACY'S Christmas' Parade! All Macy Affiliates across nation ready for point of sale DONDI promotions!

DONDI Syndicated Cartoon!

The MULTI-MILLION readers of 86 LEADING NEWSPAPERS coastto-coast love the DONDI comic! Here is a READY-MADE AUDIENCE for the picture! Here is made-teorder newspaper cooperation wherever DONDI plays!

New York Nees - Chicago Tribbnes - New York Nees - Chicago Tribbnes - Deltrof Free Press - Saltimos Son - Cinera Berton Free Press - Saltimos Son - Cinera Berton Free Press - Saltimos Son - Cinera Berton Heraf-Traveler - San Francisco - Boston Heraf-Traveler - San Francisco - Boston Heraf-Traveler - San Francisco - Boston Heraf-Traveler - San Francisco - Control - Berton Heraf-Traveler - San Francisco - Control - Berton Heraf-Traveler - Control - Contr

ALBERT ZUGSMITH'S DOND

STABBLE DAVID FATTI WALTER MICKEY ROB

JANSSEN·PAGE·WINCHELL:SHAUGHNESSY·STRAUSS·STANG·KORY _...

LOUIS QUINN - GALE GORDON

Based on the comic strip by GUS EDSON and IRWIN HASEN - Written and Produced by ALBERT ZUGSMITH and GUS EDSON Directed by ALBERT ZUGSMITH - An ALLIED ARTISTS Picture

Border-to-border...coast-to-coast!

SPECIAL "DOND!" SCREENINGS

at ALLIED ARTISTS
Branches everywhere!
Contact your AA
Branch Manager...and
plan to attend a
"Special"
DOND! Showing!



"DONDI"... ready for the BIGGEST BOXOFFICE EASTER of all time!

Columbia in Separate Settlement; Breaks 'Market Street Monopoly'

Columbia is granting day-anddate with downtown Frisco to subsequent-run exhibitors who last month filed \$1,800,000 antitrust suit against what they called "The

month filed \$1,800,000 antitrust suit against what they called "The Market Street Monololy." This was the report yesterday (16) or lawyer Joseph Alioto, repping the four plaintiffs, after weekend conferences with New York lawyer Sam Reese, repping Columbia.

Alioto said Columbia would be "dismissed out of the lawsuit without prejudice." The Frisco suit was filed against all major distributors, except United Artists, and against major first-run exhibitors by Ray Syufy, Nasser Circuit, Ben Levin and Robert L. Lippert.

Alioto called agreement "the first chink in the Chinese wall."

The lawyer also said Columbia had offered to move playdate of Syufy's Richmond drivein to seven days after Oakland closing—that is, day-and-date with Berkeley. This was in resuonse, said Olioto, to a separate \$1,125,000 antitrust suit Syufy filed against all majors seeking day-and-date with first-runs in downtown San Jose, Oakland and Sacramento. The lawver said "We are debating" this offer. In another development. Alioto said "UA has given in on San Jose, with downtown San Jose,

Discuss 'Integration' As Theatre Managers' Problem in Dixie Zone

Chicopee, Mass., Jan. 16. "Integration Effects, Pro and Con," with Harold Sliter, zone manager for Kentucky, as discussion leader, was one of the many topics considered by top-rankers of the Theatre Division, at the first allunits conference of Schine Enter-prises executives. It was held in the new Schine Inn at Chicopee, on the Massachusetts Turnpike, last

Among other topics evaluated by Schine Circuit officials during the three-day confab were: releasing patterns through April; outline of bookings; merchandising products; property taxes and how they may be reduced; holiday business, a review and forecast; manpower; increasing theatres' grosses and share in the receipts. in the receipts:

Also, the broadening concession horizon; more merchandising through vending machines; further application of automation in each application of automation in each theatre; the maximum effective use of equipment; kiddie shows; ex-pense control; managers field meeting; Schine Hotels incentive sales plan for theatre personnel.

Likewise, Howard Antevil, coun-sel; Seymour L. Morris, former ad-vertising-publicity director of thea-tres and current director of sales promotion and publicity, Northeast, Schine Hotels; Morris also acted as conference coordinator.

The Theatre Division had five zone managers in attendance: Ben Geary, Ohio; Harry Goldsmith, Western New York; Lou Hart, central New York; Lee Wills, Eastern New York; Herman Kopf, Eastern Maryland, and Sliter.

Newhart

Continued from page 11

with the ratings on the big specials of the past season: Fred Astaire, 25.1%; Victor Borge, 26.1%; Jackie Gieason, 29.5%, and Bob Hope, 28.8%. "The shows, to repeat, were for free whereas the public had to pay for Newhart." underlined a Par spokesman.

A lesson was learned, also, this being that a repeat or two of a hit program pays off nicely. Audience for the live Newhart was just about equalled on each of the two taped followups. As a matter of fact, the Friday (6) tape audience actually exceeded slightly the live exposure. The subsequent runs on tape can benefit from word of mouth about the initial program and, further, cater to the public's convenience.

DOWN GOES GARRICK

'Sentiment', on \$5,000,000, Avails To Save It

Avails To Save It

Chicago, Jan. 17.

Final effort to save the Garrick Theatre building, historic Chi landmark, fizzled and the city is reluctantly going to issue a permit to wreck the structure to make way for a multistory parking lot.

After in-and-out court hassling to save it falled, city attempted to raise the \$5,000,000 estimated as necessary to conserve the Garrick. But last week Mayor Richard Daley disclosed that the money wasn't forthcoming. Garrick originated, at turn of the century, as an opera house, and in the 30s was converted to a firstrun filmery by Balaban & Katz. Famed architect Louis Sullivan designed it.

Coca-Cola Charges Theatre Misbrand

Coca-Cola Co. last week sued Ray Syufy, who runs 13 theatres in Northern California and Nevada

for substituting a soft drink in place of Coke at his theatres.

Suit, filed by Frisco lawyer George Liebermann, named Syufy Enterprises, East Bay Confections, Blue Bell Theatres and Geneva Drive-in Theatres, all in Frisco, South Bay Confections, at Bayshore, Bell Drive-in Theatre, Sacramento, Reno Drivisin Theatre snore, Bell Drive-in Theatre, Sacra-mento, Reno Drive-in Theatre, Reno, Vallejo Enterprises, Vallejo, and Raymond J. Syufy "individ-ually and as president of foregoing corporations."

Complaint asks injunction Complaint asks injunction and "profits and damages," but didn't name a figure. Suit charged defendants "conspired to use plaintiff's trademark in the sale of a spurious soft drink of another's manufacture by deceptively substituting and passing off a spurious beverage... similar in appearance but not the plaintiff's beverage."

Svnfv te the exhibitor who with-

Syufy is the exhibitor who within the past month has filed almost \$3,000,000 worth of antitrust suits against all major producers and exhibitors in Northern Calfornia. charging they were conspiring to shut out his theatres from first-run product in Frisco, Oakland, San Jose and Sacramento.

Amusements Rank 19 **Among Industries**

Amusement shares listed on the www.York Stock Exchange as of st week had a market value of Amusement snares used on the New York Stock Exchange as of last week had a market value of \$1,515,334,673, with average price per share listed at \$34.06. That's over a billion and a half dollars of

over a billion and a half dollars of paper price.

As for total trading worth, amusements ranked 19th among all industries. Films and radio-tele-vision were ahead of leather, real estate, services and rubber.

Leader as ever was obspicated.

Leader, as ever, was chemicals at \$45,481,768,097.

THAT'S THEIR OPINION

Vermont Paper Calls B.O. Tax 'Just Nothing'

Burlington, Vt., Jan. 17.
The possibility that an admisions tax may be put into effect
ere in Vermont's largest city is
ausing considerable concern causing considerable concern among film theatre operators in

Such a levy was suggested in an editorial published by the Burlington Free Press in connection with Mayor Fitzpatrick's appointment of a special ways and means committee to seek means of raising additional tax revenue to operate the municipal government.

Regarding a possible admissions tax, the newspaper said:

"Such a tax would cause little hardship on anyone, whether he were attending a movie, ball game or other type of entertainment. Adding five or 10c onto an 85c theatre ticket, for example, would not be an inconvenience."

Anti-Toll Voices

insofar as the "get the buck psy chology" is concerned. Film critic envisioned a "struggle to land top motion picture stars" character mouon picture stars" characterizing feevee just as it now does free-vee. "Once the novelty is over," Knight opined, "the drive to make 'The Greatest Story Ever Told' every night is going to be tremendous" to compete with the many other existing forms of entertainment such as ballet, opera, theatre. The amount of national

tremendous" to compete with the many other existing forms of entertainment such as ballet, opera, theatre. The amount of national advertising, he declared, is going to be tremendous.

Wald, terming toll-tv "an electronic evolution, not revolution, expressed concern for the creators, whose work would "be run off in a week." For the producer, he maintained, the reward is greater when the product reaches "a contanuous, ever-widening audience around the world rather than a one-night economic barrage." Wald believed the best talents will still prefer to work in the theatre and motion pix.

Comments by MacNamara on several other pertinent issues:

(1) "I don't think there will be any quiz shows on pay-tv." ("pay quiz shows, at any rate").

(2) "We don't need commercials—pay-tv can be a success without muscling in all those little asides."

(3) "When pay-tv comes to L. A., it will come in half-a-dozen communities," will offer "news and sports on the low, low neighborhood level." He likened L. A. wirelink feevee to "15 dishes on a tabletop with respective perimeters of about 5 miles compared to KTTV's approximate 100-mile single perimeter."

'4) In the beginning feeves stage, he believes "wire-link is more practical than air-link (for which FCC approval is needed," noted that, "the wire box is convertible to air-link."

(5) Individual feevee subscriber "eventually will probably have to

vertible to air-link."

(5) Individual feevee subscriber "eventually will probably have to pay an initial fee (of \$5-10 installation) plus a minimum monthly fee. We don't want to tie up expensive equipment with someone who doesn't want to use it."

Reaffirm Hartford

Continued from page 11

that charges proposed for subscribers violated the Third Report's bar against outright sale of decoders to the public. But Stephens reiterated his view that the charges were reasonable.

were reasonable.

W. Theodore Pierson, RKO General counsel, declared that the brief filed by Cohn last month "lays bare the completely unacceptable nature of the means chosen by (Cohn) to avoid the competition of subscription television." "They seek to defeat the application," he added, "by improperly and illegally enlarging the issues of the hearing with its consequent hopeless and tardy burdens upon RKO General." Beyond this, Pierson said Cohn engaged in "glaring self-contradictions" and "sophistries."

Cohn echoed previous arguments opposing the grant. Concentrating on installation and rental fees proour installation and rental rees pro-posed by Zenith and RKO General, he said there is "serious doubt" they are "not exorbitant and rep-resent hidden methods of passing the costs of the experiments on to the public."

Regulatory Bills

state could be delivered free to any

state could be delivered free to any part of the state—or vice versa.

Francis, who headed a legislative subcommittee on paysee from 1957 to 1959, introduced both bills last Wednesday (4). He said: "These are attempts to regulate pay-ty firms. We know we'll have them in the future and regulation is necessary for the protection of the public and the industry, too."

Both his earlier bills were killed in the Assembly public utilities

Both his earlier bills were killed in the Assembly public utilities committee, headed by Democrat Rex Cunningham of Ventura, at a hearing in the spring of 1959. Consensus of the committee at that time was that no regulation should be considered unfil a record of experience had been built up on toll-TV.

You Can't Tell Harling Different: Pay-See Is a Flop, Flop, Flop

SHOPPERS' CINEMA

Philip Smith Adds Daytona Te Market Theatres

Daytona Beach, Fla., Jan. 17.
A new 1,200-seat house has been opened by General Drive-In Corp. at the Bellair Plaza shopping center here. The theatre is the third opened recently by the company headed by Philip Smith and is part of the firm's theatre expansion program in shopping centers. centers.

General Drive-In General Drive-In previously opened houses at shopping centers at Pompano Beach and Sarasota, Fla. Currently under construction are additional theatres at Orlando, Fla., and Menlo Park Shopping Center, Menlo Park, N.J. Sites for three more theatres have been selected, and negotiations are reported under way for additional theatre locations.

Who Best Realized Greece': Contest

American film producers are being invited to participate in an infernational film competition to international film competition to select the best 15-20 minute film on Greece and her tourist attractions, per the Greek Embassy here. National Tourist Organization of Greece, which is sponsoring the contest, will award cash prizes of \$8,000, \$2,500 and \$1,000 to the three best pix.

Entries, which must have been proceeded or the best pix.

made after Oct. 1, 1960, are to be submitted to the National Tourist Organization office in Athens be-fore June 30, 1961.

Audience Board Award To Woman Producer

National Audience Board has handed its first Award of Merit to the film, "Hand in Hand," first fea-ture production of 29-year-old ture production of 29 Canadian Helen Winston.

Canadian Helen Winston.

The award, which allows recipients to carry an approval seal in promotion materials and on credits, was established a month ago. "Hand" received the award after screenings in New York and Hollywood attended by NAB's associates, members of national civic church, cultural and educational organizations.

Panel rating "Hand in Hand"

Panel rating "Hand in Hand." Panel rating "Hand in Hand." via questionnaire, numbered 114 at the two screenings. Out of 11 "evaluation factors," "Hand" earned an average of 86.3% positive response. Award of Merit requires 75% positive response. Film will soon be released by Columbia.

Shore-Harris-Schwartz 'Young One' Preems

'Young Une Freeius Sig Shore, Joe Harris and Fred Schwartz packed the screening room of the Museum of Modern Art, New York, as they unveiled their "Young One" last Thursday (12). Shore and Harris have the rights and Schwartz is the distributor. Crowd at the screening included numerous industry exces along with the press.

along with the press.

Reception at the Museum's penthouse had a novel twist. The only beverage to flow was champagne.

RAOUL WALSH IN JAPAN

With Lucker, Ybarra To Read 'Marines' Film

Tokyo, Jan. 17.

Raoul Walsh, production manager Arthur C. Lueker, art director Alfred Ybarra and others here for spadework on "Marines, Let's Go," skedded to go before the camera here in early February for 20th-

ox.
Film deals with Marines on leave Film deals with Marines on leave in Japan during Korean War. Tentative sked calls for about seven weeks of shooting, mainly in Kyoto, with combat sequences filmed either at Marine base near Mt. Fuji or on Okinawa. From a script by John Twist, picture will be in CinemaScope and color.

An exhibitor official heading the fight against pay-tv declared yes-terday (Tues.) that Telemeter's experiment in a suburb of Toronto "is failing." The charge was made by Philip F. Harling, chairman of the exhibitor-sponsored Joint Committee Against Pay-TV, in an address to the Rolary Club of Staten Island, N.Y.

Staten Island, N.Y.

At the same time, Harling predicted that the Zenith-RKO General Phonevision over-the-air test in Hartford, Conn., if permitted by the Federal Communications Commission, will also fail as did, according to Harling, the limited tests in Chicago, Palm Springs, and Bartlesville.

The anti-tollvision committee head said that Telemeter got going with only 1,000 subscribers after it said it would start with 14,000. A year later, Harling added, Telemeter claims 6,000 subscribers but "we think half that amount is nearer correct." Injecting the needle just a little more, he commented: "This, mind you, is an area of 40,000 richer-than-average homes, in a sophisticated area like homes, in a sophisticated area like Toronto."

Harling issued a warning to the Rotary group not to be misled that pay-tv would cure all the program-ming ailments of free tv. "Instead

pay-tv would cure all the programming aliments of free tv. "Instead of sponsors through advertising agencies paying for the free tv shows," he said, "you, the public, would be paying directly for the same fare on your pay-tv-set—and paying a stiff price."

Although acknowledging that a test would be in the American tradition, Harling stated that a "big but" was involved since "the damage even a test could cause warrants consideration." He maintained that a test such as proposed for Hartford would utilize the public airwaves and that private interests would make money using this public franchise. He said this represented "a dangerous precedent." He urged the Rotarians to write to their Senators and Congressmen to register their views on the follwision issue:

write to their Senators and Congressmen to register their views on the tollvision issue.

Having disposed of what he called the "magic panecea" of the pay-tv proponents, Harling sought to explode the myth that the moto explode the myth that the motion picture theatres are a dying business. He pointed out that an average of 45,000,000 people go to theatres every week and an annual gross of \$1,500,000,000 is taken in at the boxoffice. Harling noted that he couldn't "think of a more pleasant way to die" if this is economic disaster.

Discussing the recent criticisms of the content of films, Harling indicated that pictures have a habit

dicated that pictures have a habit of running in cycles and "I think this current cycle is on the way out."

Push Suit Vs. Distribs; Cite Refusal Under Ad Proviso of Refund

Two Boston theatres-the Beacon Hill and Caprigranted the right to file amended complaints against NTA Pictures stemming from an exhibition con-

stemming from an exhibition contract involving the picture "A Question of Adultery." The theathers' original suit, seeking total damage of \$9,675, had been dismissed by the N.Y. Supreme Court. Suit charged false representation on the part of the distrib in that the Boston papers would accept advertising employing the title "A Question of Adultery." If the Boston papers refused to accept advertising, the complaint said, the theatres were supposed to get back a \$5,000 security payment. The Boston papers nixed the

said, the theatres were supposed to get back a \$5,000 security payment. The Boston papers nixed the ads, and the theatres demanded their money back. NTA, it's charged, refused to return the coin. Another aspect of the deal, according to the plaintiffs, was an NTA agreement to reimburse losses if the picture were exhibited without advertising. The theatres claim they lost \$4,875.

In dismissing the original Julia Linding Arthur Markewich said that the conditions to be performed by the plaintiffs were not clearly set forth to create a binding agreement and to determine that a breach of contract had accurred.

Film Reviews

romp. Chances are that, partially as a result of the notoriety it has obtained and partially because of its risque nature and diversified collection of familiar marquee names, there will be a fairly brisk initial boxoffice reaction, largely from unaccompanied males at matinee time and teenage dating parties in the evening.

The disjointed varm for which

patities in the evening.

The disjointed yarn, for which Robert Hill draws screenplay credit, deals with a group of romantically-disturbed people bound for Reno via bus. They are stranded in a church by a flash flood, proceed to dream their little satire of the Garden of Eden, and awake supposedly cleansed and refreshed. Originally, there was some question whether the film properly conveyed the illusion that it was a dream fantasy. There is no mistaking that fact now. The aumistaking that fact now. The au-dience is reminded of it so per-sistently that it begins to grow te-dious and patronizing.

Mickey Rooney makes a puckish Saiin, Mamie Van Doren a naive F.e. Merty Milner a Tarzenesque Adam, Fay Spain a torrid temptress, Mel Torme and Tuesday Weld have so little to do they are Weid have so little to do they are merely irrelevant. Paul Anka, as a het-rodder, is guilty of overacting, but did utilize his more natural talents to pen the extremely commercial title ditty, which he sings enthusiastically. Cecil Kellaway is the lived to the but driver. enthusiastically. Cecil Kell involved as the bus driver.

Involved as the bus driver.

Zugsmith and Rooney collaborated on the direction. Red Doff is producer. Cinematically it is a passable job, largely through Phil Lathrop's lensing 'about a third of which is in Spectacolor', imaginative artwork by Alexander Golitzen and Richard Riedel, and music by Van Alexander. Editor Eddie by Van Alexander. Editor Eddie Broussard certainly had his work Tube.

Blueprint For Robbery

Serviceable crime - suspense drama based on Erink's robbery: Good programming entry, especially where action is emphasized.

Hollywood, Jan. 13.

Hollywood, Jan. 18.

Ponuments release of Bayan Foy Production. With Jay Barney, J. Pat O'Nailey, Robert Gist, Rome Vincent, Marion Ross, Henry Corden, Tom Duggan, Sherwood, Price, Robert Carricart, Robert Wilke, Johnny Indriano, Paul Salta, Joe Streepian, Irwin Winchouse, A. Synford Wolft; camera, Loval Griggs; editor, Terry Morse; art directors, Hal Pereira, Al Rochofs; music, Van Cleave; sound, Hugo, and Charles Grenot Branch Reviewed at the studio, Jan. 9, 61, Running time, 28 MINS.

Red Mack	. Jay Barney
Pop Kone	J. Pat O'Mallev
Chips McGann	Robert Gist
Fatso Bonelli	. Romo Vincent
Young Weman	Marion Ress
Preacher Doc	Henry Corden
Dist. Atto: ney	Tom Duggan
	James Livingston
Gus Romay	Sherwood Price
Gyp Grogan	Robert Carricart
Capt. Swansen	. Robert Wilke

Paramount has a serviceable product in "Blueprint For Rob-bery." a crime drama that rough-ly perallels the renowned Brink's caper. Although it misses on sevly parallels the renowned Dimes caper. Although it misses on several key counts, it is a type of film fare that is perennially popular with nuale patrons, yet has not turned up in abundance of late. As such, the modestly budgeted Bryan Foy production should be a respectable programming commodity in the current market, of particular value wherever actionsuspense tastes are catered to.

lar with male patrons, yet has not turned up in abundance of late. As such, the modestly budgeted Bryan Foy production should be a respectable programming commodity in the current market, of particular value wherever actionsuspense tastes are catered to. There is a businesslike tone about the entire production, and that is good. Frills, nuances and high-toned philosophical clutter do not delight enthusiats of this sort of pcture. Aficionados of scientific crime prefer the objective approach, so that they can draw their own conclusions. The Irwin Winehouse-A. Sanford Wolf screenplay describes mechanically the planning of the big heist, the preparatory stages best part of the film, the \$2.700,000 stickup itself and the deterioration of the plot through greed, impatience and inability to resist temptation for petty pilfering on the part of members of the gang. The thoroughly familiar "moral" of the story: by the hought that he has been shots.

The Private Lives Of | stealing is bad, but stooling is

somable children, it is difficult to straightforward, is the weakest see where anyone might draw any serious conclusions whatsoever from witnessing this rambling romp. Chances are that, partially as a result of the notoriety it has

straightforward, he the weakest link in the production. It is a bit obvious and telegraphic in the latter stages, and tends to be repetitious and somewhat inconsistent. The best moments are the ones without dialog, notably one shatteringly suspenseful sequence in which two of the thugs indulge in a bit of inside reconnaissance, carefully avoiding a night watchman and a maze of alarms and electric eyes to obtain the necessary—impressions for a chore of key-making. Director Jerry Hopper, with the aid of a sharp editing job by Terry Morse, has manufactured a snappy scene here of some 15-minutes duration.

There are no star names in the cast. The acting is generally capable, with J. Pat O'Malley attracting the most attention in the key part of an old man persuaded to participate in the one final caper prior to embarking for the "old country" ireland), his last fervent wish. The wish materializes when his disciple. Jay Barney, bitter over inner-gang treachery, turns 'stoolie on condition the old man be set free, wrecking the plot just before the statute of limitations is to expire. Barney does an able job. Others who make vivid impressions are Romo Vincent, Henry Corden, Sherwood Price, Robert Gist and Marion Ross. Tom Duggan plays the d.a.

Suitably dingy sets by Hal Pereira and Al Roelofs, brisk, alert lenswork by Loyal Griggs and an unobtrusively tension-generating score by Van Cleave are plus factors.

Circle Of Deception (BRITISH)

Mildly intriguing, but somewhat outdated spy drama of the last war. Sound perform-ances by Bradford Dillman and Harry Andrews in yarn that never fully convinces.

London, Jan. 10.
20th-Fox production (Tom Monohan)
and release. Stars Bradford Dillman, Suzy
Parker, Harry Andrews. Directed by Jack
Lee. Screenplay by Nigel Balchin & Rob-
ert Musel from story by Alec Waugh;
camera, Gordon Dines; editor, Gordon
camera, Gordon Dines; editor, Gordon
Pilkington. At Rialto, London. Running
time, 100 MINS. Lucy Bowen Suzy Parker
Lucy Bowen Suzy Parker
Paul Raine Bradford Dillman
Captain Rawson Harry Andrews
Major Spence Paul Rogers
Major Taylor John Welsh
Captain Stein Robert Stephens
Frank Bowen A. J. Brown Henry Crow Martin Boddey Ayres Charles Lloyd Pack
Henry Crow Martin Boddey
Ayres Charles Lloyd Pack
Abelson Ronald Allen
Cure Jacques Cey
Captain Ormerod John Dearth Carter Norman Coburn Small Boy Hennie Scott
Carter Norman Coburn
Small Boy Hennie Scott
German Colonel
Lohmann Andre Charise
Hie accietant Jean Briant
Liebert Richard Shaw
Ballard Duncan Lamont
German Officer George Mikell

German Officer. George Mikell

The fact that while "Circle Of Deception" is neatly enough acted, written and directed, it seems only a mildly intriguing entry probably stems from the fact that patrons may have had their fill of spy yarns. However, it measures up to a fair booking and the recent rise in stature of Bradford Dillman should help. Nigel Balchin and Robert Musel's screenplay is based on a story by Alec Waugh. Told largely in flashback, it is an adventure in occupied Normandy before the invasion. fore the invasion.

British intelligence decides to drop an agent in Normandy to feed the enemy false information. Captain Rawson 'Harry Andrews', box

a coward and betrayed his country, the young man is spending the postwar months drinking himself stupid in Tangiers, his mind full of self-bitterness. The girl finds him and convinces him that so far from being a coward he behaved like a hero, "the one man on his own against both sides."

The observators the officer is

so far from being a coward he behaved like a hero, "the one man on his own against both sides."

The chase before the officer is captured and the storming of the prison has some tenseness, but the torture scenes are unnecessarily brutal and revolting.

Jack Lee's direction is straightforward and Gordon Dines' lensing sound. A weakness of the film is that it is revealed at the beginning that the hero gets through his ordeal safely.

Bradford Dillman gives a likeable performance as the double-crossed officer and the differences between his amiable personality before the job, his toughness while in captivity and his bitterness at the end of the film are subtle. Harry Andrews is also firstclass as the ruthless Intelligence chief, to whom war is an unpleasant job but one which must be carried out whatever the cost. Less successful is Suzy Parker as the girl. Miss Parker is a stunning looking young woman, but she has yet to prove that she has the range necessary to carry the entire distaff weight of a film. Maybe it is being thrust into uniform that cramps her style, for she is certainly more convincing in her boudoir scenes with Dillman.

Among the lesser roles Paul Rogers. Duncan Lamont and, notably, Robert Stephens, as a suave, cunning, supercilious German officer, stand out. Production is smooth and special effects are fine. "Deception" is a curious sort of film. It never quite comes to full life or excitement, yet the ingredients are on tap throughout.

Rich.

life or excitement, yet the ents are on tap throughout.

Division Brandenburg (GERMAN)

(GERMAN)

Berlin, Jan. 10.

Union release of Willy Zeyn Production.
With Wolfgang Reichmann, Peter Neusser, Klaus Kindler, Hans E. Jaeger, Directed by Harald Philip. Screenplay.
Harald Philip; camera, Heinz Hoelscher,
music, Hans-Martin Majewski; editor,
Liesbeth Kleinert, at Abrechtshof, Berlin. Running time, 194 MiNS.
Ungerland Wolfkeng Belohmen-

Ungerland	Wolfgang Reichmann
Pflug	Peter Neusser
Czerny	Klaus Kindler
Jonas	Hans E. Jaeger
Kugelmann	Helmut Oeser
Nina	Gudrun Schfidt
Doerner	Heinz Weiss
Popoff	Bert Sotlar
Mitropoulos	Stanislav Ledinek

The Germans have produced a number of good war pix this year. "The Bridge" and "Penalty Battalion 999" even might be called outstanding. Harald Philip, who has "Penalty" to his credit, now comes the produced of the Movement of the Movemen

Penalty to his credit, now comes along with this war film. However, it falls short of his previous effort, but, again, Philip achieves a convincing war mood and hard-hitting realism. Film's first half is rather realism. Films first hair is rather confusing because of too many characters, but the latter part is clearer, with a good portion of suspense. The cast turns in fine performances because of Philip's direction.
"Division Brandenburg" was an

rection.

"Division Brandenburg" was an elite, special group of the German Wehrmacht. It was under the direction of Admiral Canaris and performed numerous dare-devil deeds mostly in the disguise of enemy uniforms or as partisans behind enemy lines. Filim's narrator tries to make it seem plausible that the officers of Division Brandenburg were not heroes but blind idealists. This in an attempt not to glorify these men. Also, they were misused by a criminal 'Nazi) system. The pic has the sympathies belonging involuntarily to the heroes on the screen.

This stands to get good returns in this country, especially since large segments of German cinema patrons have taken a fancy to war pix. Pic also seems to have solid foreign changes.

(The Human Pyramid) (FRENCH-COLOR)

Paris, Jan. 10.

Faris, Jan. 10.
Films Pleiade release and productior
Written and directed by Jean Rouci
using amateur actors around an impre vised theme. Camera (Eastmancolor, Louis Maille, Rouch; editor, Marie Josephe Yoyotte, Previewed in Paris. Run ning time, 90 MiNS.

Unusual experimental-improvisation film, made by anthropologisttion film, made by anthropologistifilmmaker Jean Rouch, has a timely theme which could make this of
interest for foreign art situations
or definitely for university and
specialized showing. Film concerns
an integrated school in Abidjan in
the Ivory Coast of Africa where
French whites and local Negroes
to school together and how they go to school together and-how they decide to try to fraternize socially and the troubles, frictions, friend-ships, understandings and decisions that come out of it.

that come out of it.

Rouch took a group and told them they would be enacting certain roles in this film. Then near the end of the film there is a talk on what each character, now him or herself, got from it and a planned dramatic bit to see how they would now react with what was garnered from their experience. Film thus does get somewhat strained and overlong. But the body of the film abounds with fine observation as blacks and whites display their respective attitudes, prejudices and lack of them, and learn how to live together.

them, and learn now to live together.

Blown up from 16m Kodachrome it is acceptable in color. Commentary adroitly blends with the simple imagery as love brings on problems and they all begin to act and react on and to each other to gain a definite experience from it. As the commentator says it does not make much difference whether it is well directed, acted etc but that these people learned what racism was and how to deal with it. Commercially in U.S. this could be a hard film due to its break with regular film aspects and its many discussion periods. But it is a worthwhile film that could make its way if personally and carefully handled and sold. Rouch shows a decided filmic flair as well as human insight.

Mosk.

An Heiligen Wassern
(Sacred Waters)
(SWISS-GERMAN—COLOR
Zurich, Jan. 10.

Stamm-Film Zurich release of Cine
Custodia A.G. Zurich (Henryk Kaestlin)
production. Stars Hanspoerg Felmy; features Cordula Trantow. Hanns Lothar,
Glisela von Collande, Karl John, Gustav
Glisela von Collande, Karl John, Gustav
Directed by Alfred Weidenmann. Screenplay, Herbert Reinecker, based on J. C.
Heer novel; camera (color). Otto Heller;
musch, Hans Martin Majewski. At Capitol
Theatier. Zurich. Running time. 22 Meloy
Bilnä Waldisch. Cordula Trantow
Thoeni Grieg Hanns Lothar
Seppi Blatter. Gordula Trantow
Trantom Gressen. Warl John
Fraenzi Blatter. Gisela von Collande
Cresenz Wadisch. Margrit Rainer
Garde Leopold Biberti
Vonoi Blatter Ula Kohlhoff
Chaplain Johannes. Walter Ladegast
Lemmy John Bentley

This Swiss-German co-production, based on a popular novel by Swiss author J. C. Heer, was mass-released in some 100 German-Austrian-Swiss situations as a holiday offering. Though falling somewhat short artistically, it looms as a saleable product with good b.o. prospects in German-language territories. The novel's wide popularity, solid performances and workmanlike technical credits, notably the topnotch Eastman color photography by British cameraman Otto Heller, are important assets.

assets.

Story is set in the Swiss mountain canton (state) of Valais where avalanches threaten to interrupt the all-important water supply every winter. Lots are drawn to single out a man bound to repair the destroyed water-channels high in the mountains thereby risk. large segments of German cinema patrons have taken a fancy to war pix. Pic also seems to have solid foreign chances, especially if the title can be shortened.

This Union release depicts two operations of the "Brandenburg," the first concerning a special command in Roumania to protect oil command taking place in Russia behind enemy lines where a group attempts to seize a bridge.

Cast is composed of lesser-known actors but nearly all turn in brilliant performances. The most effective performances. The most effective performances are contributed by Peter Neusser, Wolfgang Reichmann, Hans E. Jaeger, Heinz Weiss and Helmut Oeser. Both Neusser and Reichmann should be worth watching.

Technically, film is fine. There are also some impressive camera shots.

Hans.

Awalancuse subcated water channat water supply city winter. Lots are drawn to single out a man bound to repair ("Can-Can" (20th), "Ceans 11" ("Can-Can" (20th), "Ceans 11" ("Can-Can" (20th), the last given by channels high up in the mountains, thereby risk-ing his life. When one of the villing his his life. When one of the villing his life. When one of the villing his life.

Pyramide Humaine er's skillful, though at times uninspired, script. Performances predominantly German cas predominately German cast are generally satisfactory, with Hansjoerg Felmy, as the victim's son; Gisela von Collande, as his mother, and Gustav Knuth, as the president, especially standout. Music by Hans Martin Majewski is too including at times. Exteriors were shot in the Valais last fall and interiors at Germany's Munich-Baldham studios. Mezo. ham studios.

Der Brave Soldat

Schweik (The Good Soldier Schweik) (GERMAN)

GERMAN)

GERMAN)

Berlin, Jan. 10.

Gloria relesse of of CCTS lim. Arthur Brunner) production of CCTS lim. Arthur Brunner) production of CCTS lim. Arthur Brunner) services of the common of the commo

ne. 96 Milrs.

Heinz Rushmann
Heinz Rushmann
Lukas Ernst Stanknowski
thin Ursula Borsodi
ell Senta Bergor
roness Erika von Theilmann
oditschka Franz Muzenedor
geant Flanderka: Hugo Gottschika

"Schwejk" is one of the better German films but hardly can be termed a big film. Commercially, it shapes as a solid grosser in this country, and foreign b.o. prospects may surpass the German average. The anti-military story, adapted from the world-famous novel of the same name by Jaroslav Hasek; is of wide appeal and will be understood by all. Heinz Ruehmann may not be an ideal Schwejk but his portrayal of the title role is not disappointing. He delivers a heart-warming performance and his acting gives the film a nice lift. "Schweik" is one of the better

Although "Schwejk" has its merits, one feels that the theme could have been exploited to better advantage. Director Axel von Ambesser avoids corny slapstick but his direction is overly deliberate and lacks temperament. Also the script could have been more imaginative. As a result, the slow-moving pic cannot escape boredom at times.

There are various witty scenes. There are various witty scenes, situations and amusing gags. Supporting cast is well chosen. Ernet Stankowski contributes a dashing lieutenant, Erika von Thellmann eacts an amusing baroness while cute Senta Berger shows promising talents as one of the girls.

ing talents as one of the girls.

The widely known story is set in Bohemia. At that time, it still belonged to the Austrian-Hungarian monarchy. Schweijk, a little dog dealer, gets into the treadmill of the military and the first World War, but masters all the situations his own way because he is not quite sane. Whether he is mentally really narrow-minded or just pretends being it, doesn't ouite come off. Films aim is to ridicule military obedience. Schweik shows that total obedience has much in common with idiocy, but it ridicules every superiority.

Technically, film is okay. How-

Technically, film is okay. How-ever, lensing is only conventional. Hans.

Italy's Year-End

= Continued from page 15 =

ahead on an average-per-day basis) which came is at a claimed \$375,000 for its first eight days in 21 Italian centers. Royal Films "II Vigile" (The Cop) kept up its strong pace everywhere, after its opening day gross broke a house record at Rome's Metropolitan Theatre.

Theatre. Yank colors are carried by "Ben-Hur" (M-Co), "Spartacus" (U), "Midnight Lace" (U), "From the Terrace" (UA), "Let's Make Love" (20th), "Oceans 11" (WB) and "Can-Can" (20th), the last giving the lie to local prejudice that musicals can't make big money in Italy.

ROCCO

**It Is a masterplece ** -- Manchester Guardian

day Visitor, weekly Catholic newsprovided an interesting exr. provided an interesting exthe fit he kind of controversy
to fit. S. films are giving rise
the days. Debating, or perarguing the issue, were FaRichard Ginder, a regular
the catholic press. "It seems to
the Catholic
the catholic press." It seems to
the Catholic
the catholic press. The control of the catholic
than articulate reply from Miss
the catholic press. The control of the catholic
than articulate reply from Miss
the catholic press. The control of the catholic press.

Father Ginder's thesis, she said,
that the only films which should
be made are those which are anticommunist, or send you home
ready for bed, should be "viewed"
with the gravest suspicion." h U. S. films are giving rise these days. Debating, or, perwhich swinging column, headlined "True Darkened Theatres." by Father Ginder which prompted the sharp articulate reply from Miss Walsh.

Fether Ginder vinen prompted the sharp articulate reply from Miss Witch.

Futher Ginder launched his firee by noting how many theatres are closing, and adding that it was quite understandable, considering the few pictures now available of the kind that "send you hone happy, 'unwound,' and ready for led.' Instead, said Father Ginder,' we are all bogged down a moruss in social conflict" of "unhappy" rictures like "Last Angry Man," "Anatomy of Murder" and "Suddenly Last Summer."

For that introduction, Father Ginder moved on to say that there is "an ideological aspect to it all, namely that Hollywood isn't making any anti-Communist films, and that when it isn't making films about perversion, adultery, or lynching, it is making films using the Nazis as villains. "The battles of, World War Two are still being fought at least once a mofith in the films: 'Sink The Bismarck'—the English characters so civilized and lovable with a fine sense of humor, the Germans scurrying around grinnting like pigs on two less: 'Operation Amsterdam'; 'Stalag 17'; 'The Diary of Anne Frank.' Now we all know that Fascism is as dead as King Tut, but for Hollywood it is still then of the Horrible, of course, because he is blocking Khrushchev's seizure of Europe' forever being blasted by the 'good guys.'"

Drazged in Hoover Earlier in his article, Father

Europe forever being blasted by the good guys."

Dragged In Hoover
Earlier in his article, Father Ginder had quoted J. Edgar Hoover to the effect that there are \$60,000 Red spies around the world, some of whom are "home-grown traiters" who are members of the I. S. Communist party. Said Faiher Ginder: "The film industry has announced that it sees no reason why such 'home-grown traitors' should not be employed by the industry and even be handed an Oscar if they have presented their missage with sufficient artistry."
Father Ginder said such stories as those of Igor Gouzenko, Father Fligney the Divine Word missionary, and escapes from Siberia are being passed over as film material in favor of "tarring the Germans and downerading America: Compusion,' Elmer Gantry and 'The Bramble Bush."

In Short, Replete—
In a letter to the Sunday Visitor

Bramble Bush."

In Short, Replete—
In a letter to the Sunday Visitor editor, Miss Walsh declared that it would take three times as long as Father Ginder's article to answer "all his misstatements of fact. wer "all his misstatements of taxt, misseading innuendous, omissions of pertinent information and violations of elementary locic."

She pointed out that the Gougette Step had, in fact, because fixed by 20th-Fox in 1943 as "The fitted by 20th-Fox in 1943 as "The

that the "simple, unsubversive ex-plenation for the current cycle of World War II films," is that WW II

crid Wer II films" is that WW II we passed into history and, as this is verifable storehouse of ories, stronger and more obsorbing a than fittom."

Germans Well Treated the Father's itement about the Germans in ink The Bismarck," suggesting at perhaps he hadn't seen them, and mentioned four recent mis in which the Germans had tonly been treated sympathetilly, but were the heroes. It's talk in the property of th

Theatre Lobby Beer-Mix Next

It's possible that vending machines in theatre lobbies will soon be dispensing beer legally—but a non-intoxicating brand to be known as Hi-Brau.

Fox Head Brewing Co. is manufacturing a beer concentrate that mixes with carbonated water. Although made of the same ingredi-ents as true beer, its yeast has been rendered inert, so that it does not become alcoholic. Distributed by ABC Vending, it'll sell for 15c

Nudes in My Pic? Where Did They Come From, Comic Hank Henry Asks

Las Vegas, Jan. 17. Hank Henry, Silver Slipper top banana, threw a verbal blast at the producers of his first starring film, "Not Tonight, Henry," when he learned Los Angeles police had closed the Monica Theatre Friday '6', branding the picture "inde-cent"

cent."

Henry told Variery that the producers, Ted Paramore and Bob Heiderich, "overstepped the bounds of fair play—and decency—when they hoodwinked me into appearing in a movie that contained many scenes of women cavorting in the nude, and through process photography made it look

tained many scenes of women cavorting in the nude, and through process photography made it look like I was cavorting with them. "I was never in the studio when the nude scenes were taken—they were shot without my knowledge or consent. I haven't seen the picture and probably never will, as I understand the police confiscated the one print—however, friends have told me about scenes in the film which are shocking. I took this job because it was

scenes in the film which are shocking. I took this job because it was an attractive offer—the money for the picture was put up in escrowwith my agent the William Morris office, which also accepted the proposition in good faith."

Henry said all the money he received from the job will be discided among Las Vegas charities, adding, "I'm up for roles in other films, and I hope this mistake doesn't blow 'em for me. And I hope my experience will be a lesson to other actors—don't cet eaught up in such a tricky deal." son to other actors—don't cet eaught up in such a tricky deal."

ABOAF ON 'SPARTACUS'

Reports \$750,000 Gross In 13 O'Seas Dates

Universal's "Spartacus." which had its first overseas preem in London just before Christmas, has already racked up a theatre gross close to \$750.00 in 13 cities abroad. America Aboaf, veep-foreign general manager, reported in New York.

Exec predicted that \$1m would

include the learners. It's the Exce predicted that film would order to get her start in pictures, just as nonsensical, she thought, not only be U's bigges; overseas; agreed to strip before the cameras to say films about fascism should grosser, but "in most instances" five years or so ago. Since, she not longer a threat "as it would be other large-scale American spective to say that the current film, The facular ever released." Aboaf said interpretations. Boycotted for obsecutes Mexico is no longer our inficant because in most dates, pic is once again receiving offers from enemy."

Miss Walsh concluded by saying to three weeks.

Overflowing Shrine

Tokyo, Jan. 17.
For first time in this city's history, a theatre was open all night on New Year's Eve.
Unique sked for Shibuya Toei was designed to nab auditored from attimud 2000.

diences from estimated 2,000,-000 worshippers to visit the Meiji Shrine each New Year's Eve. Move

Eve.
Move undoubtedly gave comfort to those in the industry who feel that their product can compete on even terms with more ethereal devotions.

Japan Clears \$1,444,444 Of Yank Frozen Film Funds Over Year-End

Tokyo, Jan. 17.

Tokyo, Jan. 17.

Cleared for remittance by Finance Ministry during holiday season was \$1,444,444 of which \$1.361,111 was accumulated earnings of U.S. majors and \$53,333 for Robin Int'l-Stanley Warner, distribs of Cinerame product. Figures represent accumulations for month of November, since previous remittances had cleared held earnings through Oct. 31.

Expected to be approved for remittances early this month is an

Expected to be approved for remittances early this month is an additional \$277.777 of accumulated earnings of U.S. indies and European importer-distribs.

Before leaving on a three-week swing of Hong Kong, Manila and Taipel, MPEA Far East veepee Irving Mass told Variety: "Under the new 40% remittance arrange-new howeful the very terror become the secret."

the new 40% remittance arrangement, henceforth we expect very small further accumulations."

Asked if the "Save the Dollar" program might have an impact on future negotiations with the Finance Ministry, Maas said: "From the day that announcement came out, I have been very edgy. But fortunately it didn't have any effect on this deal. And the Japanese government says it won't have any effect in the future, but that remains to be seen.

Young Mex Actors

= Continued from page 15 =

lent work of Alejandro in "The Coward" and "The Child and The

Coward" and "The Child and The Cloud."

Marina Camacho, tiny and full of fire, is one of the most beautiful of the new batch of youngsters in Mexican films. In the past eight months she has made six films. Alfonso Mejia, who initiated his career in "The Forgotten Ones," as a minor, now at 24 has appeared in a long list of films and won the Menorah Award for his interpretation in "The Boxer." Others who deserve mention include Manolo Landa, son of Rodolfo Landa, head of the National Assn. of Actors, who showed prom-

dolfo Landa, head of the National Assn. of Actors, who showed promise in "Tomorrow is Ours"; Alvaro Ortiz who received a major role in "Children of Divorce" after a few warm-up films, alternating film roles with theatre where he has shown versatility and ability to handle strong dramatic parts; Martha Elena Cervantes and Olivia Michel are two other outstanding youngsters.

standing youngsters.

Martha Elena Cervantes Martha Elena Cervantes was discovered by producer Alejandro Galindo who claims she has "a great future in Mexican films." The 22-year-old actress has been "training" in secondary roles in films such as "Tales of Pancho Villa," "My Mother's Diary," etc. Olivja Michel has done creditable work in "World, Flesh and "bo Devil" "Married in a Hurry,"

Olivia Michel has done creditable work in "World, Flesh and the Devil," "Married in a Hurry," "Newlyweds," "Rebellion of the Adolescents," etc.
All of the younger players, both male and female, have distinct screen personalities, are easy on the eyes, and producers are nursing them along to build up boxoffice and fan value.

Finally, there should be mention of Ana Luisa Peluflo. While not exactly a "new face." for she has been around for years, and firting with fhe 30s, actress is a standout in current lineup of boxoffice names. This is interesting to

New York Sound Track

with Robert and Elleen Bassing to script mental institution yarn Edward Small will do "Sigrid and the Sergeant" for UA.

Edward Small, with his "Jack the Giant Killer" skedded for July release, will film "Beauty and the Beast" this Spring on \$1,500,000 budget, both for UA . . Arthur O'Commell joins Glenn Ford, Hope Lange and Bette Davis in Frank Capra's "Pocketful of Miracles" remake of "Lady for a Day" . . . Martin Foll will make "The Iron Men," topbilling Sidney Foitier, for Paramount, to be co-produced in Italy with Galatea Films of Rome . . . Jeanne Crain and Agnes Mogrehead into AA's "Twenty Plus Two" . . . Virginia Field, Steve Dunhe and Phil Terry snagged costar roles in "The Arena," Veza production to he produced by Stanley Colbert and directed by Buzz Kulik for UA release . . . 20th lifted Dolores Michaels' option for fifth year with studio . . Phoenix Films set "Rider on a Dead Horse" for its first of six pix in 1961.

Joyce Selznick, who's running Columbia's "talent farm" at the Gateway Theatre. Bellport, Long Island, is David O. Selznick's first cousin. Her father, Philip, and his father, Louis J., were brothers.

"Three on a Spree" set as the final title for "Brewster's Millions," filmed in England by Caralan Productions for United Artists release . . Sam Huff, N. Y. Giants football star, makes his film debut in "The Young Doctors". . Universal prexy Milton R. Rackmil attaboyed the company's Latin American sales executives for their part in U's resurgence during the past year. At a meeting in San Juan, Puerto Rico, v.p. and foreign manager America Aboaf noted that the company's Latin American sales executives for their part in U's resurgence during the past year. At a meeting in San Juan, Puerto Rico, v.p. and foreign manager America Aboaf noted that the company's Latin American business increased 20°C in 1960 with some territories, Argentina for example, going up as much as 50°C . . "Spartacus" is scheduled to start I? new fiarditicket engagements between now and the end of March. Film is

Labor Boosterism Aids 'Spartacus'

U's Release Deemed 'Most Costly Ever Made Under Union Conditions'

Chi Cops Okay Nudie

Chicago, Jan. 17.

The once tough Chi police censors may be losing their

For first time in memory of trade here the watchdogs okayed a nudist pic first time around and sans cuts. Green-light was for Union Films' "The Nudist Story," British pic that's had a good critical reception.
This, as with other recent

instances of softer censorship, owes by consensus to new police regime and the repetitive clobbering the censors have taken in the courts.

10 Yankee Shorts To Oberhausen

Ten American items will be com peting in West Germany's seventh international short film festival at Oberhausen Feb. 6-11. In all, there are expected to be more than 300 entries from 30 countries repped at

are expected to be more than 300 entries from 30 countries repped at the festival, which is given official recognition by the International Federation of Film Producers Assn. U.S. entries include Ernest Pintoff's "The Interview," Jerome Liebling-Allen Downs' "Pow-Wow" Brandon Films'; Robert Graff-Antonio Frasconi-Sidney Meyers-Alvin Feinman's "The Neighboring Short" (Sextant Films); John Hubley's "Children of The Sun" UNICEF); Robert P. Davis' "The Day of The Painter" (Kingsley International); Burton Benjamin's "Goering" (CBS-TV); Ed Emshwiller's "Lifelines;" Donald B. Hyatt's "Mark Twain's America" (NBC-TV-Project 20); Donald Murtay-Lou Stoumen's "The Bridge" (Bernice Block Productions: and Hart Sprager's "The Builders' (Sanson Productions).

Serving as the American member of the international jury will

Serving as the American member of the international jury will be American derived to the international jury will be American prize will be awarded to the 10 winning films.

"Spartacus" continues to be the beneficiary of the Hollywood AFL-CIO Council's campaign to halt runaway film production. Already touted in the labor press as the most expensive film ever made in Hollywood "under union conditions of employment," the Universal-Bryna production is now the direct recipient of "please support" pleas by union leaders to their constituents. The International Alliance of Theatrical Stage Employees is working closely with Universal, in the effort to get the full support of organized labor.

In a tieup, arranged with the

of organized lanor.

In a tieup, arranged with the help of the IA, the Union Label and Service Trade Council of Greater New York and Long Island will join Universal in hosting a showing of "Spartacus" for some 1,400 labor leaders at the DeMille Theatre, N.Y. on Jan. 26.

Aim of the afternoon screening Aim of the afternoon screening is to acquaint the union chieftains with "Spartacus" "as an American film made by union men and women." In agreeing to go along with U in the promotion, the Union Label group indicates that "Spartacus" has been tagged as the film which can make or break the future of film production in the U.S. Calling attention to the widespread production activities by American firms overseas, the labor outfit notes that this practice has

cost "the jobs of countless AFL-CIO members and now organized labor is prepared to tell the pro-ducers that they can make money by filming in this country, under union conditions of employment." Following the special showing, the union leaders will be urged to help sell at least 50,000 tickets to their locals for the N.Y. engage-ment of the picture, A series of American Film Week observances are planned for late February and American Film Week observances are planned for late February and early March. Arrangements have been made to coordinate the sale of the tickets through the DeMille boxoffice, with credit going to the individual unions selling the tickets.

individual unions seiling the tickets.

The IA and Universal are developing similar tieups with AFL-CIO Council in other cities in the U.S. where "Spartacus" is currently playing hardticket engagements.

MIRKIN TO HOLLYWOOD
Syd Mirkin, Columbia publicity director on overseas production, left New York for the Coast for more talk with Col execs on upcoming product.

He was in Manhattan for a week from his London headquarters for conferences with v.p. Jonas Rosenfield Jr. and others of the homest field Jr. and others of the homest office crowd.

MALTER PIDGEON SUBBING
Hollywood, Jan. 17.
Walter Pidgeon, former Screen Actors Guild prexy and longtime member of the governing board, will sub on directorate for Robert Keith while latter is absent from Hollywood for several months.

Pidgeon has been off board while starring on Broadway.

The critics join me in

welcoming
as one of Broadway's newest stars in
"Under The Yum-Yum Tree"

- Frederick Brisson, Producer



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Exprehanation a new great Act of AND Recordings'

Shooting Cowboys With Guitar

Let's take a look at the changing Westerner—and changed they surely were from those early days when the Western was silent, through the first outdoor talkies, and finally the musical Western pioneered by Gene Autry, before the television flood.

G. M. (Bronco Billy) Anderson was the first of the Western stars. He made 376 Westerns in a like number of consecutive weeks. But Anderson was not a real cowboy—he was an actor playing a Western part, and he was soon followed by William S. Hart, who could ride and rope with the best of them. But again, Hart was no cowboy—he was a Broadway actor and a good one, and it was 70m Mix, with his famous horse Tony, who became the first real cowboy to scale the Western movie heights, firing the imagination of his fans with his daring exploits in the silent days, which paralleled his real-life adventures in wars, revolutions, as sheriff tracking down outlaws in the West, and a life which was picturesque and perfectly in keeping with the fabulous Twenties of the Hollywood scene.

Remember?

Close on Tom Mix's heels in those silent horse operas were Art Accord, who died a tragic death when talkied arrived and his voice was considered too high for his heman frame; Fred Thomson, a minister who soared to stardom with his steed, Silver King, then died suddenly at the height of his fame; Harry Carey, Yakima Canutt, the most famous of Hollywood's stunt men, a silent Western star who later became a second unit director and among whose memorable is the Charlor race (co-directed with Andrew Marton) in the new version of "Ben-Hur." Other silent stars, some of whom later pleyed small parts in talking Westerns, were William Desmond, Bill Cody, Jack Hoxie, Rex Lease, Neal Hart, Edmund Cobb, Ted Wells, Fred Humes, Pete Morrison, Jack Perrin, William Russell, William Duncan, Buffalo Bill Jr. (Jay Wilsey), Wally Wales Hal Taliaferro), Bot Custer, Lane Chandler, Reb Russell, Buddy Roosevelt, and Kermit Maynard, J. B. Warner and Leo Maloney, silent Western stars, died before talkies came in

Maloney, silent Western stars, died before talkies came in. Another group, Gary Cooper, Jack Holt, Warner Baxter (the first "Cisco Kid"), Richard Dix and Richard Arlen graduated from Westerns to feature dramatic films. The Farnums, William, Dustin (star of "The Squaw Man," the first movie shot in Hollywood) and Franklyn up relation) won fame and altern (no relation), won fame and alter-nated between Western and drama-

Such later day dramatic stars as-Such later day dramatic stars as-Joan Crawford, Jean Arthur, Con-stance Bennett, Janet Gaynor and Carole Lombard made their screen

Carole Lombard made their screen debuts in program Westerns.

With the advent of talkies in 1927-28, Westerns faded out momentarily, as producers were concentrating on indoor stories with plenty of dialogue and music and

find it a regular practice for Buck Jones or Gene Autry to head the program fare with a Garbo, Bette Davis or Lana Turner picture in support. Or the small town exhibitor would "pay but not play" the big city drama or costume picture and put in two westerns and probably bust the house record!!

They were magic names, these Western stars, from the days of Bronco Billy Anderson, Williams S. Hart and Tom Mix to the laterday cowboy kings like Buck Jones, Ken Maynard, Tim McCoy and Gene Autry.

Let's take a look at the changing Westerner—and changed they surely were from those early days when the Western was silent, through the first outdoor talkies, and finally "gravent" and sed before the first outdoor talkies, and finally "gravent" and sed before the first world war, a foreign the first outdoor talkies, and finally "gravent" and sed before the first world war, a foreign the first outdoor talkies, and finally "gravent" and sed before the first world war, a foreign the first world war. pie swimming champion and screen
"Tarzan"), all rode high on the
wave of the talking Western's newly found popularity.

"Taran", all rode high on the wave of the talking Western's newly found popularity.

Other Horsemen

Johnny Mack Brown, former college football hero who has played with Greta Garbo in "Woman of Affairs" and partnered Mary Pickford in "Coquette," switched to Westerns with the title role of "Billy the Kid" in 1931, following it with many westerns; John Wayne, who started his screen carer in 1931 in "The Big Trail" and made modest westerns for years until John Ford cast him in "Stage-coach" in 1938; Charles Starrett, ex-football star and straight actor who took to boots and Starge Toots and Max Terhune) pioneered the series which featured three pals, later followed by the Range Busters and Rough Ridders (Buck Jones, Tim McCoy, Raymond Hatton, Ujohn Wayne, Duncan Renaldo, Bob Steele, Tom Tyler, Raymond Hatton, Rufe Davis and Jimmie Dodd at various times appeared in the Three Mesquiteers pictures as the three leads kept changing during the war years. Such players as Jennifer Jones and Carole Landis were leading ladies in the Mesquiteers series).

Then came the revolution in western pictures. Gene Autuy introduced warsia and the series was a semifer for the series of the serie

were leading ladies in the Mesquiteers series).

Then came the revolution in twestern pictures. Gene Autry introduced music and what followed is movie history. Suffice to say that several other singing cowboys invaded the Western field, but none of them achieved even a small measure of similar success. Dick Foran, Tex Ritter, Fred Scott, Bob Baker, Jimmy Wakely, Smith Ballew, Jack Randall, George Houston and Eddie Dean soon faded from the musical western scene (Poran into dramatic pictures), and it was not until Gene Autry's absence in the U. S. Army Air Force during World War II that a wave of studio publicity produced Roy Rogers, until then a bit player in Autry's pictures.

Herbert Vetes beed of Ropublic

ctures. Herbert Yates, head of Republic Herbert Yates, head of Republic Pictures, who sold his entire year's output of 40-odd picutres on the strength of eight Gene Autry westerns a year, was so incensed at Gene volunteering for Air Force and losing his bread and butter that rhe spent millions publicizing Roy Rogers as the new King of the Cowboys. However, Gene Autry's fans remained loyal, and the postwar popularity polls showed that there was room for both Gene Autry and Roy Rogers in the musical Western field. Rogers never came near to the grosses of the Autry

in 1927-28. Westerns faded out momentarily, as producers were concentrating on indoor stories with plenty of dialogue and music and there was, also, a problem of sound the sound there was, also, a problem of sound the sound the

to his own Gene Autry Show, he produced the Range Rider, Annie Oakley, Death Valley Days, Buf-falo Bill, Jr., and Cavalcade of America series. And, in the rise falo Bill, Jr., and Cavalcade of America series. And, in the rise of television the home screens brought back many of theoldtime favorites whom dad cheered at the

VARIETY

brought back many of theoldtime favorites whom dad cheered at the Saturday matinee, giving them renewed popuarity and varying degrees of success. William Boyd (Hopalong Cassidy) was a shining example of this, and yet another new generation of kids enjoyed the Westerns of Buck Jones, Tim McCoy, Hoot Gibson, Ken Maynard, Bob Steele, etc.

But the old clean Westerns, with plenty of honest action, good dramatic stories and exciting thrills, have given way to the half-hour and hour Westerns made specially for television. These poor imitations of the big screen Western are completely devoid of any imagination or the kind of production values that have made the theatrical Western a top favorite all these years. However, it must be admitted that they are tops in audience ratings, which makes it an even greater pity that the kids of today are denied the real excitement of the action Westerns that are no more.

Metro Earnings Continue Lively

Continuing its upbeat activity, Metro registered net earnings of \$2.177,000, equal to 87c per share, for the first quarter ended Nov. 26, 1960. The result, based on 2.506.-129 shares outstanding, represents a 17.55% hike over the similar quarter of 1959, which showed earnings of \$1.852.000, equal to 71c per share and based on 2.608,888 shares then outstanding.

A dividend check of 40c pay-

A dividend check of 40c, payable to stockholders of record on Dec. 16, accompanied the quarterly report. Prexy Joseph R. Vogel indicated that the prospects for the company for the balance of the year and beyond "are unusually bright." He noted that the number of pix that had been available for release during the first quarter were limited because of the curtailment of production which resulted from the Hollywood strike of actors and writers.

Total Metro income for the 12-

of actors and writers.

Total Metro income for the 12-week period amounted to \$30,092,000 as compared with \$27,633,000 for the same period of a year ago. Breakdown of gross income shows film production-distribution providing \$23,550,000, television \$4,139.000, records and music \$2,174,000, and interest income \$249,000. Comparable figures for a year ago were \$21,575,000, \$3,224,000, \$2,475,000, and \$359,000, respectively.

\$3,224,000, \$2,475,000, and \$359,000, respectively.

Net income from each source showed \$2,306,000 from production-distribution \$1,464,000 for the same period last year), \$2,294,000 from television (\$2,210,000 last year), \$184,000 from records and music (\$463,000 last year). Interest income of course, was the same as the gross.

Catholic Guild Elects

San Francisco, Jan. 17,
J. Earl Henning, vice president
of Lippert Theatres, was elected
1961 president of the Catholic Entertainment Guild of Northern
California last week. Other officials named to one-year terms

cials named to the state of the

Inside Stuff—Pictures

Herman G. Weinberg has been commissioned by the Funk & Wagnalls Co. to do the section on motion pictures for the 1961 Year Book for its New International Encyclopedia. The section will be a resume of significant developments in the screen world during the past year. The volume, called "The New International Year Book-1961," will appear shortly after the first of the year. Weinberg is currently conducting a film history course at the College of the City of New York, Institute of Film Technics.

Purchase of screen rights to Vern Sneider's "The King from Ashtabula" will run isto considerable coin for Columbia Pictures. Deal specifies that Col will put up full financing for legit version of the novel which Robert Fryer and Lawrence Carr will produce. Morton Da Costa will direct both stage and film versions and will co-write dramatization with Sneider. Da Costa's Belgrave Productions indie will coproduce film with Columbia, with studio making major down payment on film rights plus escalator payments depending on length of theatrical run. Latter can run as high as \$500,000.

As of Feb. 5, Rank Film Distributors are set to take over in Britain physical distribution of Eros product as soon as Eros' film salesmen negotiate the contracts. This will end the similar tie-up that Eros has had with Paramount. As from Feb. 5 the Eros sales force in the "sticks" will be accommodated in the Rank branch offices in accordance with the pattern in the industry. Eros is the indie distribution setup which the Hyams Brothers disposed of to a group headed by Irving Allen and A. R. (Cubby) Broccoli of Warwick Films and Michael Shipman, formerly an exec with the Shipman & King firm.

At a recent showing of "Ben-Hur" in St. Louis, 135 deaf persons were able to "hear" the dialog as well as follow the action.

Their ears were the hands and lips of two ministers who are experts in sign language and lip reading. The pastors Rev. George R: Kraus, of Holy Cross Lutheran Church, and Rev. William Reinkung, executive secretary of the Lutheran Board of Missions to the Deaf, Missourl Synod—covered their hands, fingers, and lips with fluorescent paint. Then, spotlighted by ultra violet "black light," they stood in full view of the deaf persons in a section of the balcony and imparted the dialog by signs and lips as the story unfolded on the screen.

Disnev

Continued from page 3

"a sophisticated comedy" (separate story), namely "The Parent Trap."
"101 Dalmations," cartoon fea-

ture, goes to market in Florida during the school holiday at the end of this month, followed by a blanket booking of New England. blanket booking of New England.
"Absent Minded Professor" is the
Easter picture for New York's
Radio City Music Hall. Release of
"Parent Trap" is set for late June.
"Nikki, Wild Dog of the North"
comes next and then, as the Christmas release, will be an updated
version of Victor Herbert's. "Babes
in Toyland," with Ray Bolger, Ed
Wynn and Tommy Sands.
Ludwig didn't hold back on the
words and music anent the disap-

words and music anent the disappointments on the past Disney program. "Pollyanna" will gross \$3,750,000 in domestic rentals, representing a nice profit, but very much short of the \$6,000,000 which Disney, Ludwig and BV were looking for. The big plus, said Ludwig, was "Shaggy Dog" with domestic rentals of \$9,424,000, meaning the biggest grosser of any Disney picture in history on a first-time-around basis.

**Record holder is "Snow White words and music anent the disap-

Record holder is "Snow White and the Seven Dwarfs" at \$11,000, 000 but wrapped up herein is the money from initial run and three reissues.

Most unusual was the "Bambi" artoon feature, with domestic Most unusual was the Cartoon feature, with domestic rentals of \$1,200,000 on first time out, \$900,000 on first reissue, and then \$2,500,000 on second reissue. In other words the second reissue topped the initial marketing and first rerun combined.

DISNEY BANKROLLS LOTSA AIR SUPPORT

Charles Levy, v.p. of Buena Vista Distribution Co., said in New York Monday (16) the company will spend \$3,000,000 in promoting its Walt Disney product in 1961 on television alone. This will be in addition to the "Walt Disney Pre-cente". Wer promotions

addition to the Walt Disney Fre-sents" tv'er promotions. Levy reported that \$1,500,000 will be spent for commercials on network prime time (all three net-works) and the additional \$1,500,-000 will go for local area time buys.

Loew's Quarterly Net

A net profit of \$366,900, equal to 14c. per share, was registered by Loew's Theatres for the 12-week period ended Nov. 24, 1960, constituting the first quarter of the current fiscal year. For the same period of a year ago, the company racked up a profit of \$369,400, also equal to 14c per share.

TOA Cheery About Total of Films

wound up with 17 less pictures going before the cameras than in 1959 and 28 less than in 1958, Theatre Owners of America sees a Theatre Owners of America sees a bright note. According to its latest compilation, 39 pix are in various stages of completion and the majors have scheduled 12 more starts in January and February. The slate, according to TOA, represents the greatest activity in many months.

many months.

With the 39 films included in its 1960 tally, 70 A sees the year ending up with 164 pix as compared with 181 in 1959 and 192 in 1958. TOA stresses that the totals only include pix made here and abroad by the Hollywood majors. Last year, it points out, the majors picked up another 63 foreign-made films and added them to their release schedules.

NOW 'SOPHISTICATION' ON DISNEY'S SLATE

Walt Disney's lineup for 1961 includes "a sophisticated comedy," this being the description given "Parent Trap" by Irving Ludwig, president of Disney's Buena Vista releasing company. It's not "adult" but even in being "sophistiacted" it would seem like a departure for the man from Disneyland and other areas to which the kids are drawn. drawn.

drawn.

"Parent Trap," written and directed by David Swift, is the story of a separated family, wife and one daughter in Boston and husband and other daughter in the San Fernando Valley. The girls are twins who come to meet in a summer camp, switch identities and undertake to bring their parents back together, with a road-block being set up in the way in form of a nifty-looking dame who has eyes on dad.

Players are Hayley Mills, Mau-

Players are Hayley Mills, Mau-reen O'Hara, Brian Keith and Joanna Barnes.

Maurice Geraghty Will Abide by Guild's Justice

Hollywood, Jan. 17. Maurice Geraghty has withdraw Maurice Geraghty has withdrawn his pending action against Walt Disney and will ablde by credit determination of Writers Guild of America regarding producer's film, "Darby O'Gill and the Little People."

period ended Nov. 24, 1960, constituting the first quarter of the current fiscal year. For the same period of a year ago, the company racked up a profit of \$369,400, also equal to 14c per share.

Gross revenue for the most recent quarter amounted \$9,134,000 as compared with \$9,265,000 for the comparable stanza of last year.

Amusement Stock Quotations

Week Ended Tues. (17)

1960-61	N. Y. S	tock Ex	change	Net
High Lov	7 *Weel	kly Vol. We in 100s – F	ekly Weekly Iigh Low	Tues. Change Close for wk.
423/4 233				$36\frac{1}{4} + \frac{3}{4}$
4612 253				431/2 + 1/4
4214 191				22 - 1/2
4514 34	CBS 6		3558	37 +11/8
267s 145				$+ \frac{3}{4}$
3934 173				343% —27/8
4914 20	Disney 10			2814 — 34
1361/4 94				109 —11/2
812 55 2378 113	ś EMI 85 8 Glen Alden 3		1314	6 + 1/8 1338 - 1/2
19 14	Loew's Thea. 1		1578	15 + 1/8 + 1/8
403á 221		94 38 ³ 4		371/2 -1
	Metro GM. 26		425á	4338 + 58
6678 127			281/4	281/2 -21/8
13 43				516 — 1/2
6758 391		70 5614		5334 —238
3814 157				1834 — 58
	Polaroid 3			188 +634
7838 461	2 RCA103	35 5134		511/8 — 3/4
1134 71	Republic 63			$12^{7/8} + 3/8$
16 125	8 Rep., pfd 5	55 1614	1514	$16 + \frac{3}{4}$
4254 191	2 Stanley War. 27	70 2978	275 ₈	29 +138
307 s 261		1 2914		2878 + 38
4412 30	20th-Fox 16	88 42,	4034	4078 — 78
357s 235			32	3234
5414 373				531/4 + 1/2
1293 ₈ 891	Zenith 18	31 10312	10014 1	031/4 +3
	American	Stock Ex	change	
634 41		67 434		434 — 1/8
1 5 10	All'd Art., pfd.	4 10 ⁷ 8		10^{7} 8 — 3 8
714 278				3 — 1/8
1134 8	Cap. City Bdc. 2			10 - 58
67s 33		3 512	458	$5\frac{3}{8} + \frac{3}{4}$
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9 ¹ 2 7 ¹ 2 8 ⁷ 8 2 ¹ .		$\begin{array}{cccccccccccccccccccccccccccccccccccc$	858 216	$ \begin{array}{cccccccccccccccccccccccccccccccccccc$
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43, 2	Tele Indus 2		234	$\frac{10}{3} + \frac{14}{4}$
185s 815	Trans-Lux . 11	.8 18 ⁵ %		1778 + 138
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* Week Ended Mon. (16).

† Ex-dividend.
(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	21 á	238	+ 38
Gen Aniline & FA	85	412	
Gold Medal Studios	14	- 5g	
Guild Films	14	1,2	— 1·8
Magna Pictures	$2^7 s$	37.8	
Metropolitan Broadcasting	$20^{7}s$	223 ₈	+1
Movielab	1234	141 á	•••
Official Films	258	3	• •
Scranton Corp.	214	2^{7} 8	••
Sterling Television	11 2	178	
U. A. Theatres	512	61 á	- 1/4
Wometco Enterprises	13	14¹ś	
(Source: National Assn. of Securitie	s Deale	rs Inc).	

Broadway's Gant Gaither Forages in Par's Files For His Own Starter

Hollywood, Jan. 17.
Broadway producer Gant Gaither has been signed to a producing pact by Paramount, with Gaither moving onto the Par lot immediately. Initially he'll go through studio's story shelves to pick property for his first production.

sion of "Seventh Heaven," built the Miami Beach Playhouse, was associated with Moss Hart in "Winged Victory" and is author of the book, "Princess of Monaco." Additionally, he owns rights to the Fanny Ward story.

Karp, meantime, has planed East, for two national sales meetings, the first of which gets underway today in New York and ends Friday. Second session will be held Jan. 10-12 in Chicago.

THEATRE FOR SALE

Gov. Ritchie Theatre—700 car drive-in theatre in continuous operation since 1939 on Ritchie Highway 3 miles south 1939 on Ritchle Highway 3 miles south of Baltimore. Highly profitable theatre Including choice commercial frontage. Stockholders deadlock has forced sale by public auction to be held January 25, 1961. For full information with Gov. Ritchle Theatre, Inc., P. O. Box 25, Glen Burnie, Maryland.

WRITER WANTED

director seeks mature to develop idea into screen

Box V-2061, VARIETY 154 W. 46th St., New York 36, N. Y.

UNION ROLLS OWN PIC

British Crafts' Subsidiary Launches
'The Kitchen'

London, Jan. 17. ACT Films Ltd., pic-producing

company of the studio labor union, the Assn. of Cinematograph Television and Allied Technicians, put a new feature pic into production at Shepperton Studios last Monday (2). Subject is "The Kitchen," by playwright Arnold Wesker.

Gaither, signed by studio head Carl Mohner heads the case, which consists largely of stage art-flack Karp. produced musical version of "Seventh Heaven." built Cole is producing and James Hill

Did Minnesota Farmers Know They Were 5-6% Better Off in 1960?

Minneapolis, Jan. 17. Encouraging for this area's ex-hibitors is the fact that agricul-tural abundance in the Upper Midwest boosted cash farm income for 1960, litting entertainment purchasing power.

In Minnesota farm product sales are expected to return 5 or 6% more money for farmers than in 1959 in the predominantly agricultural territory. In adjacent North Dakota 1960 farm production and government navments total each government payments total cash value will be up nearly \$68,000,000

PETER SELLERS' OWN N.Y. REPERTORY HOUSE

Guild Theatre, N. Y., is becoming British comedian Peter Sellers' private situation. The Norman Elsom theatre will show its third Sellers film when the British Lion "Two Way Stretch" opens at the Guild on Jan. 23. The Guild has had enormous success with its two previous Sellers entries, "The Mouse That Roared" and "I'm All Right, Jack."

Right, Jack."

Offbeat angle on "Two Way Stretch" is that Sellers, for the first time, will give audience a view of the real Sellers. In "Mouse," he played several roles; in "Jack," he was a fiftyish union leader, and in "Battle of the Sexes," he played a graying mousey character. However, in "Two Way Stretch" Sellers plays Sellers. No disguises.

Echo of Strike: WB's Appeal On James Garner benefit of a fe ing combines.

Los Angeles Jan 17

Judgment freeing James Garner from his thespact with Warner Bros. has been appealed by the studio to the California Supreme Court and Garner's attorneys say they'll also appeal the judgment asking for \$46,000 damages instead of the \$1,750 awarded.

ages instead of the \$1,750 awarded.

L. A. Superior Court Judge
Arnold Praeger ruled last month
that WB had breached its contract
with Garner by suspending him
last March 2 under force majeure,
the writers' strike. Case may be
transferred to the California District Court of Appeals, although
WB's attorney, Freston & Files,
filed directly with the Supreme
Court.

Court.

Martin Gang, Garner's attorney, said he'll base his appeal on contention that if, as Judge Praeger held, the contract was breached, the full year's salary iless \$64,035 earned by Garner elsewhere) was owed to the actor.

Columbia Pays Damages
Hollywood, Jan. 17.
Out-of-court settlement by Columbia Pictures, for amount said to
be in excess of \$40,000, has cued
music director Morris Stoloff to
withdraw \$94,500 suit against
studio. studio.
Stoloff, with Col for 20 years,

Stoloff, with Col for 20 years, brought suit in L. A. Superior Court last June contending company had terminated his services nine days after start of Screen Actors Guild strike earlier in year and that studio's pact with him was legally in effect until March 4, 1961. Stoloff was receiving \$1,500 per week.

against the management's refusal to allow Negros to attend a feature which has an all-Negro cast, Columbia's Søm Goldwyn release, "Porgy and Bess." There is no theatre for Negroes in this small university town, and neither of the two white theatres have balconies for Negroes as is common in other towns in the South towns in the South.

towns in the South.

More than 50 people, about half
of them Negro and half of them
white, participated in the demonstrations. Included were U. of
North Carolina students, several
faculty members, students and
older members of the Negro community, other white volunteers, and
three faculty members of nearby
Duke University, who reside in
Chapel Hill.

Management had earlier turned

over last year.

Another Upper Midwest state, South Dakota, will have realized about 8% more in farm cash receipts.

This is according to the Minneapolis Federal Reserve bank which estimates that Minnesota net cash income was \$544,000,000, North Dakota's \$305,000,000 and South Dakota's \$293,000,000.

Present Product Presages Profit

20th's 1961 Values Much Beefed-Up Over Year Ago, Glenn Norris Points Out

Allied

Continued from page 3 z

and form a new exhibitor group or constitute themselves into separate regional associations without national affiliation.

Al Myrick, past president of Allied, has urged that the association be dissolved. He recommended to the Iowa-Nebraska-South Dakota unit that steps be taken to disband the national organization and that it press for the formation of a new organization "to represent the independent exhibitors of America." Myrick said that present Allied no longer represents indie exhibitors. but that its "good name and reputation" is being used for special benefit of a few buying and book-

No Balm Applied

The Milwaukee get-together did not assuage any of the hard feelings that has split Allied into two warring factions for the past two years. The eastern group, now firmly in control of the national organization, is confident it can move ahead and restore the line of

move ahead and restore the line of communications that has been sadily lacking in the past two years. Still up in the air, so far as the westerners are concurred, is the legality of the decisions taken at Milwaukee. The easterners apparently anticipated such a test and hired an outside expert parliamentarian to make sure that each and where cotten were acceptable and action was constitutionally

Quorum?

Quorum?

The question of what constitutes a quorum in Allied is somewhat clouded. Many units have been institute or delinquent in dues payments and whether or not they are entitled to vote is complicated. At any rate, she prime movers of the Milwaukee meeting maintain they had a legal quorum. Units listed as constituting a quorum in Milwaukee included New Jersey, Wisconsin, Western Pennsylvania, Ohio, Michigan, Maryland, Gulf States, Illinois, Texas, West Virginia, and Connecticut. It's understood that the easterners had proxies from several other units, but did not have to use them.

Fine and London, with the latter the set of the sedgular from Detroit headquiar.

Court last June contending company had terminated his services nine days after start of Screen Actors Guild strike earlier in year and that studio's pact with him was legally in effect until March 4. 1961. Stoloff was receiving \$1,500 per week.

Integrated Picketing In Chapel Hill; Negroes Can't View All-Negro 'Porgy'

Chapel Hill, N.C., Jan. 17.

Local AB-PT outlet here, the Carolina theatre, was picketed for two days last week as a protest against the management's refusal to allow Negroe to attend a feature of the management's refusal to allow Negroe to attend a feature of the management's refusal to the management's refusal to allow Negroe to attend a feature of the mints, but did not have to use them.

Fine and London, with the latter working from Detroit headquarters working from Detroit headquarters that has been Allied in the past two years. The retirement of Abram F. Myers, longtime board chairman and general counsel, apparently served as the spark touching off the internecine war. To the westerners, Myers served as the more working from Detroit headquarters working from Detroit headquarters working from Detroit headquarters to them.

Fine and London, with the latter working from Detroit headquarters wo

Suffer More

The westerners regard themselves as more cognizant of the position of the small independent exhibitor and feel that their philosophy for tackling industry problems is hopelessly different than those of the large eastern groups, whose leadership is said to be dominated by executives of large buying combines. According to one western spokesman, the buying combine officials are more interested in obtaining a flow of product for their companies than in fighting for the rights of the small indict theatreowner.

Rest of the Allied officers retained their present positions, including Ben Marcus as board chairman, Harry Hendel as treasurer, and Richard Lochry as secretary. Lochry is president of the absentee Indiana unit and whether he will remain an officer is undecided. George Stern was elected a regional v.p., succeeding Fine who moves up as national president. Regional vepees Edward Johnson and Jack Whittle-retain their present posts. The westerners regard them-

With the grosses being racked up by "North To Alaska," the general release of "Can-Can," and those promised by "Marriage-Go-Round" and "Flaming Star," 20th-Fox is entering 1961 much more handsomely than it did 1960, when it had just two money-makers ("Journey To The Center of The Earth" and "Sink The Bismarck") in release. As a result, 1961 should be "THE" year for 20th, general sales manager Glenn Norris told the trade press at luncheon in New York Monday (9),

Occasion was one of Norris' pe-

the trade press at luncheon in New York Monday (9).

Occasion was one of Norris' periodic "get-togethers" with press to give a progress report on 20th's distrib activities. Also on hand were assistant sales manager Martin Moskowitz and members of the sales cabinet. Company will put 24 pictures into release the first six months of this year, Norris stated. This would be running at the rate of the 1960 sked, when a total of 48 films were sent out.

Norris hesitated to predict what the number of pictures will be for the latter half of 1961, saying that company will only release "as many pictures as the market requires." Conceivably, he said, this might mean more than 24, or it could mean less. Idea is to meet market demands, while at the same time maintaining a steady production pace. Thus, he said, company is sticking to its earlier announced sked, but some of these may be held over until 1962 for release.

Personalities

Giving a rundown on the new

sked, but some of these may be held over until 1962 for release.

Personalities

Giving a rundown on the new film personalities which 20th is promoting, Norris commented that he feels "great progress" is being made in getting exhibitor support for these youngsters, adding that he probably would never be satisfied that everything is being done by exhibs that can be done, just as exhibs probably will never be satisfied that producers-distribs are always doing their job properly.

Exec also called for greater exhib support of the company's family films, saying that he saw no reason why any such film should not be able to rack up a total of 12.000 domestic bookings, "Freckles," for example, has—or will get—only about half that number,he said.

Norris declared 20th has just about licked its "wet print" problem, pointing out that all but two of its first quarter releases are completed, and a large percentage of its second quarter releases are ready. Sales topper would like to have prints of new pix in every-exchange for about two months prior to release.

Brodsky Clears Status

Brodsky Clears Status
Philadelphia, Jan. 17.
Jack Y. Brodsky was named in
connection with the recently filed
suit of the Fern Rock Theatre
against the film majors and the
William Goldman chain as an interested person acting as trustee
for the estate of the late Herbert
J. Elliott.
An executive with Stanley Won-

J. Elliott.

An executive with Stanley Warner Theatres, Brodsky has resigned as trustee for the Elliott estate because of his conflicting interests within the film industry.

DREYFUS FUND

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is a mutual investment fund in which the management hopes to make your money grow and takes what it considers sensible risks in that direction.

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New York Theatre

RADIO CITY MUSIC HALL-Rockefeller Center . Ci 6-4600 "WHERE THE BOYS ARE"

STATING DOLORES HART
GEORGE MAMILTON • YYETTE MIMIEUX
and introducing Connec Francis
M-G-M Presents EUTERS PRODUCTION
in Cinemascope and METROCOLOR
ON THE GREAT STAGE "VIVA L'ITALIA!"

Hollywood Production Pulse

ALLIED ARTISTS Starts, This Year...... 1 This Date, Last Year..... 0

L CID'
muel Bronston Prod. with D.E.A.R.
Firms for Allied Artists and J. Arthur
Rank)

Rollis (Shou and Artists and Artists (Shou and Artists (Shou and Artists) Prod.—S. rauel Bronston Dr. Anthony Mann Charlton Heston, Sophia Loren, Raf Charlton Heston, Sophia Loren, Raf dev., Geneview Page, John Gary, Raymond, Frank Thrign, Christopher Rhodes, Ralph Truman, Michael Hordern, Hurd Hatfield (Started Nov. 10)

**MAMORD COMMAND"

(Shootling in German)

Prod.—Ron W. Alcorn

Dr.—Byron Haskin

Howard Keel, Tina Louise, Earl Holliman,

Warner Anderson, Carleton

Youne, Burt Reynolds, James Dobsen, Marty Ingels, Clem Harvey

(Started Nov. 21)

(Started Nov. 21)

"POPERATION EICHMANN"

(Allied Artists)

(Bischoft-Diamond Prod.)

Prods.—Samuel Bischoff, David Diamond

Dr.—R. G. Springsteen

Werner Klemperef, Donald Buka, Barbaia Turner, John Banner, Paul

Thierry

(Started Jan. 12)

AMERICAN INT'L

Starts, This Year...... 1 This Date, Last Year..... 0

"THE PIT AND THE PENDULUM"
(James H. Nicholson-Samuel Z. Arkoff
Prod.)
(Shooting California Studios)
Prod.-Dir---Roger Corman
Vincent Price. John Kerr, Barbara
Steele. Lunna Andres, Anthony Carbone, Pat Westwood, Lynn Bernay
(Started Jan. 4)

COLUMBIA

Starts, This Year..... 0 This Date, Last Year..... 1

"THE DEVIL AT 4 O'CLOCK"

(AFRoy-Kehlmar Prods.)

Prod.—Fred Kollmar

Dir.—Mervya O'Kollmar

Brown From Sinatra, Kerwin
Mathews, Jean Pierre Aumont, Barbara Luna, Gregoire Aslan, Alexander
Scourby, Bernie Hamilton, Catho

Lewis, Martin Brandt, Tom Middleton,
Marcel Dalio, Lou Merrill, Ann Duggan

(Started Sept. 22) TASTE OF FEAR"
Hammer Film Prod.)
Shooting in Endand.
Endand:
Dir.—Seth Holt
Susan Strasberg, Ronald Lewis, Ann
Todd, Christopher Lee
'(Started Oct. 24)

"GIDGET GOES HAWAIIAN"
Prod.—Jerry Bresler
Dir.—Paul Wendkos
June Jerry Bresler
June Jerry Bresler
June Jerry Bresler
Gidget," Carl Reiner,
Pergy Cas, Eddie Foy Jr., Jeff Donnell, Vicki Trickett, Joby Baker
(Started Nov. 26)

WALT DISNEY

Starts, This Year..... 0 This Date, Last Year..... 0

METRO

"FOUR HORSEMEN OF THE APOCALYPSE"

Qulian Blaustein Prod.
Prod.—Julian Blaustein
Prod.—Julian Blaustein
Glenn Ford. Ingrid Thulin. Char'es
Boyer, Lee J. Cobb, Paul Henreid,
Paul Lukas, Karl Boehm, Yvette
Minieux
(Started Oct. 17)

Stated Oct. 17)
"MUTINY ON THE BOUNTY"
(Arcola Prod.) Sthooting in Tability
(Shooting in Tability
Brook of the Communication of the Com

"ADA"

"ADA"

"Ano Prod.

"Ano

PARAMOUNT

Starts, This Year..... 0
This Date, Last Year..... 3

"HATAR!"
(Shooting in Africa)
Frod-Dir. Howard
Hawks
Frod-Dir. Howard
John Wayne, Gerard Blain, Valentin
De Vargas, Elss Martinelli, Michele
Giradon, Bruce Cabot, Hardy Kiuger
(Started Oct. 10)

"THE LADIES MAN"
Gerry Lewis Prod.)
Frod. Dir.-Jerry Lewis
Jerry Lewis, Helen Traubel, Diana
Dors, George Raft, Cloria Jenn. Hope
Holday, Deverly Wills, Pat Stanley
(Started Nov. 20)

"SUMMER & SMOKE"
(Bal Wallis Prods.)
Prod.—Hal Wallis III
Din.—Rec Hall Wallis III
Din.—Rec Hall Wallis III
Morno, Pamela Tiffin, Una Merkel,
John Melnire, Malcolm Atterbury
Started Dec. 120

20th CENTURY-FOX

"CLEOPATRA"

(Suspended Shooting)

Prod.—Walter Wanger

Dir.—Rouben Mamoulian

Elizabeth Taylor, Stephen Boyd, Peter
Finch, Harry Andrews, Elizabeth
Welch, Francis DeWolff, William Devlin, Ronald Adams

(Started Sept. 15)

"FRANCIS OF ASSISI"
(Triton Pict. Corp.)
(Incomplete Corp.)
(Incomplete Corp.)
(Incomplete Corp.)
(Incomplete Cortiz
(Incomplete Cortix
(Incomplet

"WILD IN THE COUNTRY"
(Co. of Artists Prod.)
Prod.—Jerry Wald
Dir.—Philip Dunne
Ewis Prosley, Hope Lange, Tuesday
Weld, Millie Perkins, John Ireland,
Christina Crawford, Gary Lockwood,
Williams Mims
(Started Nov. 5)

LION OF SPARTA"
Shooting in Greece)
Frod.—George St. George
Dir.—Rudy Mate
Richard Egan, Diane Baker, Barry Coe,
Julie Newman, Pavid Farrar, John

Crawford (Started Nov. 7)

RETURN TO PEYTON PLACE"
Co. of Artists Prod.)
Prod.—Jerry Wald
Dir.—Jose Ferrer
Halsey, Jeff Chandler, Tuesday Weld,
Mary Astor, Luciana Paluzzi, Robert
Sterling, Gunnar Hellstrom, Casey
(Schild Poec. of Carale

SNOW WHITE & THE 3 STOGGES"
Prod.—Charles Wick
Prod.—Charles Wick
Oir.—Walter Lane
Carolyn Heiss, 3 Stogges, Patricia
Medina, Edgon Stroll
(Started Dec. 12)

'Griantes Dec. 12'
'PiRATES OF TORTUGA"
(Clover Prod.)
Prod.—Sam Katzman
Dir.—Robert Webb
Ken Scott, Letticia Roman, Rafe Johnson, Rachel Stephens, David King,
Sheila Connelly, Christopher Watt.
Malacolm Cassell
(Started Jan. 11)

"THE SILENT CALL"

API) Prod.—Leonard A. Schwartz Dir.—John Bushelman Gail Russell, David McLean (Started Jan. 16)

UNITED ARTISTS

Starts, This Year..... 2 This Date, Last Year..... 3

"WEST SIDE STORY"
(Mirisch Picts.Seven arts for UA)
The Control of the Control of

"TOWN WITHOUT PITY"
(Mirisch Co.-Gloria Films for UA)
(Shooting in Europe)
Prod.-Dir.—Gottiried Reinhardt
Kirk Douglas
(Started Oct. 28)

"PARIS BLUES"
(Pennebaker for UA)
Except Foods—George Glass, Walter
Except Foods—George Glass, Walter
Dir.—Martin Rift
Paul Newman, Joanne Woodward, Sidney Foitler, Louis Armstrong, Diahann
Chroll, Genevieve Page, Serge Reg-

giani (Started Nov. 2)

BIRDMAN OF ALCATRAZ"
Harold Hecht Prod. for UA Release)
Prod.—Harold Hecht
Depth Committee Committee Committee
Burt Landster Karl Malden, Thelmia
Ritter. Betty Field, Neville Brand,
Hugh Marlowe, Frank Richards, Telly
Savalas, Crehaw Denton, Leo Penn,
Dick Dennis
(Started Nov. 7)

"BY LOVE POSSESSED"

(Mirisch Piets, Inc.-Seven Artiste Prods. Prod. William Freisch

Dir. — John Sturges

Lana Turner, Efrem Zimbalist Jr., Jason

Robards Jr., George Hamilton, Susan
Kohner, Barbara Bel Geddes, Thomas

Mitchell Michell (Glatted Nov. 28)

"THE YOUNG DOCTORS"
(Dresel-Millar-Turman Prod. for UA)
(Shooting in New York)
Prods.—Stuart Millar, Lawrence Tur

man Dir.—Phil Karlson Frederic March, Ben Gazzara, Dick Clark, Ina Balin, Eddie Albert (Started Jan. 9.)

"ST. GEORGE AND THE SEVEN CURSES"
(Bert I. Gordon Prods. for UA) (Shooting at Goldwyn) Prod.-Dir.—Bert I. Gordon Basil Rathbone I. (Started Jan. 11)

UNIVERSAL.

Starts, This Year..... 2 This Date, Last Year.... 0

"TAMMY, TELL ME TRUE"
(Ross Hunter Prod.)
Prod.—Ross Hunter
Dir.—Harry Keller
Srndra Dee, John Gavin, Virginia
Grey, Cecil Kellaway, Beulah Bondi
(Started Jan. 5)

(Started Jan. 5)

(J.OVER, COME BACK"

Ul-7 Picts.-Nob Hill-Arwin)

Frods.-Robert Arthur, Stanley Shapiro, Martin Melcher

Dir.-Delbert Mann

Rock Hudson, Doris Day, Tony Randall,

Edia Adams, Jack Oakie, Jack Kru-

schen (Started Jan. 5)

This Date, Last Year.....1

WARNER BROS.

Starts, This Year...... 1
This Date, Last Year..... 1

"SUSAN SLADE"
(Shooting in Monterey)
(Shooting in Monterey)
(Frod. Dir.—Delmer Duves)
(Troy Donahue, Connie Stevens, Dorothy
(McGuire, Lloyd Nolan, Brian Aherne,
(Danwe Schafer, Grant Williams, Bert Convy (Started Nov. 10)

(Started Nov. 10)

"HE ROMAN SPRING OF MRS. STONE"
(Shooting in London)
Prod.—Louis de Rochemont
Dir.—Joe Quintero
Vivien Leigh, Warren Beatty, Lottle
Lenya, Corale Brown, Jeremy Spenser
(Started Dec. 6)

PORTRAIT OF A MOBSTER"

Dir.—Joseph Peyney
Vic Morrow, Leslie Parrish, Peter
Breck, Ray Danton, Norman Alden,
Peter Virgo
(Started Dec. 8)

GSIAITED Dec. 8)
CLAUDELLE INGLISH"
Prod.—Leonard Freeman
Dir.—Gordon Douglas
Diane McBain, Arthur Kennedy, Constance Ford, Frauk Overton, Chad
Everett
GSIAITED Dec. 14)

INDEPENDENT

Starts, This Year..... 4
This Date, Last Year.... 0

BRITAIN

ANGLO AMAL

Starts, This Year.....0
This Date, Lasst Year....0

"MEVER-NEVER MURDER"
Merton Park Prodns.)
Prod.—Jack Greenwood
Dir.—Peter Duffell
Russell Napier, Maurice Good, Genine
Graham Graham (Started Dec. 13 at Merton Park, now complete)

complete)
"HE SILENT CITY"
(Merton Park Prodns.)
Prod.—Jack Greenwood
Dir.—Alan Davis
John Welsh
(Started Dec. 13 at Merton Park, now
complete)

WINGS OF DEATH"
Merton Park Prodms.)
Prod.—Jack Greenwood
Prod.—Jack Greenwood
Harry H. Corbett, Simon Black, Shella
Fraser
(Started Dec. 13 at Merton Park, now
complete)

"THE FRIGHTENED CITY"
(Zodiac Films)
Prods.—Leigh Vance, John Lemont
Dir.—John Lemont
Officer of Chemy Control (Control Control Contro

BUTCHER'S

Starts, This Year.....1 This Date, Lasst Year....1

"TIME TO KILL"
(Foxwarren Films)
Prod.—Henry Passmore
Dir.—Terry Bishop
Ronald Howard, Jack Allen, Susennah
Leigh, Terry Palmer
(Started Jan. 3 at Walton)

METRO

Starts, This Year.....1 This Date, Last Year.....0

"A MATTER OF WHO"
(Foray Films)
Prods.—Walter Shannon, Milton Holmes
Dir.—Don Chaffey
Terry-Thomas, Alex Nicol, Sonja Zie-(Started Jan. 9 in Austria, goes to MGM, Elstree)

RANK

Starts, This Year.....1 This Date, Last Year.....1

OVER THE ODDS"
Jermyn Prods.)
Frod.—Alec Snowden
Dir.—Michael Forlong
Glenn Melyun, Marjorle Rhodes, Thors
Hird, Willrid Lawson, Cyril Smith
(Started Jan. 9 at Shepperton)

(Started Jan. 9 at Snepperson")
VREY IMPORTANT PERSON"
Independent Artista)
Prods.—Julian Windle, Leslle Parkyn
Dir.—Ken Annakin
James Robertson Justice, Leslie Phillips, Stanley Baxter, Eric Sykes
(Started Nov. 28 at Beaconsfield)

FLAME IN THE STREETS"
Prod.—Roy Baker
Dir.—Roy Baker
John Mills, Sylvia Syms
(Started Dec. 5 at Pinewood)

REGAL

Starts, This Year.....0 This Date, Last Year.....1

JUNGLE STREET" JUNGLE STREET" Theaftecreft Prodns.) Prod.—Guido Coen Dir.—Charles Saunders Dayid McCallum, Jill Ireland, Kenneth (Started Dec. 28 at Twickenham)

20TH-FOX Starts, This Year0 WARNER-PATHE

Starts, This Year,.....0 This Date, Last Year.....1

INDEPENDENT

"THE KITCHEN"
(ACT Films)
Prod.—Sidney 'Cole
Dir.—James Hill
Carl Mohner, N 17 Yeomaus. Brian
Phelan, Tom 18. Howard Greene
(Started Jan. 2 a. Shepperton)

'LOLITA" AA Prodns.) Prod.—James Harris Dir.—Stanley Kubrick Shelley Winters, James Mason, Sue Lyon (Started Nov. 28 at ABPC, Elstree)

Kansas City

= Continued from page 7

time vauder, later a deluxe picture theatre under Fox Midwest, seating 1,900 with a balcony and gallery. Shell of the building still stands.

stands.

Esquire Theatre, an 800-seater built for films, also went out of action in the deal which brought a parking lot to the 12th Street location alongside the Tower. Thus within but a couple of years nearly 9,000 downtown first-run seats have been taken out of the exhibiton picture here. Remaining categories tion picture here. Remaining capacity has the Paramount at 1,900, Roxy at 850, Capri at 1,260, and Empire at 2,300.

\$200,000 Fix-Up

Holder of the Kansas City franchise for the bowling league is Recreation Enterprises Inc., which states that the theatre building will undergo about \$200,000 worth of alterations to be ready for the opening of the National Bowling League session next October.

Theatre property fronts on Main Street and extends westward along 13th. Back of it fronting on Balti-more is the Midland Building, one more is the Midland Building, one of the larger downtown office structures. The two properties essentially comprise one building, although the bowling group is not concerned with the office structure except for a small additional space needed to extend the theatre stage to accommodate four bowling lanes.

to accommodate four bowling lanes. at right angles to the audience and extending over the orchestra pit and into the first several auditorium rows. Existing stage and projection equipment will be kept intact, and the theatre will be available for futuze use as a motion picture theatre on a limited basis, Weinberg said. Present seating capacity listed by the group at 3,800 will be trimmed to about 3,500. Officers of Recreation Enter-

Officers of Recreation Enterprises are: Weinberg, board chairman; Lorie J Newhouse, president; John B. Masun, vice president and director of operations; Frank D. Smalley, treasurer; Daniel L. Brenner, secretary.

The theatre will have full tele The theatre will have full tei-vision facilities for network pick-ups originating here, as well as closed circuit tv. It has carried nationally televised closed circuit events under Loew management. Theatre for the past few years and has had Maurice Druker as manager.

Frank McCarthy

= Continued from page 3 =

In Jamaica," "High Dive," "Slap-stick," "The Hellraisers," "The Bohemians" and a new project, "Wheels Up." He's also negotiating for Robert Kennedy's "The Enemy Within."

for Robert Kennedy's "The Enemy Within."

Michin."

McCarthy has two producing credits at 20th, having co-produced "Decision Before Dawn" and produced "Sailor of the King." He met Wald in 1938 when, as press agent for Broadway producer George Abbott, he became technical advisor on Warner Bros.' "Brother Rat." which Wald had written. McCarthy has impressive background in government and was millitary assistant to General George Marshall during World War II. He also was secretary of the War Department general staff in 1944-'45 and in '45 was assistant secretary of state. That same year he was named one of the 10 outstanding young men of the U.S. by the national Junior Chamber of Commerce, Immediately prior to joining 20th, he was MPAA's continental manager with headquarters in Paris.

Col Meeting

Continued from page 5

which include 35,000 shares of the which include 35,000 shares of the Col common at \$21.62 per share, and 35,000 shares of the SG issue at 95% of market value. This market value will be on the date the options are granted and this in turn will be the 20th day after expiration date of the subscription rights which will be issued by SG to Col stockholders.

to Col stockholders.

Increased interest in Col was evidenced at the conclave of investors. There were just about 100 attendance, which is far more than usual, and the q. and a. dialog was much more than normally extended. Queries, a few of which were barbed, were handled mostly by Schneider and 1st vp. Leo Jaffer and come by every was Aba fe and some by exec v.p. Abe Montague and production v.p. Samuel J. Briskin.

Schneider held the gavel, but not entirely. He left the Col homeoffice projection room, scene of the meeting, during the discussion of his contract. He said he was advised to do this.

Up From 25G

Up From 25G

Schneider termed SG "a little child of \$25,000 that has grown to a \$40,000,000 business." By operating on its own it will have freedom to grow more, rather than being under the Col wing. Too, Col will be relieved of the financial responsibility such as its guarantees covering \$5,000,000 in. SG borrowing and \$20,000,000 pledged to Universal for television rights to its, theatrical backlog. The public sale will mean provide SG with needed capital, Schneider added.

Lewis Giubert, a vocal minority

Lewis Giubert, a vocal minority holder, at one point was politely rebuked by Charles Schwartz, correbuked by Charles Schwartz, cor-porate secretary. Latter com-plained that Gilbert was tending to take over management's role in conducting the meeting in that he was instructing hands-raised stockholders as to which one should have the floor and also asking them to identify themselves.

to identify themselves.

To a beef that the Col stock quotations were short of high, Schneider rejoindered that the price was \$12-\$13 when he took charge, is now \$23. The Harry Cohn estate now holds 121,000 shares and there's no indication that Cohn's widow, Mrs. Joan Cohn, wants to real!

widow, Mrs. Joan Colin, wants sell.

Col last year, said Jaffe, spent \$7,000.000 on advertising, about the same as the previous year. Both Jaffe and Schneider emphasized that ad budgets are allocated on a per picture, not annual basis, with the amounts determined by each feature's potential business.

Recently adopted stock plan for employees, excluding management, ended last Friday (13) with the purchase of 55,000 shares at prices in the \$20-\$21 area.

Montague reported the company has been maintaining a close watch on toll television, including Bartlesville, Zenith and International Telemeter but has yet to decide which is the most practical. sell.

Importers

Continued from page 4 the indie group to start backing the fest now, lest they should find the majors dominating the affair at some future date "and we'll be left trying to get a foot in the back door."

Goldwurm's Slant

Goldwurm's Slant

Jean Goldwurm, prexy of Times
Film, and chairman of IFIDA's
festivals and awards committee,
pointed out the irony in the fact
that the U.S. major companies,
who have films available to sell
behind the Iron, Curtain, are actually benefitting by such efforts
as those made in San Francisco to
find a U.S. market for Iron Curtain
films. Reason being that under
the cultural exchange agreement
between U.S. and Russia, pix must
be sold one-for-one.

Dick Brandt, prexy of Trans-Lux
Distributing, told the group how
impressed he had been by the way
the 1960 festival had been run and
of the interest which it had created
on a local basis. He predicted too
that with the right kind of cooperation, from the government, as well
set he Il S. Silm industry.

GROW RICH: 3 EASY LESSONS

Washington, Jan. 17.

President-elect Kennedy's first press conference covered live by television Jan. 25 at 6 P.M. (EST) will be held in a new location for such sessions—the recently completed auditorium of the enlarged new State Dept. Building.

The room is larger and better suited for tv than the treaty room of the old State Dept. Building, half a mile away, which was the scene of President Eisenhower's meet the press events.

Four radio and three tv webs will cover on a pool basis, with Lewis Schollenberger of CBS as coordinator. Four cameras will be used, two facing Kennedy and two facing the reporters. Although such conferences average about 30 minutes, it will be an open end program, possibly going over the half hour. Webs will carry it in full, regardless of the extra duration. No date has been set for a second live tv Kennedy news conference, although both tv and radio can request live coverage of any of them Kennedy holds, with Kennedy making the decision.

Collins Proves a Real Charmer As He Takes Over NAB Prexy Reins

Washington, Jan. 17.

In his speaking debut as president of the National Assn. of Broadcasters, LeRoy Collins, former Florida governor, revealed lofty ideals for the industry and a large collection of Southern stories. He also proved he's a charmer.

Snow, Sleet & Sets-in-Use All it takes is a good snow-storm to send television viewing skyrocketing. Like Sunday ing skyrocketing skyr

"I want broadcasters," he said,
"to grow in their capabilities and
in their service—not in reaction to
criticism, not just to make more
money, but in ever-greater pride
in their creative art."

in their creative art."
At another point Collins said:
"It will be my purpose with NAB
to be an advocate, not a referee,
for broadcasting. Broadcasting, no
less than an individual, has legitimate interests. And I shall to the
best of my abilities articulate and
advance those legitimate interests
with reason and clarity and vigor.
But broadcasting, far more than an
individual in turn has responsibilities and advance their exercise
with equal reason, clarity and
vigor."

bilities and advance their exercise with equal reason, clarity and vigor."

Collins was a hit at his preem. The occasion was the annual dinner of the Federal Communications Bar Assn., with FCC Commissioners, other top officials of the agency and considerable network brass down from N.Y., all guests of the Assn., present to hear Collins. The new NAB prez was personally opposed to making the speech, figuring it followed too quickly his taking over the NAB post. (He put his hands on the helm Jan. 4.) But he was pressured into it anyway. One of the most surprising developments was that there was silence throughout his address. The dinner, as usual, followed a long cocktail blast, and in recent years the dinner has been such a yakyak session, the main speaker did well to hear himself.

He caught the crowd by opening with a running group of Dixie stories, told with his Rhett Butler phonetics, and they were highly amusing. He then launched into his speech.

"My own hopes and aspirations."

speech.
"My own hopes and aspirations," aid, 'for American broadcast-aid, horadcast-all phases of it—are just as d and as high as are my hopes (Continued on page 52)

'Tightrope' Slated As Hr. ABC Entry

ABC-TV, which had luck with expanding an axed show, "Naked City," from a half-hour to an hour, is going to try the same revival pattern with "Tightrope." "Tightrope" producers Clarence Greene and Russell Rouse now are prepping a 60-minute version of the show for telecasting on the when next season. New version mad been on CBS-TV for the full "59-60 season, after which the 39 episodes were put in syndication. "Tightrope," like "Naked City," is sold via Screen Gems. "Riviera," another Greene-Rouse hour project with ABC-TV, is being shelved in favo of a cersion of Tightrope the new version as yet untitled.

**Selected other location sites, but when Onassis changed his mind the Monaco police also refused ealso refused cooperation, it was decided to forego exteriors and shoot to forego exteriors and shoot to forego exteriors and shoot to forego and local revenues. Over a year span that could spell of the lighting problems with tape in exterior shooting, and figures that he'll get better quality in a studio. But oh, those taxi bills!

**Sp-60 season, after which the 39 episodes were put in syndication. "Tightrope," like "Naked City," is sold via Screen Gems. "Riviera," another Greene-Rouse hour project will be a series from Norman, Craig & Kummel to McCann-Marschalk from Norman, Craig & Kummel to McCann-Marschalk subsid of McCann-Marschalk subsid of McCann-Marschalk subsid of McCann-Marschalk subsid of McCann-Erickson.

Account is reportedly worth \$2,000,000.

night's (15) snow-sleet in N.Y., which coupled with an attraction like "The Gershwin Years," sent sets-in-use figures zooming up to an 80.1 average from 8 to 10:30 p.m. High point came around 10:15, when the Arbitron SIU figure hit 83.1. Like the man asked, what were the other 16.9% of tv homes doing?

34 TV Sets In A Woman's Life: Ingrid Bergman

If anyone can explain why CBS-TV has commissioned plans for a \$10,000,000 New York production centre, it's Lars Schmidt, producer-husband of Ingrid Bergman, and his associates on her upcoming CBS-TV special, "24 Hours in a Woman's Life."

in a Woman's Life."
When the network pulled the production over from England with a decision to tape it in its entirety here, it came up with a final schedule which calls for two and a half weeks of rehearsal (one week's already complete) and then six days of concentrated taping.

But the taping will take place

of concentrated taping.

But the taping will take place in three separate studios, all in different locations throughout the city. A total of 34 sets in the trio of studios will be used. Schmidt thinks it's the biggest tv production, from a physical standpoint, yet undertaken, making Miss Bergman's previous tv effort, "A Turn of the Screw," appear like a one-acter in contrast.

Part of the reason for the

acter in contrast.

Part of the reason for the enormity of the undertaking, according to Schmidt, was the cancerding to Schmidt, was the cancellation of location taping in Monte Carlo. Aristotle Onassis, the Greek shipowner who owns the casino in Monte Carlo, first gave his permission for location taping there, then withdrew it. Meanwhile, Schmidt and his unit had selected other location sites, but when Onassis changed his mind and the Monaco police also refused cooperation, it was decided to forego exteriors and shoot everything indoors in N.Y.

Schmidt isn't sorry; he's aware

NEW REVENUES

Television stations around the country are riding a dilemma: how can they upgrade their revenues and their public service Image at one and the same time? Find a group of broadcasters in a huddle,

group of broadcasters in a huddle, and invariably the topic will be the same—"what can be done to maintain or swell present profits and at the same time convince Washington that we're dedicated to the new precepts of responsibility in serving the public interest?"

One thing's for certain—while the FCC induced behaviour patterns may tote up to sizeable out-of-pocket expenditures for the networks in their quest for new horizons in public affairs, the stations are determined to play it smarter on a local level. If compliance with new code strictures is going to cost on a local level. It compliance with new code strictures is going to cost them money, there's nothing that says they can't recapture the coin, or even invite hiked 'revenues, through other devious means. Even if it's at the expense of the net-

And so some ticklish situations are beginning to emerge in the area of network-affiliated relationship. Incidents have come to the fore involving all three tv webs, with stations using pressures designed to upgrade local revenues, even though it means taking some time away from the networks. There's nothing illegal or unethical about what they're doing, so long as they adhere to the standards and practices promulgated at the behest-of the Washington sleuths. It's simply a question of whether they And so some ticklish situations simply a question of whether they can get away with it.

Take, for example, the new programming sortie by George Storer on his o&o tv stations linked with CBS, probably one of the shrewdest maneuvers in recent years to open up new areas for prime time local billings. Through the simple expedient of moving up by a half hour the 7:30 to 8:30 weekday shows put into orbit by Columbia ("Aquanauts" on We d n e s d a y s; "Angel" and "Ann Sothern Show" on Thursdays and "Rawhide on Fridays), the stations have put themselves in a position of siphoning the desirable 8 to 8:30 period into strictly local programming with its Double A rate card. As a local entry 100% of the coin goes to the station.

CBS obviously doesn't relish such Take, for example, the new pro-

CBS obviously doesn't relish such local maneuvering. But by the same token it's within the prescribed rules of conduct and there's not much they can do about it. Certainly not to the extent of disrupting a profitable and desirable GBS-CBS relationship.

Not that the Storer station man agers are motivated by profit alone. Cognizant of the rating advantage from getting a half-hour head start on the competition (by moving up the 7:30 show to 7, for example) the network advertisers, who have the privilage of cancelling out in these mentages. those markets, are all going along with the Storer pattern. Call it hep management.

At NBC and ABC, the problem is an age-old one, but currently enjoying a revival—the desire of the affiliate to grab off additional station-break time for local selling. With NBC, the situation is somewhat more serious, for if the affills get their way it could mean trimming of network shows to permit up to a full 60-seconds of additional time for spot and local revenues. Over a year span that could spell

JFK's Jan. 25 TV Press Conference AFFILIATES 'FIND' NCAA Wants to Know What Gives With TV Grid Ratings and Com'ls

Friday the 13th at CBS

riday the 13th at Cts.

CBS-TV hit the season's high in Gotham production activity last Friday (13), over and above its regular programming activity in the daytime area. All told, six shows, specials and regular, put a crimp into the web's facilities with either rehearsal or actual production activity.

Schedule ran something like this. At 2 p.m.. Ed Sullivan went into rehearsal for his Sunday show; at 3. the Ingrid

went into rehearsal for his Sunday show; at 3, the Ingrid Bergman special, "24 Hours in a Woman's Life," went into its fourth rehearsal day. At 4, final taping on "The Gershwin Years" got underway. At 5, shooting was completed on the first day of "The Defenders" series up at Filmways Studios. At 7, Garry Moore taped his Tuesday show. And about the same time, Jackie Gleason held a dry run on his "You're in the Picture" panel segment, slated to preem Friday (20).

segment, stated to present day (20).

And on top of that, every-body afterward picked themselves up and dragged off to the Ed Sulliven roasting tended that night by the N.Y. chapter of the Academy of Television Arts & Science.

A Moppet Flop, 'Family Classics' Goes Adult, Hour

"Family Classics" will undergo "Family Classics" will undergo a complete metamorphosis on Feb. 13, when it becomes a one-hour adult-drama special instead of a two-hour, two-consecutive-nights adult-children's classic stanza. Remaining three shows in the series, starting with next month's, will have the one-hour format have the one-hour format.

have the one-hour format.

Kickoff show in the new changeover is "The Heiress," the Ruth &
Augustus Goetz adaption of the
Henry James thriller. Julie Harris
and Farley Granger will star in
the show, which has been both a
play and a film. Selection of "The
Heiress" represents a major content change from the original conception, which thus far this season
has presented "The Scarlet Pimpernal." "The Three Musketers"
and "Vanity Fair."
Reason for the change in content

ABC-TV DROPS PLANS FOR 90-MIN, ENTRY

ABC-TV appears to have dropped for the time any ideas of programming next season with a regular 90-minute dramatic stanza. For awhile, several 90-minute format ideas bounced around the orfices of program verpee Tom Moore and prexy Ollie Treyz, most particularly an expansion of the 60-minute "Untouchables."

This week however ton ABC-

This week, however, top ABC TV brass said that they weren't going to go 90 minutes in anything. Feeling is that it might upset the applecart of a web that feels it's doing quite well now with no program more than 60-minutes in length.

ABC-TV says it'll not change won't change either, March 20 will see the battle of the potential giants.

The colleges of America are very much interested in their ratings on football tv but know so little about the systems used that they have formed a committee to get the answers to some question of which ratings explanation tops the list. Rix N. Yard, chairman of the tv committee of the National Collegiate Athletic Association, said in submitting his 1960 report to the convention here that he cannot understand why Nielsen and

not understand why Nielsen and ARB should be so different and that he would like a more accurate rating system so that the NCAA could know what impact their grid games have on the American-public.

Another interesting point that Yard revealed was that the college group was very interested in seeing that the sponsors were getting their money's worth. He said the NCAA was getting more now from ABC than it had ever got before from NBC and that the NBC figure had always increased with the signing of a new contract. He added that while nobody wants to see the price go higher, there is a sizable group that wants to reduce the fee because they don't feel the sponsor is getting the full value of his dollar.

In his interview with the Put Narrey ren Yard said "Petings"

value of his dollar.

In his interview with the Pitt Variety rep, Yard said, "Ratings are very important to us. We must know what the impact is and how to actually affects our gate. We want to minimize any serious effect on gate receipts and we can only determine this if the ratings services that ABC uses are accurate."

Quasi-commercials, where college bands play out the familiar Gillette or L and M jingles, are not in the best of taste, said Yard, and will also be a topic of discussion when the college group meets with the network.

with the network.

Other questions up for discussion with the network, Ed Sherick of Sports Programs Inc. and the new 1961 committee will deal with the placements of cameras on the field and interviews with players on the field before the game and in the dressing room after the game. The practice of asking the coach to speak during the half time period will be discussed and probably abandoned.

"Our coaches are just that—not

"Our coaches are just that—not actors," Yard said.

ernai." "The Three Musketeers" and "Vanity Fair."

Reason for the change in content is that "Classics" apparently failed to win the moppet audience, so that CBS-TV and sponsor Breck will try for the adults. Concidentally, the show will abandon its anchored 7:30-8:30 position, with "The Heiress" slated for 8-9 p.m.

As to the dropping of the two-hour, consecutive-nights format, that's an economic matter. An AFTRA ruling to the effect that scales would be applied as if the production were two separate one-hour shows instead of a single two-hour production raised costs considerably.

Bing Vs. Bergman

In Olds Switch

The Oldsmobile people are more afraid of Patterson and Johanssen on radio than they are of Ingrid Bergman on tv, so the automotive sponsor has asked ABC-TV to shift its Bing Crosby 60-minute special from March 13. fight night, to March 20 opposite the Bergman pecial on CBS-TV.

Decision to switch Crosby from 9:30-10-30 p.m. The Oldsmobile people are more afraid of Patterson and Johanssen on radio than they are of Ingrid Bergman on tv, so the automotive sponsor has asked ABC-TV to shift its Bing Crosby 60-minute special from March 13. fight night, to March 20 opposite the Bergman special on CBS-TV.

Decision to switch Crosby from a 9:30-10:30 pm. anchorage (the fight begins shortly after 10 on ABC Radio) on March 13 to a 9-10 pm. slot on March 20 came last week. Miss Bergman's "24 Hours in a Woman's Life" will be seen from 9:30 to 11 the same night on CBS-TV.

Until Jan. 3, despite attempts to get Crosby pushed back to the 20th, ABC-TV was holding to the night of the 13th, but the boxers won out after all a few days later.

won out after all a few days later.

Presumably, too, ABC-TV didn't
especially relish competing with
ABC Radio, whether Crosby's tv
show were to win on the ratings

All 3 TV Webs Keyed to Friday JFK's Inaugural Ceremonies As Best-Foot-Forward Dolly-In Job

hoopla representing the first time before truly nationwide television the three networks are sparing no expense or effort to go all-out in most intensive and comprehensive coverage of the event thus far.

coverage of the event thus far.

In 1933, when President Eisenhower was inaugurated, television reached only about 65% of U.S. homes. In 1957, the inauguration was something of an anti-climax, since it was essentially a repeat of the 53 ceremony, with the same cast of characters. This year, there's the excitement attending the installation of a new President and administration before the entire country, and the networks are in a best-foot-forward frame of mind.

While the individual network

m a best-not-folward frame of mind.

While the individual network coverage setups will vary, coverage is likely to be essentially the same. There will be two pool setups, one at the White House, handled by CES-TV, and one at the Capitol for the swearing-in evenomies, handled by ABC-TV. These will provide seven cameras in all, two at the White House, five at the Capitol. Networks in-dividually will fill in their own coverage beyond this. All three webs will have self-contained mobile units with microwave setups traveling in front of the Presidential car in the procession down Pennslyvania Ave. from the White House to the Capitol and back.
Elaborate preparations find CBS

Pennslyvania Ave. from the White House to the Capitol and back.
Elaborate preparations find CBS and ABC setting up their master control units at the Raleigh Hotel, midway along the line of March. Cables will run from the two focal anchor points, the White House and Capitol, directly to the Raleigh. There will also be microwave receiving dishes atop the Capitol and the Treasury Bldg., with mobile units beaming toward erch during their mobile coverage. NBC will have its master control in its newly completed WRC-TV studios in Washington.

'Scripts' All Set

Basic problem of covering the Inauguration is somewhat different from that of a political convention or election. Since it's a formal event, operating under a preordained schedule with a specific line of march, the networks call one of march, the networks call of the coverage instructions and set "pieces" by their anchormen and correspondents inked in for specific times.

The only trouble is that for the directors involved, covering the

The only trouble is that for the directors involved, covering the event will be very much like going on the air with a full-hour script (Continued on page 52)

NBC-TV 'Acapulco' On Trial 8-Wk. Run

NBC's JFK Donation

In line with the networks' efforts to win favor with the new Kennedy administration in Washington, NBC is supplying all the behind-the-scenes talent for the Frank Sinatra-Peter Lawford Pre-Inaugural Gala tomorrow night (Thurs.) in Washington.

in Washington.

Network is flying Bill Asher out from the Coast to direct the all-star show, and has set Jan Scott (who's already busy with the sets for the upcoming Mitch Miller show), as scenic designer for the show. Web is supplying four stage managers, five makeup experts (who will handle 35 stars requiring makeup, lighting director Bill Klages and an electrician.)

Netwok is supplying all talent free of charge and is also taking care of their expenses to and from Washington. Sinatra and Lawford will pick up their expenses in the Capital itself.

ABC-TV Affils To Net: 'We Love You'

As evidence of the harmony that prevailed at the ABC conclave here prevailed at the ABC conclave here with its key affiliate body, the following is the text of a resolution adopted at the closing session Friday (13) by the affiliate group's board of governors and read by chairman Howard W. Maschmeier, general manager of WHNC-TV, New Hauer.

chairman Howard W. Maschmeier, general manager of WHNC-TV, New Haven:

"On behalf of the affiliates of the ABC Television Network, the Board of Governors takes this opportunity to thank Oliver Treyz, ABC-TV President and Leonard H. Goldenson, Prresident of Ameriman Broadcasting-Paramount Theatres, Inc., for their dynamic leadership during 1960 which saw the ABC Television Network move into the No. 1 position in program popularity and acceptance.

"Having met with James C. Hagerty, we also want to congratulate ABC on its appointment of Mr. Hagerty as Vice President in Charge of News, Special Events and Public Affairs and hereby offer ABC the full cooperation of its affiliates to put ABC News, Special Events and Public Affairs into the No. 1 national network position which it now occupies in programming and sports."



"All Hands On Deck"—20th Cent ox now thru February 8th. "Music Man" Warner Bros. "Music " Man" Warner Bro arch 24-July 21. Personal Management Frank Faske, EVergreen 4-6000

Nix Met Bid to Film & Tape Arguments On Deerfield Housing Case

Permission to film and tape oral guments Friday (20) before the Illinois Supreme Court in the Deerfield housing case has been de nied to Metropolitan Broad-casting Co. The Deerfield case involves the Chicago suburb of Deerfield and its decision to condem a housing site for parks after learn-ing the builder planned to sell homes to Negroes.

homes to Negroes.

The case is currently both in the federal and Illinois courts. A federal district court had dismissed the complaint of the builders, Progress Development Corp., but a U.S. Appeals Court reversed this decision and ordered a new trial. In the state courts, the Illinois Supreme Court is to hear oral arguments Friday.

Metropolitan request was sent

arguments Friday.

Metropolitan request was sent Monday (16) by Martin Weldon, news director of WNEW, N.Y. Metropolitan's plan, were permission granted was to air specials, tape on radio and soundfilm on tv, on its five television and three radio stations.

But the court, without a reason, turned down the request yesterday

Weldon's wire, to Chief Justice Walter V. Schaefer stated Metro-politan's belief that the "arguments politan's belief that the "arguments to be presented pro and con private integrated housing may constitute a landmark both in American legal history and in the history of attempts to establish freedom of residence, a vital aspect of civil rights. Broadcasting these definitive conflicting views would, we believe, perform a valuable public service."

What Gives With Those TvB Reports on Network Billings?

The network gross time billings reports by the Television Bureau of Advertising underwent special industry scrutinization this week as the tallies for last October were finally released (reporting among other things an alltime record one-month NBC time gross of \$25,090,051.) Some observers were wondering about the value as well as the validity of these reports, which are compiled at TvB's request by two organizations, LNA (Leading National Advertisers) and BAR (Broadcast Advertising Reports). Even during recessive periods, these LNA-BAR reports frequently have a way of indicating that the networks have increased their billings.

If there is any fault with this, it troposibly lies in the fact that the

"Acapulco," the new Ziv series to replace "Klondike," is merely firmed in for eight weeks—just enough time to finish out the 26-week commitment between the producer and the web. Ziv also produces "Klondike." If the replacement takes hold in the ratings, then maybe it'll be a different story.

Actually, NBC-TV was so anxious to drop "Klondike" that it was willing to pay Ziv the difference for the stanzas not used up to the full 26 weeks. But sponsor R J. Reynolds did not like what NBC-TV was offering to replace "Klondike." Eighteen segs of the older Ziv show will have been aired before the eight "Acapulcos" take over next month.

Producer John Robinson was brought in by Ziv (with NBC's lookay) to replace William Conrad, who has been producing "Klondike." But actor Ralph Taeger is merely shifting as the star of one series to star of the other. Producer in the advertising kitty that they to the week.

The produce to the time processive periods, the producer state of the stanzas not used up to the full 26 weeks. But sponsor R J. Reynolds did not like what NBC-TV was offering to replace works. This, if only because from the sizable discounts to five networks should be produced to the producer state of the transportation because it of the networks fails to take into consideration the sizable discounts to the relation the sizable discoun

Dick Salant: 'I'll Take Don Quixote'

Editor, Variety:
I was vastly entertained by the article in the Jan. 11 issue
entitled "Fred ('Call Me Don Quixote') Friendly."
Just a few points:

was vastly entertained by the article in the value and teld "Fred ('Call Me Don Quixote') Friendly."

Ist a few points:

As to the closing paragraph stating that each of the 200 affiliates "would give his eyeteeth to carry 'The Untouchables,'" come over and have a look at the responses we have received from some of the affiliates. But certainly you had better reduce the 200 to surely no more than 199. Right after, the closed circuit Thad Sandstrom of Station WIBW-TV in Topeka wired us that he was cancelling "The Untouchables" to carry "Don Quixote." So give him back his eyeteeth. I don't know about all the eyebrows of all the CBS brass, but mine stayed right where they belong as Fred talked. We and Fred see eye to eye in our determination that the public is going to have a meaningful choice on Thursdays. As I said in introducing Fred on the closed circuit, we are determined to make Thursdays, 10-11, an hour where people have to watch the CBS Television Network if they really care about television or if they really care about society and civilization. We expected and we hope to touch, stimulate and excite people Thursdays, 10-11. But we don't expect to precipitate urgent demands from Federal prison heads or any other branch of the Federal government to get off the air. I think that the verdict on round one in the battle over Thursdays is rendered in the article in page 17 on Don Quixote and the article in the box on page 19 on James V. Bennett. I'll take Don Quixote.

Dick Salant
(Chairman, News Executive Committee, CBS)

(Chairman, News Executive Committee, CBS)

Chi's Mania for News With TV Stations Slotting 30 Hrs. a Week

With Freddie Fields David Begelman has resigned as a v.p. of MCA Artists Ltd. to join Freddie Fields Associates as a partner in the management and packaging outfit. Fields was also an MCA veep before he resigned sev-

MCA veep before he resigned several months ago to set up his own shop.

At MCA, Begelman concentrated on packaging and sale of ty specials, repping such clients as Fred Astaire, Victor Borge, Gene Kelly, Jack Benny and Hubbell Robinson.

Begelman Partners

13 U.S. Entries In **Monte Carlo Fest**

from the U.S., are in the final competition in the First International Television Festival in Monte Carlo. A nine-man panel began screening the entries Sunday (15),

with final awards to be presented Jan. 28 in the Monte Carlo Opera House.

The 13 U. S. entries include "Child of Our Time" (Playhouse 90). "The Lonely" (Twilight Zone), "The Fabulous Fifties," "The Turn The 13 U. S. entries include
"Child of Our Time" (Playhouse
90), "The Lonely" (Twilight Zone),
"The Fabulous Fifties," "The Turn
of the Screw," "The Moon and Sixpence," "Leonard Bernstein and
the New York Philharmonic,"
"VIP" (Art Carney), "Christmas
Startime," "Nixon-Kennedy Debate," "Project Echo" (NBC News),
"Red Skelton UN Pantominme
Show," "Rescue—With Yul Brynner" (CBS Reports) and "Medea"
(NTA Play of the Week).
Other entries are from England,
Argentina, Germany, Canada, Japan, Luxembourg, France, Russia,
Scotland, Mexico and Pakistan.
Next to the U. S., largest list comes
from Canada, with nine entries.
Panel of jurors consists of Gore
Vidal and Merrill Panitt, U. S.;
Marcel Pagnol and Marcel Archard,
France; Dame Judith Anderson,
United Kingdom; T. Furukaki, Japan; K. Kousacov, Russia; Luigi
Ammanatti, Italy and Arthur Crovetto, Monaco.

Betty Furness Seeks Career in TV News

Pittsburgh, Jan. 17.
Betty Furness added acting to
commercial work as verboten fields
in her future during her address
here before the Radio Television
Club. The former Westinghouse
spieler said she has told her agent

news status in this market has brought on a rash of new pro gramming, with all stations opening slots wherever possible for additional newscasts and commenauditional newscasts and commen-tary. Such is the mania for news here that, except for a few public affairs entries, the network sta-tions are representing themselves by hardly any other form of live local programming.

Latest tally shows that an aggregate 30 hours per week of local time is being given over to news broadcasts (including weather, commentary and sports). This is in addition, of course, to network and local news interview shows, such as "City Desk" and "Insight," which themselves have a way of making news. An offhand estimate is that the current output of the four local news shops together is 100% greater than it was a year ago, but this is largely because WGN-TV and WBKB have only lately entered the derby.

Competition hasn't yet settled Latest tally shows that an ag-

WGN-IV and WBKB have only lately entered the derby.

Competition hasn't yet settled down to a jockeying for exclusives. Instead, the outlets are going at it with sheer quantity and innovations. Two of the stations, WBBM-TV and WBKB, have installed kiddie newscasts. WGN-TV has incepted a strip that tailors news for women. WNBQ is doing color newsree! (WGN will too, eventually) and is augmenting its sphere of coverage with news of finance, music and drama for all regular newscasts. And WBKB is talking an open-end idea for its 10 p.m. strip for days when the quantity of news warrants more than 15-minute coverage. (WBBM-TV, meanwhile, insists it has been doing that all along, deferring its feature film a minute or two on big news days.) But mainly, as of (Continued on page 52)

(Continued on page 52)

Howard K. Smith: An Uneasy Peace

have reached an uneasy peace after a spat over his duties on "Douglas Edwards With the News" broke into the open last week. Smith, at his own request, will be relieved of his regularly scheduled duties on the news show, but will be called upon from time to time to appear on the show. Whether he'll respond remains to be seen.

What happened was that Smith, who's all over the CBS schedule, asked out of his political analysis spot on the news stanza, claiming he hasn't enough time for that considering his other activities. CBS spieler said she has told her agent to forget about everything but news the same and that she would like to find her next career in this field.

She appeared at the luncheon with Tex McCrary and Hal Davis, vice pressient of Gray Advertising, who were pumping for a local chapter of the 'Academy of Television Aris and Sciences.

Spot on the news stanza, claiming hasn't enough time for that considering his other activities. CBS when the support of the same completely. After the dispute put cut into (Continued on page 48)

CBS NEWS IN NEW SHAKEDOWN

Nielsen Picture: Competitive Markets | SPORTS TO WEB;

First multi-market Nielsens for the new year are in, and the 24-city Nielsen for the week ended Jan. 8 gives ABC-TV a close edge over CBS in the competitive sweepstakes.

The first report for '61 finds ABC taking the top rating position for the 7:30-11 p.m. periods (6:30-11 Sundays), with a 20.5 rating 37% share vs. 19.3 and 34% for CBS and 16.0 and 29% for NBC. In the Top 15, ABC grabs seven spots, CBS six and NBC two. ABC and CBS split evenly on leadership by nights, with ABC taking Monday, Thursday and Friday, CBS ahead Tuesday, Saturday and Sunday and NBC winning Wednesdays.

Significant elements in the report find a couple of key Warner Bros, shows moving up. "Surfside 6" is now the highest-rated show Monday nights, taking 10th place in the rankings and giving ABC the Monday night leadership, "Roaring '20s." a dismal flop at the season's start, passed NBC's competing "Bonanza" for the first time, and climbed right behind "Perry Mason," which topped it by a 19.7 to an 18.2 score, with 17.5 for "Bonanza." And Lawrence Welk gave ABC additional Saturday strength by showing up as a surprise entry for 15th spot on the Nielsen list. Top 15 follows:

Gunsmoke (CBS)

Gunsmoke (CBS)	38.1
Untouchables (ABC)	32.2
Have Gun. Will Travel (CBS)	31.2
Wagon Train (NBC)	.30.2
My Three Sons (ABC)	29.7
Price Is Right (NBC)	29.4
Candid Camera (CBS)	28.8
Real McCovs (ABC)	20.0
77 Sunset Strip (ABC)	26.5
Surfside 6 (ABC)	20.0
Andy Griffith (CBS)	25.0
Carry Moore (CBS)	23.2
Jack Benny (CBS)	20.1
Flintstones (ARC)	24.5
Lawrence Welk (ABC)	24.3

TV Acad's Sullivan 'Roast' Hardly Rates Even as Once-Over-Lightly

By ART WOODSTONE

With the third one now over, it seems that the "roasts" by the Academy of Television Arts & Sciences have gotten rarer as the number of revelers has gotten larger.

with the third one now over, it seems that the "roasts" by the Academy of Television Arts & Sciences have gotten rarer as the number of revelers has gotten larger.

Three years ago, Milton Berle, the first tv star stuck on the Academy's spit, was done to a turn by his many comedy cohorts. Nostalgia may tend to make things that happened in 1959 glow a redder hot than they actually were, but, on serious reflection, the humor constructed around "Mr. Television" that night still seems to have been almost unrelentingly hilarious and perceptive.

The second "roast" took place last year, with Arthur Godfrey the chosen victim. More aloof than Berle, Godfrey had fewer people to take him to task on the Academy stage. There was a greater air of diffidence.

If they were diffident in pre-

to take him to task on the Academy, stage. There was a greater air of diffidence.

If they were diffident in preparing for Godfrey, they were more diffident last Friday (13) night in preparing for Ed Sullivan's "Roast of the Town." One'd think that the assembled personages of stage, screen and television could have done better by the man who founded the Academy and who, in addition to owning an and who, in addition to owning an illustrious career as columnist and sometimes vaudeville personality,

(Continued on page 51)

'My Sister Eileen' Gets a Reprieve

It now appears that Colgate, after indicating it will cancel "My Sister Eileen," has decided to reprieve the Screen Gems comedy series through the balance of the season. The sponsor hasn't yet made a formal notification of its intentions, since it has another 10 days before it must notify Screen Gems, but reportedly it has decided to stick it out with "Eileen."

Colgate is committed through June on its Wednesday at 9 time franchise on CBS-TV, although its original commitment on "Eileen" ran only through March. Consequently, it faced the problem, if it cancelled "Eileen." of finding a 13-week replacement. Rather than come in with something new in the spring which might be wasted on a 13-week run into the lean summer months. It decided to hold onto "Eileen" instead.

No End to 'Lucy' Coin

Spending Spree For Facilities

Mexico City, Jan. 17.
During this year the three channels within the Telesistema Mexicano framework in this city will be completely overhauled, according to Emilio Azcarraga Sr. He revealed plans to invest more than \$1,600,000 in new equipment from the U.S., England, Japan and Germany.

An initial chimma

An initial shipment of 12 EMI cameras has arrived at Televicen-tro, with these valued at \$560,000. Cameras were specially construct-ed for Mexican television needs on specifications supplied by national technicians.

technicians.

Italian Marconi cameras are also expected, as well as other transmission equipment, Azcarraga said. The cameras will provide quality in transmissions, eliminate fuzziness of past and stand up longer, Azcarraga said.

Azcarraga said.

Telesistema is also adding to its videotape equipment, improving its projection of Hollywood films recently acquired, expanding studio facilities and moving for establishment of new channels in the provinces. provinces.

provinces.

This optimistic progress report by the senior Azcarraga takes no notice of rumors that a major change is to take place in Televicentro. Grapevine has it that Azcarraga and partner Romulo O'Farrill have agreed to disagree, and that Telesistema will be dis-

(Continued on page 51)

PUBAFFAIRS TOO?

Process of stripping CBS News Process of stripping CBS News down to the bare essentials of hardnews coverage is now underway at CBS. First two steps in that direction have been put into work, and embrace the transfer of CBS Sports to the jurisdiction of the CBS-TV network and the designation of the network program department as a "consultant" on public affairs programming

Both moves are seen as the initial overtures of Dick Salant since inheriting the mantle of chalrman of the CBS News executive committee. Actually 'e's the boss of the news operation. And both

inneriting the manile of chalrman of the CBS News executive committee. Actually 'e's the boss of the news operation. And both moves, likewise, tend to give Jim Aubrey and the television network far greater say-so than ever before over the "fringe areas" heretofore controlled by the news division.

CBS Sports, first operation affected, will be transferred intact into the television network division. No changes in personnel are planned: sports director Bill Mac-Phail will simply report to Aubrey instead of to Sig Mickelson, CBS News prexy and until now Mac-Phail's boss. MacPhail at the same time becomes a v.p. of CBS-TV, in charge of the new CBS Television Sports dept.

In the area of public affairs, the shift is far more subtle and may take months to emerge as an actual change in operational control. As of the moment, the network program department has been designated as a consultant on pubaffairs programs. There's talk—but only speculative talk at this point—that the network program department may undertake the production of some pubaffairs shows on its own in the near future. There are also reports that one or more pubaffairs programs may be shifted to the direct control of the network program department. But these too are still unconfirmed.

What is definite is that the public affairs sector under Jack Kier-

what is definite is that the public affairs sector under Jack Kiermaier, while still a department of CBS News and with Kiermaier reporting to Mickelson, nevertheless must inform and consult with the program department on all matters involving the development of new program properties and the supervision of existing ones. Whether control will be expanded beyond this is still a matter for speculation, but in view of the sports shift to network control a similar move for pubaffairs wouldn't be surprising.

for pubaffairs wouldn't be surpring.

Apparently unaffected by all this is Fred Friendly's CBS Reports unit within CBS News. Friendly, of course, "reports" to Mickelson, but that's merely a formality, since Friendly's prestige at CBS is currently at an alltime high and in matters of policy can consult directly with Aubrey, Salant and (Continued on page 52)

AFL-CIO & NET Collab On 'Briefing Session' Series for Educ'l TV The National Educational Televi-

sion & Radio Center and the AFI-CIO will split the production tab on a half-hour pubservice series, "Briefing Session," a film and discussion show previously produced by NET and NBC.

by NET and NBC.

Show will be ready to air by the middle of next month and is being made available to the 48 NET educational to outlets and any noncompeting commercial stations.

"Briefing" will explore critical national and international issues via an opening exposition of five to 10 minutes of film and the remainder devoted to a panel discussion among experts of varying viewpoints. Host, who chairs the discussion; and the "briefing officer," who handles the film seg, will be permanent. Panelists will vary weekly.

Series will be produced by Joel O'Brien Productions, New York.

Could Be NBC'll Ditch Mitch In April; Audie Murphy Gets Nod

Minow 35; Denny Was 32

Washington, Jan. 17
Newton Minow won't be the bungest Chairman of Federal youngest Chairman of Federal Communications Commission. Charles R. Denny was the young-est Chairman as well as youngest Commissioner.

Commissioner,
Denny, now an RCA exec, became a member of thre Commission
March 30, 1945, just before his
33rd birthday on April 11. He became Acting Chairman in February, 1946, and was sworn in as
Chairman Dec. 4, 1946 at the age of
34

Minow, former law partner of Adlai Stevenson, turned 35 this

Corinthian Group's 'New Era' Slanted For Home Markets

inthian tv stations are in Wash-ington this week for a second group fling at special locally-slanted coverage of a major national news event.

thonal news event.

This time the crews are gathering highlights and features around the presidential inauguration in a workout spanning 12 days similar to the outings concerning the group's combined effort on last summers political conventions in Los Angeles and Chicago.

Los Angeles and Chicago.

While the special footage is being ground out through the week,
Corinthian project director Herman W. Land and station advance
men were in the capital part of
last week lining up the home area
politicos for the coverage that it's
hoped will be an inauguration of,
and distinctly different from the
network feeds.

Groun has titled the project

network feeds.
Group has titled the project.
"The New Era—What It Means," which sums up the picture they will be trying to develop of the new Demo administration for their respective viewers in Oklahoma, Indiana, California and Texas. To bring it off, interviews are being conducted with state governors, congressmen and senators from the home bailiwicks, and new cabinet members and other leading figures in the new setup. in the new setup.

in the new setup.

Another basic of the coverage, according to Corinthian, Is: "concentration on bringing the national issues and national personalities close to local and regional home market interests, both in the selection of events to be highlighted and in the editorial approach to the interviewing and coverage."
The stations (KOTV. Tulsa; KHOU-TV, Houston; KXTV, Sacramento: WISH-TV, Indianapolis; WANE-TV. Ft Wayne) have mapped individual plans ranging from inaugural tags for all news shows (Continued on page 49)

(Continued on page 49

PERRY WOLFF BACK TO CBS PUBAFFAIRS

MBC-TV will definitely use the Audie Murphy "Whispering Smith" half-hour, and the likely spot for the telefilm western is Fridays at 9—once the American Telephone & Telegraph series finishes its regular run-in April. That means that the Mich Miller hour, which alternates with the AT&T series, will either be cut to a half-hour (9:30-10) or go off entirely.

Chances are it'll go off entirely, with another NBC-TV package — "Lawless Years"—moved into the Friday, 9:36 time, NBC-TV has 28 "Smiths" half-hour already in the can. California National Productions, an NBC subsidiary, has similarly shot several new "Lawless Years."

There was talk last month that NBC-TV was the last month of the NBC-TV was the

similarly shot several new "Law-less Years."

There was talk last month that NBC-TV might also put "Concentration" on at nights, in addition to the current daytime version of the quizzer. Like "Smith" and "Years" it was held up as a possible Monday night entry, to replace either "Klondike" at 3:30 or "Dante" at 9. It has been brought back into the picture as a Monday possible, with the "Dante" slot (at the end of 28 weeks) the probable one.

Bayuk Cigars and Brunswick bowling, the co-sponsors of the Monday, 10:30-11 Milton Berle "Jackpot Bowling" are unhappy with their latenight slot. The stanza has not been faring well on the Nielsens and they want to move up earlier on the NBC-TV sked as soon as possible. NBC will wait until the end of the 26-week period and then try to find a new slot for Berle It too has been

wait until the end of the 25-week period and then try to find a new slot for Berle. It, too, has been mentioned for the "Dante" slot but it reportedly has less of a chance there now than "Years."

'Gunslinger' Into 1-Minute Pattern

"Gunslinger," the new CBS-TV Thursday night "Witness" replacement, has been established as a one-minute participating sponsorship hour by the network and has achieved a two-thirds sold status on that basis. Sales were made without benefit of a pilot, since production on the Charles Marquis Warren western started only a week ago.

without behelf of a pilot, sine production on the Charles Marquis Warren western started only a week ago.

Big guns in the sponsorship pirture are R. J. Reynolds, which will sponsor a weekly third, and Gillette, which has bought a weekly sixth, or one minute. Both start with the kickoff of the show in February. Moving in during March with another sixth for an eightweek spread will be National Carbon, thus giving the show four commercial minutes per week out of a total of six available.

Gillette buy is unusual in that the razor outfit usually restricts itself to sports packages. A program buy in the non-sports field by the company is a rarity, though of course its Toni subsid gets into the entertainment program business on a big scale.

Decision to go to a minute sening pattern on the show, instead of selling the hour on an alternating half-hour basis as with "Witness," was reached with some reluctance by CBS. But the web decided it had no alternative, due to the weak Thursday night picture and the fact that there's not that much sponsor coin floating around at the seasonal midway point.

KTVU Gets Giants

San Francisco, Jan. 17.
Independent KTVU has landed the 11 Frisco Giant basebail games which will be telecast from Los Angeles next season, starting April 25.
Falstaff Brewing Corp., the sponsor, picked Channel 2. Handling the telecasts will be Russ Hodges and Low Simpons who also handle

and Lou Simmons, who also handle the Giants' radiocasts via Golden West's KSFO. The two will alter-nate on the announcing chores.

Walter Reade Jr. Expands Horizons With Distribution, Packaging Setup

A new tv distribution and packaging firm, Intercontinental Television, an affil of the Walter Reade group of show biz enterprises, has entered the field with kid shows, tv dramas and features.

water Reade Jr., board chairman of Intercontinental, called the tv plunge a "logical extension of our growth in the entertainment industry beginning 50 years ago."

One of the three initial packages is "Golden Time," series of 39 half-hour animated subjects adapted from successful kiddie Golden Books. This is being produced specifically for tv in cooperation with Fremantle International, under the supervision of exce producer Edsupervision of exec producer Ed-ward Cullen. Cullen was formerly head of UPA's N. Y. production

head or orange studios.

Another project is "International Playhouse," a series of 90-minute vidtaged productions done by ITV of England, under the title there of "The Play of The Week." Intercontinental now has nine of the plays and will be out in the market plays and will be out in the market place with 13 90-minute dramas, as the outings unreel on the Brit-ish commercial network. Series will be pitched first to networks and failing a web sale, will be of-fered in syndication.

The third project will be a package of at least 13 features, slated for telecasting in the fall. Intercontinental Television is a wholly-

for telecasting in the fall. Intercontinental Television is a whollyowned subsid of Continental Distributing, the Walter Reade firm,
which has handled for theatrical
release such pix as "Room At
the Top," "Gervaise," "Expresso
Bongo," "My Uncle," and "General Della Rovere," some top quality foreign product.

The above named recent pix will
not be part of the initial package,
it was made clear by intercontinental prexy Irving Wormser, who
also is Continental topper. Wormser said he isn't free at this time
to list any of the titles. But they
will be post-54 pix from Continental and perhaps outside sources.
Some of the titles now being
prepped for tv release are being
cleared, others are being dubbed,
etc.

Sales topper of Intercontinental

Sales topper of Intercontinental is John Leo, a v.p. Leo was for-merly sales and distribution di-rector for United Artists TV. Leo

(Continued on page 42)

Ziv-UA Sales Up 26%; 321 Markets

In the soft syndie year of 1960, Ziv-UA stated that overall sales figures for '60 topped the preceding year by 28°E, with the final quarter of the year registering a boost of 32°E compared to the corresponding '59 quarter.

During the year, Ziv-UA maintained its six first-run per year tempo. Sales study for the year showed that sponsor deals for first-runners were ahead of station-deals.

Other data in the company study Other data in the company study included: Ziv-UA programs were now on view of the country's 321 markets and on 89% of its 531 commercial stations. In nearly 40 top markets Ziv-UA is represented with shows on every station in the area. In N.Y., 32 separate Ziv-UA series were being seen every week on seven channels. Chicago claimed 17 different Ziv-UA shows weekly over its four stations.

Ed Palmer Sets Up Own Packaging Unit

Ed Palmer, exec producer on "Golf Tip of the Day," is establish-

"Golf Tip of the Day," is establishing his own packaging and personal management setup. He's inked sportscaster Chris Schenkel and actor Ray McCue to personal management tips and is prepping.

The bowling show, to consist of 195 episodes, will be modeled along the lines of "Golf Tip." Though now on his own, Palmer retains his interests in "Golf Tip" and "Magic Moments in Sports," both of which are now being handled for distribution by Independent Television Corp.

Norman Katz's New Post

Norman Katz is the new v.p. in foreign operations for Television Industries, the prexy of which is Matthew (Matty) Fox.

which is Matthew (Matty) Fox. In his new post, headquartering in London, Katz will be in charge of world-wide distribution, except for the U. S., of the RKO feature library, plus a number of additional features and tv series. Katz had been director of foreign operations for United Artists Associated

Norman Felton's Trio for MGM-TV

Hollywood, Jan. 17.

Norman Felton, director of programs for Metro-TV, is currently preparing three properties for possible pilots to be made jointly by Metro and by Felton's Arena Productions Inc.

Two of the three projects are half-hour properties: "Clarence Darrow, The Defendant," series of fictional stories using Darrow as the central character, pilot scripted by Arthur Weiss; and "Two's a Crowd," romantic comedy series scripted by Danny Simon based on Felton's idea. Third project is a one-hour adventure skein, "Cafe Bravo," with initialer scripted by Robert Bassing.

TV FILM SERIES ON CANCER RESEARCH

CANCER RESEARCH

Minneapolis, Jan. 17.

The U. of Minnesota has received a \$92,000 Community Cancer Demonstration Project grant from the U.S. Public Health service for the production of 12 television films relating cancer research to cancer control.

Project will be supervised by Burton Paulu, the U's radio and tv broadcasting director. Sheldon Goldstein, the department's assistant director, will immediately supervise the writing and production. Programs will be designed to

pervise the writing and production.
Programs will be designed to
report on important research into
the causes and treatment of cancer and to show a general tv audience how basic cancer research
ultimately can be useful in cancer's early deduction and successful treatment.

Filming for the programs will be done at major cancer research centres throughout the country.

ATLANTA'S WSB-TV IN POST-'50 BUYS

IN POST-'50 BUYS

Atlanta, Jan. 17.

WSB-TV, owned and operated by Atlanta Newspapers, Inc., is first Atlanta television station to purchase post-'50 product from a major film production company.

Package purchase consisted of 40 Warner Bros. pics, all released since 1950. Newest film in group was shown in theaters for first time in 1957. Twenty-six of the 40 films will be shown in color. WWSB-TV is National Broadcasting Co. mouthpiece here.)

Kicking off presentation of new product will be featured on station's Late Show starting at 11:20 p.m. and in color.

While WSB-TV (and WSB-AM & FM) is tied up with NBC, mill does not choose to telecast Jack Paar

While WSB-TV (and WSB-AN or FM) is tied up with NBC, mill does not choose to telecast Jack Paar show, preferring to follow their late news. Crosley-owned station, WLW-A picks up Paar.

Racer' Staff Revamp

Major shakeup in staff of "The Racer" teleseries company has re-sulted in Albert J. Cohen exiting as producer and Asa Maynor leav-ing her stet role.

Phil Shuken will take over rains serve producer and John Greene

Fini Shuken will take over rains as exec producer and John Greene and Herb Stewart will share producer status in the company. At the same time, Ruth Burch has taken over casting chore formerly performed by Fred Messenger.

Vidpix Chatter

Jonny Graff, National Telefilm Associates syndication sales v.p., returned from Europe . . . Herman Hoffman set for multiple directing assignment on Metro-TV's "Asphalt Jungle." . . Oliver Unger, NTA prexy, returned from Hollywood . . . Parents Mag cited Metro TV's "National Velvet" for serving entertainment needs of younger set . . "Japanese Brush Painting," produced by National Educational Television and Radio Center, debuts on WPIX, N.Y. Regent's daytime series slated for Wednesdays, starting Jan. 25, at noon . . New "Yogi Bear Show," "sponsored by Kellogs, bowed on WPIX Monday (30) . . Todd Armstrong set for an apprentice role in Screen Gems' "Manhunt" series. First rookie-apprentice to work in "Manhunt" was Chuck Bateman, now starring in SG's "Two Faces West." SG is using the rookie roles as tryouts for series stars . . . Kent Paterson, onetime sales manager for WOV, New York, and also sales divisions of NBC and CBS, has joined Depicto Films as an account exec.

Whad'ya Hear In **Best of Circles?** Schaefer Pix Pact

WCBS-TV, N.Y., with one of the biggest backlog of features in the country, scored another deal with Schaefer Brewing for single spon-

Schaeler Brewing for single spon-sor of pix.

In an unrelated development, station, which has all the "Tarzan" pix made since the talkies, began unreeling its "Tarzan" backlog to

unreeling its "Tarzan" backlog to imposing rating results. Schaefer brewery in a '61 deal with the CBS o&o N.Y. flagship increased its. pix buy from six features in '60 to nine this year. The nine will be selected from WCBS-TV's roster of features, which now includes the post-'48's from Columbia. As in previous years, telecasting of the single sponsored pix in the "Late Show" slot will be keyed to holidays. Tradition of four comercial interruptions in the pix

to holidays. Tradition of four commercial interruptions in the pix will be continued in '61.

First "Tarzan" out of the Banner catalog drew an 18.9 Arbitron in "The Early Show," giving that pix showcase its highest rating in its nearly 10-year span. The "Tarzan" pic was slotted Monday (9) in the 5:30 to 7 p.m. slot. Film chief Bill Lacey says he will use the 25 other "Tarzan" pix intermittently, slotting them around the station's various pix showcases. pix showcases

ting them around the station's various pix showcases.
Station, in addition, has Metro's "Tarzan, the Apeman," the grand-daddy of all the "Tarzan" talkie, and the first to be shot in Africa. After an initial telecast some time back, the pic, on behalf of Metro, was withdrawn for three years. Metro, at the time, was making another "Tarzan" pic and under its agreement with stations, Metro has a withdrawal right.

Banner deal was entered into by the station in May, '58, but there was a delayed telecasting clause, amended, which prohibited the station telecasting the pix until recently. The 26 Banner pix includes the '60 version. "Tarzan, the Magnificent. The varying leads in the roster reads like a who's who in Tarzanland. They include Johnny Weismuller, Bruce Bennett, Lex Barker, Buster Crabbe, Gordon Scott, and Glenn Morris.

Goustin Back to Ziv

Al Goustin, former director of sales for Paramount TV Produc-tions, has returned to Ziv-UA as

tions, has returned to Ziv-UA as general manager of a newly-instituted special plans division. He reports of M.J. (Bud) Rifkin, Ziv-UA exec v.p. in charge of sales. New division will handle special problems of individual clients and stations. Goustin, before moving over to Paramount, had been eastern division sales manager of Ziv-Tia

In other recent appointments, Joseph Kotler, sales manager of the N.Y.C. sales department, has been elected a v.p. in charge of all N.Y. sales. Richard Hamburger was promoted from assist-ant sales manager to sales man-ager of N.Y.C. syndication sales.

Vidpix Into Features & Vice Versa

Affinity between vidpix and features is growing, a development of no small consequence to either field. Specifically referred to is the increasing practice of using 90-minute feature as either the basis of a series, or a pilot of a one-hour vidfilm project. Warner Bros. initially announced that it would follow that pattern with "Las Vegas," an hour vidfilm project slated for ABC-TV next season. "Las Vegas" also will be a feature. WB now also will do a 90-minute feature dealing with the Royal Canadian Mounted Police, titled "The Force." Subject, in addition, will be converted into a viopix series.

Metro, in a different vidpix-pix alliance, has tled together segments of "Northwest Passage" and sold them as features abroad. It expects to make a similar move with the one-hour vidseries, "Asphalt Jungle," shooting extra footage for the feature, to be sold abroad.

These ventures, if they prove out successful over a longer period, offer an avenue of depleting the gamble in pilot production. It also opens roads to some extra coin, perhaps the margin of profit to an undersold series.

Hugh O'Brian's Ambitious Calendar; 'Three TV Concepts' and Features

Azzato Exits NTA

Anthony (Tony) Azzato has resigned as syndication sales supervisor of National Telefilm Associates, effective Jan. 31. No replacement has been designated.

other recent resignations at NTA include Irv Lichtenstein, who had been on the exec staff in exploitation and promotion, and publicist Harry Algus. Lichtenstein moved over to the Mutual network and Algus to Metropolitan Broadcasting. No replacements for either Lichtenstein or Algus have been designated. designated.

designated.

Azzato's been with NTA for the past five years in various exec posts. For the greater part of his tenure, 'Azzato was director of station relations for the NTA Film Network. He has been NTA syndicities and the statement of the NTA syndicities. cation sales supervisor for the past

Sterling's Sale On **Valentino Legend**

otering relevision has sold another one of its film archives specials, "The Legend of Valentino," to Peter Pan Foundations via the Ben Sackheim ad agency. Hour show produced by Wolper-Sterling Productions is slated for web airing early in April.

Sterling prevy Saul I Turall agent

ing early in April.

Sterling prexy Saul J. Turell says the "Valentino" sale, plus the new contract with ABC-TV for continuance of the "Silents Please" half-hour series and a pact with Ted Granik for national distribution of his "Youth Wants to Know" pubservice series, constitute potential business that should gross the firm \$2,200,000 over the next three years. He says he bases the projection on "a conservative estimate of exploitation possibilities in syndication, rerun and foreign rights," along with revenues from the initial sales.

tial sales.

Sterling became a public firm in June of '59. For the six months ending Sept. 30, 1960, company earned \$16.883 on gross billings of \$383,642. Contracts for the same period totaled \$596,660, up 58% over the same period of '59, according to the company's last financial report. cial report.

39 'BEACHCOMBERS' TO ROLL IN FLORIDA

Hollywood, Jan. 17.

Filmaster Inc. has begun full-scale production of 39 half-hour Cameron Mitchell starrers, "The Beachcombers" in Florida. Produc-tion slate calls for 37 episodes to be filmed there, since two stanzas had already been shot in Holly-wood.

wood.

Robert Stabler, Filmster prexy, left for Winter Park, Fla., where the company maintains its own studio. Accompanying him were v.p. in charge of production Nat Perrin, who will serve as exerproducer, and v.p. Glen Cook. Bud Townsend, who directed "Death Valley Days" segments for Filmster, will direct 20 of the 37 "Beachcombers," with an alternate director still to be selected.

Hollywood, Jan. 17.
Hugh O'Brian Productions has purchased "Bon Voyage," original screenplay by Paul King and Joe screening by Fath King and Job Stone, as initial acquision on its projected feature film slate. Com-pany topper Hugh O'Brian addi-tionally has launched full work un-der his development fund with ABC-TV and has readied three tw concepts for presentation to the

ABC-TV and has readied three ty concepts for presentation to the web.

O'Brian planed East over the weekend for commitment on NBC's "American Heritage" series and, while in New York, will meet with major distributors on "Bon Voyage" as well as with ABC on the three teleprojects. One of the ty packages is a situation comedy, and one is a project titled "Fright," an anthology series which Salvador Dali will narrate.

O'Brian, who has completed six years as star of tv's "Wyatt Earp" series which likely will go into its seventh year, said he will negotiate with a producer and top stars for "Bon Voyage." He explained he will play the third role and hopes to sign Jimmy Stewart and Deborah Kerr to star.

In detailing his feature film concept, O'Brian took an unusual position: "I'd rather take a second role to a star than be out there by myself. It's important for me to protect myself by having assurance of first class, high budget production which is possible only with a star."

Success on "Wyatt Earp" has enabled O'Brian to work extra duty only when he wants to. He's off six or seven months a year, he explained, and has been offered several starring roles in pictures which didn't excite him. "I've only starred in one film since starting 'Wyatt Earp,'" the actor noted, "and that was a 20th picture called 'The Fiend Who Walked the West.' When I signed, I thought it would be a high-quality show, but they changed the title and were afraid to black and white. And they left me hanging out there alone." O'Brian said the film was a pure western, and that the title change (Continued on page 42)

(Continued on page 42)

ITC 'Danger Man' Earns \$1,500,000

London, Jan. 17.

Even before CBS-TV starts to network Independent Television Corp's "Danger Man" March 29, the British vidpic skein will have notched up earnings of more than \$1.500,000. Estimated take in the dollar area before the year's end is \$2,000,000.

Besides being seen in the South Americas and Canada the series is

Americas and Canada the series is getting airings in sterling regions in places as far apart as Australia and West Germany. Including, natch, the U.K. where ITC's parent company Associated TeleVision slots it on Sunday evenings.

Davies Scripting Pilot For Ginger Rogers

Hollywood, Jan. 17.
Valentine Davies makes one of his few excursions into tw writing to do pilot teleplay for "The Ginger Rogers Show" for 20th-Fox TV.
William Self is acting as exec producer on project which studio will co-produce with actress's Lincoln Productions.

SYNDIE SYNDROME: RATINGS UP

'So Who Needs a Pilot?'

To a far greater extent than ever before, CBS-TV this year is eschewing the pilot film in favor of direct series commitments for full skeins of 26 shows. Though the network is making some pilot deals as usual, the overall number appears to be smaller than in previous years, while the number of fullscale commitments is definitely up.

Thus far—and the selling season hasn't even started, nor has the pilot-making season reached a point of momentum—CBS has made definite commitments for four series for fall. Quartet comprises the new Bob Cummings show, the new Robert Young stanza, "Ichabod" and "The Defenders." On each, the network has ordered 26 shows, and in fact, the latter two are already in production.

Moreover the network did the same thing in the mid-season

26 shows, and in fact, the latter two are already in production. Moreover, the network did the same thing in the mid-season replacement area recently. It okayed fullscale production on "Gunslinger," which replaces "The Witness" Feb. 9, without benefit of a pilot. It also ordered the Jackie Gleason panel show sight unseen, and though this is a live skein, nevertheless an audition tape is the custom before a decision.

In two of the four series slated for fall, pilots had been made. But they were done last year, and the series didn't sell. Once CBS-TV was convinced, however, that the respective bugs in the shows had been licked, it went all the way in firm production commitments instead of going through the process of redoing the pilots. These were "Ichabod" and "The Defenders."

In the case of the others, the network felt no pilot was necessary.

pilots. These were "icnapoo" and "the Derenders."

In the case of the others, the network felt no pilot was necessary. Young, with his producing partner, Gene Rodney, is a hot property in any league, and the competition among the three webs was so hot for the show that in any case, a pilot wouldn't have been done. Cummings, likewise, is a hot property, and Gleason ditto, though of course the latter is tied contractually to CBS.

Desilu & McCann-Erickson Unite On Co-Producing Hour TV Series

In what's believed to be the first co-production deal between an ad: agency and a major film producer, McCam-Erickson and Desilu Productions will jointly finance a new hour tv series, "Counter Intelligence Corps."

gence Corps."

The deal, which calls for a two-part pilot and 12 additional hour scripts, reportedly calls for an intellal outlay of \$350,000 with McCann and Desilu splitting the tab

Series was created by Joseph Shaftel, who will retain an inter-est in the show and act as execu-tive producer. Dan Medford will direct the two-part pilot with cam-eras set to roll Feb. 1.

Pass set to roll Feb. 1.

Desilu-McCann pact covers foreign distribution rights, and it's
planned to put the two original
segs together for feature release
overseas besides seeking a web
berth for the series next fall.

Show will dramatize the exploits of CIC agents and will be based on Government files of the intelligence org from before World War II through the Korean conflict. Initial two-parter ("Teheran") has been scripted by Leonard Kantor.

Deal was made on the Coast last week between Desilu head Desi Arnaz and McCann vice chairman and tv topper Terry Clyne.

and tv topper Terry Clyne.

While other ad agencies have brought client and producer together for co-production deals (this season BBDO with sponsor-financed pilots and Ted Bates for Brewn & Williamson-Ziv co-ownership of syndie series 'Case of the Dangerous Robin''), the McCann-Desilu pact is believed to be the first involving agency financing sans client.

Guthrie 'Pinafore' **As Morros Entry**

tributor, has acquired the Strat-ford Festival production of Gil-bert & Sullivan's "H.M.S. Pina-fore," directed by Tyrone Guthrie.

The vidtaping was directed by Guthrie and Norman Campbell. "Pinafore" was taped by the CBC studios in Toronto in association with Contemporary Productions of Canada, Ltd.

Morros said that the vidtaped "Pinafore" will be previewed before leading cultural and educational groups throughout the country for support.

Guthrie's legit production of "Pinafore" was presented in N.Y. this season and received excellent reviews.

Animal Casting Chart

Hollywood, Jan. 17.

Theatrical and tv film producers have greatly increased use of animals for their produse of animals for their prod-uct during the past 10 years, according to the American Hu-mane Assn. Latest report dis-closes that some 14,000 animals appeared on telefilms and fea-tures during 1960, as against 5,300 in 1950.

AHA also notes that its in-spectors supervised work of 1,102 animals in 59 telepix and features during November.

Official's Deal For Global Rights On Par Newsreels

Official Films, which this year struck a sales bonanza with shorties edited out of newsreel files, has bought world rights to Paramount Pictures' newsreel archives.

Pictures' newsreel archives.

Pact, which is for seven and a half years, is believed to be the first between a syndicator and major film company for exclusive tv use. Par's library contains more than 10,000,000 feet of film covering the years from 1928 through 1958. Official will pay Par \$100,000. After that figure and expenses are recouped, the companies will participate in profits.

Official says if will use the film

Official says it will use the film for hour and half-hour documen-taries and specials for tv and for sale of stock footage.

In the last year, Official has distributed five and one-minute packages culled from various film sources, primarily the Pathe vault.

Cuban Market—Kaput

With the break in U. S.-Cuban diplomatic relations, the loss of the Cuban market for American

the Cuban market for American vidfilmerles now is sealed.

For the past few months, American vidfilmerles have reported that Cuban remittances have been held up. These were remittances due American vidfilmeries on contracts made prior to the Castro takeover. No new sales have been made. But with a further deterioration in U. S.-Cuban relations, there's little likelihood that delinquint payments will be forthcoming.

Angels" to "Best of the Post" to "U.S. Marshal," et al. The ratings on the better shows are maintaining the franchise of slots.

Helen Traubel Series

Hollywood, Jan. 17.

Helen Traubel, former Met thrush, will star in a new teleseries, "Miss Brewster's Millions," produced by E. J. Rosenberg under the Brogill Productions banner,

CHEERS DISTRIBS

In the market-by-market rating countdown, the softness in the syndie biz, isn't at all reflected in the Nielsens, Arbitrons, etc. If there's a lull in the biz, the public hasn't heard about it, for on the better entries, the tune-ins are just

better entries, the tune-ins are just as big as ever.

When all the downbeat talk is distilled, it's this tune-in factor which heartens the distribs for if the ratings work out to an economical cost-per-thousand, the syndle biz remains here to stay. From half-hours to features to cartoons, the ratings are there.

In the tough seven station N.Y. market, for example, three half-

the ratings are there.

In the tough seven station N.Y. market, for example, three half-hour syndie shows got off to a good start recently, the roster including "Ivanhoe." "Tallahasse 7000," and "Mr. Ed." In Los Angeles, another competitive seven station market, Ziv-UA's "Lock Up" led the top 10 syndie entries for the month of November with a 19 average rating and a 38 share.

In the pix end of the biz, the fresh post-48's still have yet to unspool in most of the markets. But the newies have done wonders, for instance, on the rating chart for "The Picture of The Week" on WNTA-TV, Newark-N.Y. WCBS-TV, web's flagship station, soon will kick off the post-48's of Columbia Pictures with "All the King's Men." WCBS-TV's "Late Show," "Early Show," etc., continue to rack up those king-size rating points, even prior to post-48 telecasts.

Cartoon unspooling, finds

casts.
Cartoon unspooling, finds
"Huckleberry Hound," "Quick
Draw McGraw," "Deputy Dawg,"
et al among the leaders in the
rating derby.

et al. among the leaders in the rating derby.

What many people in the biz seem to forget, including the syndicators themselves, at times, is that the rating harvest still is around. "Ivanhoe," for example, had been gathering dust on Screen Gems' shelves. Skein has been sold in some 50 markets, but not N.Y. The word was out that costume adventure had had its day and "Ivanhoe," as a consequence, took it on the chin. WABC-TV bought the series about six months ago, but held off slotting it. When it preemed in a Sunday at 6 p.m. slot Dec. 25, what happened? It drew a 13.7 Arbitron, which was tops in the time period and 80% better than the previous syndicated show "Hawkeye" in that slot.

There have been complaints, some justified, that with the syndie "boom boom" period over, distribs, station managers, advertisers, etc., haven't teamed up as in the past to promote and exploit properties. Years back it was the syndie's contention that in terms of exploitation and promotion, a syndie house

promote and exploit properties. Years back it was the syndie's contention that in terms of exploitation and promotion, a syndie house could offer more for the local and regional advertiser than his counterpart could secure on the network, or that could be secured via local spots. In many instances, the boast wasn't idle. The local splash was made a reality. In some instances; that situation still prevails, but not as frequently, nor are all syndie houses as equipped to do the job, in the face of publicity cutbacks, etc.

The nub of today's syndie problems remains availabilities, more local slots to fill with more shows. From N.Y. to L.A., to Chicago, to New Orleans the ratings are there. Among the top 10 rating derby in market after market, all the major vidfilm houses are represented by

market after market, all the major vidfilm houses are represented by entries, properties ranging from "Brothers Brannigan," to "Sea Hunt" to "Shotgun Slade" to "Blue Angels" to "Best of the Post" to "U.S. Marshal," et al. The ratings on the better shows are maintaining the franchise of slots.

TUNE-IN FACTOR Film—It's Wonderful; NBC's 'Project 20' Demonstrates Why

Day-&-Date Rumble

San Francisco, Jan. 17.
The morning after independent KTVU announced it would shortly telecast the first of 40 feature films in its newly-purchased Warner Bros. Seven Arts package, the station got a call from the Warner Bros. film exchange in Frisco. The woman caller said to a KTVU exec:
"On your station last night

an caller said to 2 KTVU exec:

"On your station last night
you said you were going to
show "The High and the
Mighty' two weeks from tonight. Well, you can't, because
it's still in release here in San
Francisco."

"Sorry," said the KTVU
man, "but it's true."

Pre-Sold Status Of Jo Stafford's **ATV Hr. Specials**

of one-hour vidtaped specials to be produced in London this June, is produced in London this June, is practically pre-sold in the world market (a new dimension in global syndication.)

syndication.)

Michael Nidorf, board chairman of Independent Television Corp., said orders for the show have been received already from Canada, Japan, Australia, Germany, France, Italy, Mexico, Portugal and the Scandinavian countries. Nidorf, returning to N.Y., following a trip to London, said the orders were placed on the basis of the initial announcement. ITC board chairman said he's discussing the series in the U.S. with network execs.

Budget of each hour long show

Budget of each hour long show is estimated at over \$100,000, and top artists from the U.S., Europe and the Orlent will make guest appearances with Miss Stafford. Nidorf expects to have several top guestars set before returning to London in February.

London in February.

Stafford specials will be produced in the recently completed ATV Studios at Elstree. Associated TeleVision (ATV) is the parent company of ITC. It was ATV which made the deal with Nat King Cole for his one-hour vidtaped special, a project which received world-wide distribution by ABC Films. Some of the Stafford shows will be taped in actual locales in Europe.

Miss Stafford planed east to star in yesterday's (Tues.) "Garry Moore Show," and to plug her lat-est Columbia album "Jo & Jazz." She will go to London the latter part of this month for confabs on the upcoming series.

WTMJ-TV's Post-'50s

Milwaukee, Jan. 17.
WTMJ-TV, Milwaukee Journal
station, will kick off the post-50
Warner pix on Sunday (22) with
"Island in the Sky," starring
John Wayne and Lloyd Nolan.

John Wayne and Lloyd Nolan.

Many of the other Warner pix have been slotted for "Saturday Night Theatre," pix showease starting at 10 p.m. Pix in the Warner roster of 40 features bought by the station include: "High and the Mighty," (Rebel Without a Cause," "Hondo," and "A Star Is Born."

Warden of the Bighouse' As Colorama Hr. Series

Colorama Features, headed by Jules Weill and Carroll Puciato, has pacted with producer William C. Thomas for a proposed hour tele scries, "Warden of the Bighouse," to be based on biogs of famous criminals

Films made for NBC's "Project 20" probably hold the record for network repeats. Fact that some of the "Project 20s" are repeatable—and also still saleable—is said to have given NBC-TV brass "a glow of financial pleasure."

"The Twisted Cross" was aired for the fifth time on NBC-TV on Jan 3, and on Jan 24 "Life in the 30s" will have been shown five times—all within five years. With these two entries, eight of the "Project 20" stanzas will have been shown a total of 27 times, often with rating increases as the shows mellow with age.

"Meet Mr. Lincoln," "The Innocent Years" and "Not So Long Ago" have been on the air twice, "Call to Freedom" three times, "Nightmare in Red," "The Jazz Age" and "Life in the 30s" four times.

Age" and "Life in the 30s" four times.

Four and five exposures for one episode when most, in the course of nightime tv networking, are lucky to get two showings helps diminish the cost per program.

"But low costs," Donald B. Hyatt, boss of the "20s" series, "are not enough to make for success. Meeting the competition is a more important guage."

Hyatt pointed out that when it was shown the third time, "Nightmare in Red" had a Nielsen multinetwork share of 28% against 21% for each of its competitors. "Twisted Cross." the third time, had a share of 29%. "Lincoln," its third time, had a share of 35% against shares of 35% and 25% (both on premiere programs) for the rival webs.

Armstrong Cork Lincoln, Na-

webs.
Armstrong Cork, Lincoln National Life Insurance, Purex and Glenbrook Labs have sponsored many of the "20" repeats.
Not so incidentally, as pointed out by producer Hyatt all of the stanzas on the air between '55 and '60 boosted the NBC share for the given time period by an average of 7%.

7 Arts WB Pix **Into 31 Markets**

The post-50 Warner Bros. package of 40 pix being distributed by Seven Arts Associated is picking up sales steam. Another 10 markets have been clicked off, bringing the tally up to 31 markets.

Sales pace still isn't what it had been in the heydays of feature selling, but from all appearances, more and more markets are getting on the post-48 bandwagon.

New deals include KTVU, San Francisco; WSB, Atlanta; WBRZ, Baton Rouge; KPRC, Houston; KNOE,-El Dorado, Ark.; KSLA, Shreveport, La.; WDAU, Scranton, Pa.; KELP, El Paso; WKJG, Fort Wayne, Ind.; and KLFY, Lafayette, La.

Twenty-six of the forty Warner's features are in color. Nine stations in the group of 31 have acquired colorcasting rights.

colorcasting rights.

Big delaying factor in many of
the post-48 negotiations, for Warner and other product, has been
the upped prices. Another factor
has been the big backlogs already
sold with many stations reluctant
to make new payment commitments.

Regal's 5-Market Spread On 'Tallahassee 7000'

Regal Brewing has picked up sponsorship of Screen Gems' "Tal-lahassee 7000" in five markets, in-cluding Los Angeles, San Fran-sisco, Fresno, Sacramento and San Diego.

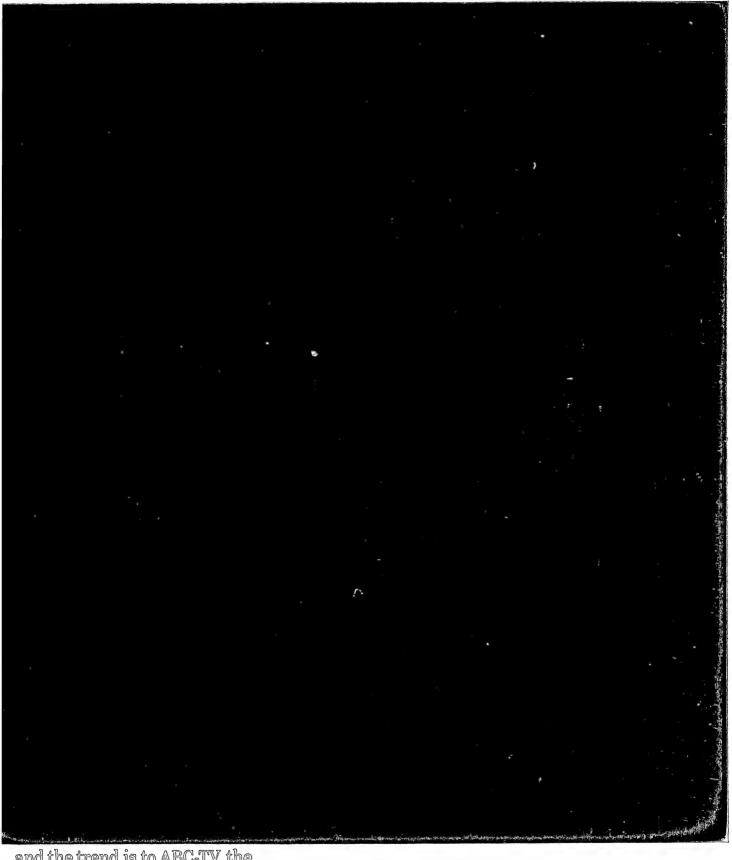
The Walter Matthau starrer, one Juies Weill and Carroll Puciato, has pacted with producer William C. Thomas for a proposed hour tele series, "Warden of the Bighouse," to be based on biogs of famous criminals.

Negotiations are currently underway for a series director, writers and featured players.

The Walter Matthau starrer, one of the very few first-runners brought out for the winter season, already has been sold to WCBS-TWINTER, St. Louis, WCTV. TN.Y., KPLR, St. Louis, WCTV. Tampa. Series, produced WTVT, produced wTVT, Tampa. Series, produced wTVT, produced wTVT, produ



There is nothing harder to stop than a trend



and the trend is to ABC-TV, the strong network on week nights and the leader all week.

CIEVVETA	CONDAY—FEIDAY Chitan Coasava	TOATH AVERACE NEW YARKEN VAGUES VACUUS VAGUUS VAGUU
ABCTV	20.8	20.6
NETY	17.0	[9.3
RETZ	17.0	16.0

TvQ Analyzes the Shows; Oaters In Decline as Comedy Moves Up -On Other Madison Ave. Fronts

The wolf cry has gone out again on tv western series. TvQ, a "qualitative" rating service has issued a bulletin to subscribers (including 12 top tele ad agencies representing 50%. of all network billing and the three-webs) comparing the popularity of prime-time shows to program type over the last three years. Westerns have had the greatest decline for the second straight year.

est decline for the second straignivear.

TvQ, a branch of the Home Testing Institute. Port Washington, N.Y., works via mail questionnaire with a sample of more than 2.000 representing about 750 tv homes. Respondents judge shows on a scale from "one of my favorites" to "poor" and also note if the show has never been viewed. Top item is popularity of shows rather than size of audience. Reports are monthly, and they include age and sex breakdowns. sex breakdowns.

monthly, and they include age and sex breakdowns.

The three-year study, based on reports through November, 1960, summarizes: "... The number of comedy programs has increased (from 19 in 1959 to 28 in 1960) accompanied by an increase in appeal during the, past year. Musical and variety programs, while decreasing in number, have also experienced a gain in appeal in 1960.

"A group of programs telecast for three seasons collectively show a loss in appeal in 1960, with westerns having the biggest decline for the second straight year.

"Comedy shows, looking at new programs only, have been gaining in appeal for the past two years, while new western shows are continuing to lose their appeal."

A show's TyO is a percentage

while new western shows are continuing to lose their appeal."

A show's TvQ is a percentage based on "one of my favorites" responses and "familiarity" number of respondents having viewed ber of respondents having viewed the show. Figuring the average TvQ scores of all shows by type over the last three years, shows westerns have dropped from a 38 in 58 to a 31 this season. There were 21 oaters on the air both years with a peak 27 aired last season.

Comedies rise from 30 to 31 rating over the three years is in spite of a saturation schedule of

rating over the three years is in spite of a saturation schedule of 28 situationers this year against 20 two years ago.

There were four new westerns aired this season against eight two years ago, and the TvQ average rating of new westerns has dropped from 34 to 26 over the three seasons.

years ago, and the TvQ average rating of new westerns has dropped from 34 to 26 over the three seasons. Six new comedy shows preemed in '58, 14 this year. The average TvQ of fresh comedy has risen from 19 to 27 in the period. Latest TvQ ratings by individual show (broken down to program types) shows a rather close correlation with the Nielsehs—and with the season's many foldups. There are nine westerns with a rating of less than 25: "Deputy," "Lawman." "Wanted, Dead or Alive." "Tales of Wells Fargo," "Westerner," "Zane Grey Theatre," "Outlaws," "Bat Masterson," and "Wyatt Earp" (the latter two down to a 19. The hot oaters, ranging from a 49 to more than 30. are "Bonanza," "Wagon Train," "Gunsmoke." "Rifleman," "Have Gun," "Rawhide," "Cheyenne," "Maverick" and "Rebel."

There also are nine comedy

rick" and "Rebel."
There also are nine comedy shows under the 25 mark: "Angel,"
"Tab Hunter Show," "Tom Ewell Show," "Jack Benny Show," "Ann Sothern Show," "Bringing Up Buddy," "My Sister Eileen." "Harrigan & Son." "Peter Loves Marv." At the very top with 45 are "The Real McCoys" and Red Skelton, foliowed by three new hits, "Flintstones," "Andy Griffith Show" and "My Three Sons."

Adsylle: Weeks before the New

"My Three Sons."

Adsville: Weeks before the New
York Times editorially announced York Times editorially amounced its support of Jack Kennedy, the Demo's agency, Guild, Bascom & Bonfigli, had tv commercials in the can heralding the journalistic event. Spots were labeled "special report." because agency had cleared with web continuity acceptance folk who objected to "news bulletin." or anything too close to a regular news announce ment. American TV Commercials Fettival is scheduled for May 4 in New York, Blurbs seen on U.S. and Canadian tv between "laich 31, 1960 and March 1, 1961, are

eligable . . . A poor second half kept consumer mag ad gains down to a 3.1% gain for 1960 over 1959, says the Gallagher Report. Gross revenue: \$854,800,849 (total for 85 leading mags) . . "Marketings New Target—2,000 One-Stop Store Managers" is the title of number 15 in Doyle, Dane, Bernbach's reports on merchandising trends . Up and down: Veepee stripes for John H. Leonard and Herbert R. Roberts at BBDO. Howard Ottley; formerly with Grey has joined Geyer, Morey, Madden & Ballard as an account. Carleton L. Spier, veepee, director and copy supervisor of BBDO, retires after 43 years with the shop and its predecessor agency, the George Batten Co.

Chi Agencies

Chi Agencies

Chicago, Jan. 17.

Chicago, Jan. 17.

Chicago, Jan. 17.

Premium accounts taking off are Lever Bros. (Swan and All), leaving Needham, Louis & Brorby; Parker Pen Co., ex-Tatham-Laird; and Container Corp., which is dropping N. W. Ayer.

Daniel J. Sullivan leaving Foote, Cone & Belding after 13 years to head client service activities at Doyle-Dane-Berbach's Chi office.

Gordon Buck, former general manager of Aubrey, Finlay, Marley & Hodgson, joined NL&B as media supervisor.

Lee J. Marshall upped to excepee of Keyes, Madden & Jones, and Robert W. Allrich named general manager of Chi operations.

Robert B. Byron promoted to account supervisor at Young & Rubicam here.

Ralph F. Moriarty, ex-General Foods, joined Leo Burnett as marketing supervisor.

Frisco Agencies

San Francisco, Jan. 17.
Two of the nation's oldest ad agencies—Beaumont & Hohman of Frisco and Seattle, and Roy S. Durstine, Inc. (Calif.) — have merged. merged.

Combined agencies have adopted

Combined agencies have adopted the name of Beaumont-Hohman & Durstine, Inc., and will operate out of Durstine, Inc., street of the Comparate out of Durstine, Inc., and will operate out of Durstine, In New York, the Roy S. Durstine office will continue to operate under that name.

Durstine will serve as board chairman of the new agency, and Henry Hohman will serve on the board of directors. New president will be Niel Heard, who had been the Durstine president. Other top exees are: John Emmart, executive vice president; Fred Becker, vice president and secretary; Campbell Beaumont, vice president in charge of Northwest operators and workof Northwest operations and working out of Seattle, H. C. Cayford, T. M. White and Stuart Williams, all vicepresidents.

With the Station Reps

"Buying ain't like sex," Arthur Godfrey last week told the time-buying and selling seminar of the New York Radio & Television Ex-ecutives Society.

ecutives Society.

"It thuying)) isn't a huge and delightful urge," said the CBS super salesman. "Today you've got to tickle and cajole and needle people out of their comfortable seat by the fire. You don't get them by window shopping—they don't even walk to the theatre any more. When they are going to work or coming home—well, there aren't any display windows on freeways or thruway, and traffic on the main drag is so heavy you hardly have time to ogle a pretty girl."

Selling . . . We've all heard about the oldest profession. Don't forget that the first babe had to make a sales pitch first."

sales pitch first."

Briefs: Kenneth F. Campbell joins H-R Representatives as an account exec after two years with the Branham.Co. . . Hill W. Hastings is new promotion manager of the Radio Advertising Bureau after six years at Remington Rand Systems Division where he was an ad account manager . . F. A. (Mike) Wurster has been appointed New York sales manager of Weed Tv. Corp. . Francis P. Barron, general sales manager at Storer station WJW-TV, has been named sales manager of the new national tv org being formed to handle spot sales for the five Storer tv-stations.

Congress Asked For \$12,525,000 To Operate FCC

Washington, Jan. 17.

President Eisenhower has asked Congress for \$12,525,000 to operate Federal Communications Commission during the fiscal year begin-ning July 1.

This represents a decrease from the \$13,085,000 actually appropri-ated by Congress last year for the current fiscal year. However, last year's allotment included \$2,000,year's allotment included \$2,000,-000 for the special UHF television experiment to be conducted in New York as well as \$150,000 extra for the recently-created Complaints and Compliance Division to ferret out wrongdoings. A supplemental budget - request, which will be added to this year's total, will be submitted to give FCC personnel a combined \$704,-000 pay raise. 000 pay raise.

The Eisenhower Administra-tion's lame duck budget (which will be revised by Kennedy to some extent) estimates a total of 1,563 permanent positions at FCC

some extent) estimates a total or 1,563 permanent positions at FCC next year compared with 1,483 this year. Average salary is figured at \$7,515 currently and \$7,498 next year. Federal Trade Commission requested a total appropriation of \$9,640,000, compared with an actual allotment of \$7,508,000 granted by Congress for the present fiscal year Of this amount, \$2,395,000 would go for investigating and prosecuting deceptive practices, including misleading commercials and payola. Only \$1,928,000 was allowed for this work by the last Congress.

FTC said it planned to speed up field probes and trials in the deceptive practices area next year.

deceptive practices area next year.
The budget anticipates the number of FTC permanent positions to rise from 823 this year to 1,031

Next.

Out of a total \$110,600,000 asked by USIA for its far-flung operations (\$102,557,000 was appropriated last year), the broadcasting service, chiefly Voice of America, would get \$18,814,000. Congress allotted \$18.052,000 for this arm during the part of the funds would go for more powerful transmitters in the United Kingdom. Power output of the VOA transmitters in the U. K. will be increased five-fold next year under the plans. It addition, more funds will be allotted to the big VOA transmitter being built in North Carolina. Plans are also in the works for mobile radio stations to meet special propaganda needs on short notice. Out of a total \$110,600,000 asked

notice.

The USIA Television Service would get \$1,871,000 under the budget request. This section buys and produces tv programs for placement in overseas outlets. The est for fiscal 1962 compares \$1,370,000 assigned to the tv service for the current year.

Dan Henry's K.C. Slot

Kansas City, Jan. 17.

Appointment of Dan Henry as Appointment of Dan Henry as chief announcer, a new post, was announced at WDAF Radio by William A. Bates, general manager. In addition to handling his morning show, "Clock Watchers," Henry is responsible for programming, supervising and scheduling of air work, as well as the production of public service material. He is working with Jay Barrington of the executive staff on several of these responsibilities.

TV-Radio Production Centres

IN NEW YORK CITY .

after winding feature role in Gotham feature film production, in High Heels."

CBS-TV sales veeps Tom Dawson and John Karol on the Coast . . . Dick Jolliffe and Jack Donahue, general sales manager and national sales manager of KTLA, Los Angeles, in for meetings with sponsors, agencies and the Peters, Griffin and Woodward reppery . . CBS newsman Richard C. Hottelet addresses Kappa Kappa Gamma alumni of Ohio State Jan. 30 . . Don Morrow, host of ABC's "Camouflage" stanza, back after an Acapulco visit . . Paul Taubman tapped by Mayor Wagner to pen an original score for the Centennial of Italy's Rissorgimento to be celebrated in N. Y. in April. Work will be heard on WNYC and on the Italian RAI radio web . . Leonard DeNooyer switched from CBS-TV research, where he was manager of coverage, to the web's station relations department as a station analyst . . Bob Quigley of Heatter-Quigley Productions, takes a five-week leave from "Video Village" to visit South Africa, where he was a resident and deejay for several years . . Bill Frye, "Thriller" producer, stopped in Gotham last week en route from a Edropean vacation back to the Coast. WMGM, the local radio indie, is shipping announcer Les Keiter to Washington on Friday (20) to provide a direct feed on the Isaugural Parade . Arthur Tell has a role in the current "Play of the Week" on WNTA-TV this week, also set for a part on tonight's (Wed.) CBS-TV "Armstrong Circle Theatre" and appears opnosite himself at the same time on a "Naked City" segment on ABC-TV. CBS-TV sales veeps Tom Dawson and John Karol on the Coast

Bernie Eismann, bureau chief for CBS News here, back from an ordeal in Cuba where he and his camera crew were jailed for 24 hours a week ago. They were deported, but not without a couple of good stories (and footage) for the web... WBBM-TV mapping some changes in format of the "Late Show," per ideas submitted by new film manager, Alice Necker, formerly with WCBS-TV, Gotham ... "Ed Allen Show," syndicated exercise strip out of the Fred Niles shop, drew 250 pieces of mail after its first two days on WGN-TV ... Jack Brickhouse, sports director of WGN-TV will turn up on WBBM-TV Saturdays, via ITC's "National Football League Presents," reruns of the past season's pro games which Brickhouse commentated freelance... Sid Siegel, jingle writer and music director at the Fred Niles shop, at Weiss Memorial for surgery ... WCFL deejay Jack Karey being honored by Woodlawn Chicago Boys Club today (Wed.) ... Sun-Times telecritic Paul Molloy got a Leadership award in the journalism category from Society of the Little Flower ... WNBQ bought syndicated "Campy's Corner" for the Sunday noon slot ... Art Linkletter due next week for Chi YMCA's annual fund drive dinner ... Edward R. Murrow, Alexander Kendrick, Peter Kalischer, Richard Hottelet and Bhair Clark all sat in on Iry Kupcinet's "At Random" panel last Saturday (14), the show haying been taped when the CBS correspondents road-showed here last week.

IN SAN FRANCISCO : . .

IN SAN FRANCISCO:

NLRB Pearing on four-month AFTRA-NABET strike at Corinthian's KXTV, Sacramento, set for Jan. 23. New general manager of the struck Whitney-owned CBS effiliate is Robert S. Wilson, until recently general sales manager, at Corinthian's KHOU-TV, Houston: ETV KQED has raised its dues-payers from total of 6,000 to total of 9,000 in past year... Radio oldtimer "Uncle Benny" Walker very ill at Fort Miley Hospital, Frisco... KPIX newscaster John Weston out of Presbyterian Hospital after minor surgery. Sue Weaver, ex-KNTV, San Jose, replaced Sally Stockton in KSFO promotion... KGO-TV's David M. Sacks named an ABC vice president... NBC vice president Tom McCray held reception for new KNBC boss Bill Decker at swank Bohemian Club last Friday (13)... New exce secretary of Frisco Raido Broadcasters Association is Harriet Feinberg, ex-New York and Miami—organization also opened hq at 420 Taylor Street... Paul Coates in Frisco to do two-part "special"... KABL announcer Walt Jamond switched to KQBY and KABL's Jack Carnegie departed to manage a Kansas City AMer... Pat Hodges, son of sportscaster Russ Hodges, named KSFO salesman?. KGO's Ann Holden addressed banquet of West Bay chapter of Associated Blind of Calif.

CFTO.TV, privately-owned station here to get a license from the State-owned Canadian Broadcasting Corp., already has its troubles. National Assn. of Broadcast Employees and Technicians has immediately applied for certification as bargaining agent; stage employees are being organized by the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators Union; and the American Newspaper Guild is conducting an organizing drive among newsroom employees not covered by the other two unions. Meanwhile, NABET is now negotiating with the CBC for an increase of 12.6% in wages which will affect some 1,500 technicians across Canada . . . With a long list of vital broadcasting "firsts" to its record, radio station CHUM is currently offering its listeners a new controversial service—a daily report and criticism of ty programs—vadio's natural rival. Four times daily, under direction of Phil Stone, veepee and managing director of CHUM, Toronto, Roy Shields is giving his ty roundup, though latter has also adapted several U. S. plays for Canadian tv . . Patrice Munsel planed up from New York to tape Sunday (22) CBC-TV's "The World of Music," produced by Norman Sedawie, Another guest will be Peter Appleyard, jazz vibraphonst, with Bert Niosi as the program's musical director; Andy Body, choregrapher; with Wally Koster as emcee singing songs from "Camelot". . With the Toronto, Symphony 187 members) under the baton of its conductor, Walter Susskind, the North American premier ty production of "Elektra," Richard Straus' opera based on the Greek tragedy, will be given a 105-mins, ty version in (Continued on page 48)

CBS-TV DAYTIME MAG CONCEPT

Nielsen Daytime Top 10

(Two Weeks Ended Dec. 18)

Continuing dominance of the soap opera as the prime daytime program format is again emphasized in the newest Nielsen Top 10 for daytime, with CBS commanding four out of the Top Five, all with soaps, and eight of the Top 12, (a four-way tie expands list) with the sole CBS non-soap intruder being Art Linkletter's "House Party." Top 10 list which follows covers 10 a.m. to 2 p.m. across-the-board. If a 7 a.m. to 6 p.m. standard were used, results would be the same except for inclusion of ABC's "Rocky and His Friends" (5:30-6) in the No. Five spot, with the others each stepping back one place and CBS winning only seven out of 13.

Concentration (NBC)

Concentration (NBC)	
As the World Turns (CBS) 1	0.9
Guiding Light (CBS)	9.9
	9.6
	9.4
	9.3
Secret Storm (CBS)	9.2
House Party (CBS)	8.8
Verdict Is Yours (CBS)	8.3
Brighter Day (CBS)	8.3
Truth or Consequences (NBC)	8.3
NBC News	8.3
ALDO ALCHO TITLETTE	

Mass. UHF Station Goes After City Fathers, Runs Afoul of Sister Paper

old-fashioned editorial muckraking by UHF tv station WWLP here has city fathers considerably shook up and also has stirred up a running fued with sister newspaper, the Springfield Daily News.

Daily News.

WWLP prexy and general manager William L. Putnam took the air recently on the station's pubservice show, "Special Report," to editorialize about alleged payroll padding by city administrators.

The Daily News (same ownership) responded with page one stories citing the station for "reckness charges" and capped the yarns with a demand that Putnam "put up of shut up."
Putnam returned to the air to

Putnam returned to the air to list a series of examples of the pay-roll puff dug up by station news-men.

men.

Same time, the prexy announced that he had been invited to appear before the City Council on the matter. "I don't believe it proper to speak to the City Council via the television station I run." Putnam told viewers. "That body should obviously be allowed to hear what I have to say first hand and in person. However, I do believe that it is perfectly proper for me to repeat to the people of this community, at a later date, what I will say to the City Council at their meting."

Putnam said that the battle with

Putnam said that the battle with the local newspaper had prompted a deluge of phone calls and mail supporting the station's editorial

He also reported that after the "put up or shut up" editorial he had sent the paper a written statement citing a variety of proofs in support of his editorial. Statement was compiled, he said, at the request of the paper and "a messen-

(Continued on page 52)

Britons Still Crave

SPOT ROTATION

The first "magazine concept" sales plan involving rotation of spots at the network's and not the advertiser's discretion throughout a block of time containing several

a block of time containing several programs will be inaugurated Feb. 13 by CBS-TV.

Plan will cover the 10 a.m. to noon Monday through Friday period. Under the plan, an advertiser may purchase as many one-minute participations as he wishes, and indicate the day he wishes them run, but there his control ends. The participations will be rotated by the network among four programs and in different commercial positions according to a fixed schedule.

Changeover to the magazine con-

schedule.

Changeover to the magazine concept, with its one-minute selling plan as opposed to the traditional CBS-TV quarter-hour sales pattern, is restricted to the morning. Its purpose is to make CBS competitive with both NBC and ABC, which both sell on a minute basis. But whereas advertisers may buy minutes on specific shows on the other webs, CBS will offer no such choice, but will substitute the rotating pattern.

Programs involved are "Decem-

tating pattern.

Programs involved are "December Bride," "Video Village," "I Love Lucy" and "Clear Horizon."

The block represents the weaker part of CBS daytime schedule, and there will probably be changes in the programming area after the plan plan goes into effect. No new properties have been set yet, however.

Rate Reduction

Rate Reduction
Involved in the new minute pattern is a substantial rate reduction by CBS. Heretofore, the web's morning lineup cost an advertiser, after substantial discounts, about \$15,000 per quarter hour, or \$5,000 per minute.

Under the new plan, however, the onetime winter rate is \$3,200 per minute, time and program, (Continued on page 48)

'We Research Everything Except The Important': Murrow; Proposes Privately-Financed Info Institute

Gershwin's Arbitron Tune tistics

Leland Hayward's "The Gershwin Years" easily topped its Sunday night competition this weekend (15), averaging out to a 28.4 Arbitron rating and 44.9% share. In its first two half-hours, the musical's ratings topped those of both ABC and NBC combined.

ABC and NBC combined.

Show kicked off at 8 with a 27.3 vs. 19.9 for "Maverick" and 7.3 for "National Velvet." At 8:30 it fumped to a 30.3, against 17.1 for "Lawman" and 9.4 for "Tab Hunter." At 9, it dropped to 27.7, vs. 15.7 for "The Rebel" and 14.7 for "Chevy Show."

CBS Off Hook On 'Gershwin Years'; Canada to Rescue

An unusual sponsorship deal, coming at the 11th hour, found CpS-Tv's "The Gershwin Years" special sponsored Sunday (15) by different advertisers in the U.S. and Canada. And in the process. CBS-Tv wound up a nice hunk of sales commission.

General Electric, which sponsored the special in the U.S., suddenly notified CBS last week that could not pick up sponsorship in Canada, apparently due to budgeary problems on the part of its Canadian affiliate, GE of Canada. CBS thereupon, came up with another sponsor, Du Maurier cigarets, to buy the 42-station CBS-Tv network in Canada. Of Course (Continued on page 50)

(Continued on page 50)

After charging in an "abrasive" voice that "we are bloated with statistics" and that "we research everything except the important." Edward R. Murrow last week proposed a privately financed national information institute "to better the whole pattern of information in America."

The CBS commentator told 500 The CBS commentator told 500 members and guests of the Radio & Television Executives Society, assembled in New York, that it would be an organization "staffed by men experienced in public affairs, journalism, probably the law and certainly the appropriate social sciences.

Later, Murrow admitted that the Later, Murrow admitted that the plan might prove difficult to accomplish, that it might be troublesome getting the mass media initially to promulgate negative information about themselves.

"They would devote themselves continuously for an experimental period of seven years," said Mur-row, "to independent measurement, row, "to independent measurement, study, exploration, experimentation and public education in the methods used and the results obtained by the principal media of mass communication of information.

tained by the principal media of mass communication of information.

"Thus, this institute would be the only organized and indevendent body in the entire world wholly devoted to continuous study and examination, solely in the public interest, of the methods and the results of the written and spoken journalism, including discussion on the air and news on the screen."

Murrow said that the idea fer such an institute was conceived by the late CBS executive vicepresident Ed Klauber and himself many years ago and, because no funds were available to bring it about, it stayed in his files until now.

"Vast sums are devoted by foundations and individual philanthropists," Murrow observed, "to education and to many other worthy social causes. Yet the immediate, day-to-day impact on men's minds of the radio, the press, the movies and the magazines is at least of equal importance in the critical years now upon us.

"The information field, as one for independent research, study, analysis and public education, has been unbelievably nerlected. Endowment has tended to follow conventional grooves, rather than to create new cultural undertakings. The situation is made worse, because the media themselves—as opposed to the industries which affect men's bodies rather than their minds, which spend vast sums on research—spend very little and that little is far from disinterestediy."

Murrow said the institute would have four "main" purposes: (1) (Continued on page 50)

(Continued on page 50)

ence of 5,265,000. Program was named top BBC-TV attraction in all nine U K. areas surveyed by TAM, excepting Scotland where the web's New Year's Eve show "Hogmanay Party" was sixth in the ratings. In the London region, Charlie Drake ranked as the third mostviewed program alongside Granda TV's "Bootsle and Snudge" and the Associated TeleVision Palladium vaude bill. Introducing 'Fax Cone Plan' On the Selling Of TV Shows

By LES BROWN

BBC-TV SHOW MAKES

BRITISH TAM TOP 10

London, Jan. 17.
That rare occurrence, the listing

That rare occurrence, the listing by Television Audience Measurement Ltd. of a BBC-TV program in its national top 10, came to pass again in the week ended Jan. 1 when the Charlie Drake comedy show aired Dec. 30 figured in 10th spot with a homes-viewing audience of 5,265,000.

Chicago, Jan. 17.

The obligation that is peculiar to television—that of programming entertainment for the masses while serving, besides, the higher interests of minorities-can never be wholly fulfilled unless the industry adopts an entirely new method of selling shows. That's the opin-ion of Fairfax M. Cone, executive committee chairman of Foote, Cone & Belding and a toiler in the ad-

& Belding and a toiler in the advertising vineyards for 30 years. It's his belief that programming will get more exciting and vital only "if the fellow who gets the mass ratings is made also to sponsor a share of those with an enlightening purpose."

Says Cone: "Mediocrity is guaranteed under the present selling system. Every television season the advertiser takes a huge risk—will he put his money on a hit or a turkey? Naturally, he tries to play it as safe as possible, and so instead of gambling on a program that is original he looks for 'another' like the hit shows of the previous season. That's why we get westerns on top of westerns."

The solution, he suggests, is to eliminate the rick featers we need

a choice section and sometimes in a not-so-choice.

His plan for prime time television is for networks to offer a variety of shows in packages of 13 (or 26 or 52), wherein a sponsor would be rotated; so that instead of one sponsor riding a hit for the season and another sponsor a flop, both would enjoy the same circulation and neither would get stuck. The package should give an advertiser the range from a "Hong Kong" to an "Untouchables." from a inal ideas because it makes the aditional results of the server when the inal ideas because it makes the aditional results of the server mentation and original results of the server mentation of the server mentation and original results of the server mentation and original results of the server mentation of the server mentation and original results of the server mentation and original results of the server mentation of the server mentation of the server mentation of the server mentation and original results of the server mentation and original results of the server mentation and original results of the server mentation of the server mentation and original results of the server mentation a choice section and sometimes in a not-so-choice.

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What he proposes, in other

hibits experimentation and original ideas because it makes the advertiser fear for his safety. Of the westerns and private eye series, he says, "They're the same kind of stories that magazines have built their circulation on. The greater audience wants them, and no critic in the country is going to change that."

Of snoneor identification ""

Newhart's TV Grine: Can't Find a Writer With Proper Material

Parnell's Palladium

Sun. Nite TV Entry

London, Jan. 17.

The Associated TeleVision air advertiser takes a huge risk—will be put his money on a hit or all recording to the audience ment's network top 10, making the last sor or spinal he looks for 'another' like the hit shows of the previous season the scording. Program was seen he fostion. Program was seen he fostion homes, raring second place.

Largest audience to the Palladium show to Dec. 11 last, according to homes on Dec. 11 last, according to homes on Dec. 11 last, according to the audience survey organization. Program was seen he fostion homes on Dec. 11 last, according to TAM, with Harry Secombe and Lonnie Donegan heading the bill. TAM adds this was a record for any tv vaude show, excepting only the Royal Variety Performance along the Royal Variety Performance along the Royal Variety Performance along the mass-circulating on May 22, 1960, when 8,064,000 homes were clocked.

The Parnell's Palladium

mass ratings is made also to spom-cortain corticis."

With Proper Material Corticis. "Under the present selling show over 13 said even (hopefully) the orticis."

With Proper Material Corticis."

With Proper Material Corticis. "It would be may show does in other like words, is that instead of being saked to buy one show over 13 saked to buy one show over 13 saked to buy one show over 13 skeep in other like deviters is the big reseason he is story proper will be sold 13 to the suddently becomes ware of the suddently becomes ware of the suddently becomes aware of the sponsor and crucifies him for the sponsor

TELEVISION CAN AFFORD TO SPEND A MINUTE ANALYZING THIS CHART.) (ANY ADVERTISER WHO CAN AFFORD TO SPEND \$1,000,000 ON NETWORK

While the image below will never appear on your home screen, it is in fact an accurate statistical picture of what has been going on in network television since last October. This is the record for all regularly scheduled nighttime programs-shown by networks and by types of programs.

Why should anyone look at television in this way when there are many simpler (and more enjoyable) ways to look at it? Briefly, because today's sophisticated advertiser commits millions of dollars to television only after the most careful study

of marketing objectives, program possibilities, and network environments. What kind of program, he asks, will best serve his specific needs? And where is it most likely to prosper? If you are such an advertiser you are interested in the whole pattern of network programming—the big picture on the screen below. It shows that:

-the CBS Television Network continues to win the biggest average audience for its nighttime schedule.

-the CBS Television Network also consistently attracts the biggest average nationwide audience

in every category of entertainment programming.

— the CBS Television Network presents the most evenly balanced schedule, as indicated below by the number of hours devoted to various categories of programs. Only this network provides such proof of performance in every category.

As the test pattern shows, one network offers both viewer and sponsor the best of everything. No doubt that's why sponsors each year invest greater sums in the nation's largest single advertising medium, the CBS TELEVISION NETWORK.

THE GERSHWIN YEARS

With Richard Rodgers, host; Ethel Merman, Maurice Chevalier, Frank Sinatra, Florence Hender son, Julie London, Ron Hussman, Grover Dale, Margery Grey, Lee Evaans, Pat Harrington, Erin Martin, others; Jay Blackton

TELEVISION REVIEWS

Producers: Leland Hayward, Mar shall Jamison

Director: Norman Campbell Writer: A. J. Russell 90 Mins.; Sun. (15), 8 p.m. GENERAL ELECTRIC CBS-TV (tape)

(BBDO)

A lot of wonderful music filled the CES-TV airlanes Sunday night

mained nonetheless tuneful, for the most part tasteful and worth-staying-with presentation.

Particularly rewarding were the show's final 20 minutes as Ethel Merman, Frank Sinatra, Julie London, Florence Henderson, Maurice Chevaiier and the assembled company romped through the best of the Gershwin show tunes. These were the peak moments in a musical melange that, when it was good, was extraordinarily good (as with the first sign of economics with the true, but very stale reiterations of the difficulties created by the various craft and talent unions.

Perhaps in trying to achieve a few growing that the world theatre was now dominately by a few growing that the world theatre was no was extraordinarily good (as with Chevalier's earlier "Lady Be Good" treatment, or the visually fascinating choreographic backgrounding of the Gershwin Rhapsody."

Rhapsody."
But it was also a spotty show. Designed to reflect the times, the feeling and the nostalgia of the Gershwin era (the 20's and the 30's), it was burdened with a continuity (and perhaps too much GE money to spend, wasted on unnecessary production trappings) that too frequently got in the way of the grand tunes.

A simpler "format" with a 100%

A simpler "format" with a 100% dedication and devotion to the Gers'swin melodies could have heightened the excitement. It dien't require the pretentious footnotes, the artist sketches, the extraneous backgrounds or the "voice overs" of an Emily Dickinson, a T. S. Eliot and a Scott Fitzgerald, or the needless expense as in the stercotyped "Stairway of Paradise" production number, simply to demonstrate that vital and creative Gershwin was occasionally encased in "awkward, ludicrous" string. A simpler "format" with a 100% staring.

To Richard Rodgers, as the show's host inheriting the spot when Moss Hart was forced to bow when Moss Hart was forced to bow out) fell the uneasy lot of delivering the A. J. Russell-scripted continuity. Yet it's to Rodgers' credit that he handled the assignment with consummate skill—a great tunesmith's sincere reverence toward another great tunesmith, nicely modulated and unpretentious in tone.

tious in tone.

With all the show's faults, it in no way minimized its finer aspects. There were some good comedic touches in the recreation of the "e-rly Gershwin," highlighted by Julie 'London's 'C'mon and Tiss Me"; there was a rousing capsulizing of 'Of Thee I Sing," with the inevitable "Strike Up the Band," as one of the show's major Merman contribs: there were some Band," as one of the show's major Merman contribs; there were some delightful vocal-dance variations on "The Man I Love" topped by Miss London's stylized rendition; and there were a couple of finely executed "Porgy and Bess" vignettes" ("It Ain't Necessarily So" and "Bess You Is My Woman.")

and "Bess You Is My Woman.")
But those last 20 minutes vere whammo, in the finest entertainment tradition, spanning the best of Gershwin from Florence Henderson's "Someone to Watch Over Me" and "Our Love Is Here to Stay" to Miss Merman's "Embraceable You." "Somebody Loves Me" and "I Got Rhythm," to Sinatra's "Fogsy Day." "Nice' Work If You Can Get It," to Miss London's "Do Do Do" and "How Long Has This Been Going On," into the Merman-Sinatra dueting of "Let's Call the Whole Thing Off." All Gershwin, a mile wide and handsome.

JOHN CROSBY SHOW With Anne Jackson, Leland Hayward, Joshue Logan
Producer: Syan Greene
Director: Arnee Nocks
60 Mins.; Sun., 9 p.m.
PARTICIPATING
WNEW-TV. N. V

PARTICIPATING WNEW-TY, N. Y. John Crosby has launched a discussion show which may shape up as highly interesting in its wideranging focus on show business and related arts. The Herald-Tribune columnist is billing this session se "unabashedly ezehead" and, if une columnist is billing this session as "unabashedly egghead" and, if it finally shakes down as conceived, then it will play a vital role, along with David Susskind's "Open End," in giving ideas a higher status on talesticine.

the CES-TV airlanes Sunday night (15) as Leland Hayward's 90-minute "The Gershwin Years" preempted Ed Sullivan and "GE Theatre" in the 8 to 9:30 slots. If, for all its grandiose pretentions, its starstudded array of talent and the reverential respect for a "sound of genius," it failed to attain the status of the ideal showcase, it remained nonetheless tuneful, for the most part tasteful and worth-Unfortunately, Crosby's opening

ree wheeling quality to the show, Crosby permitted it to ramble all over the place, from amateur theatricals to the building of new theatres and even the place of films, which could easily have been saved which could easily have been saved for another hour. Crosby tends to bend too easily to his panelists. After a favorable mention of Bertold Brecht by Crosby, Logan slapped hard at the Crosby for touting an old-hat dramatist and the latter dropped Brecht without any defense. Perhaps if Crosby had agreed to grapple with the basic difference in conception between Brecht and Legan on the function of the theatre, some stimulating ideas would have emerged.

Comparisons between the Suss-Comparisons between the Sussikind and Crosby shows are inevitable. At this stage, the Susskind layout, aside from the unlimited time at its disposal, has the advantage of having a moderator with the ability to follow an idea to some kind of decisive point.

Herm.

ONE HAPPY FAMILY

ONE HAPPY FAMILY
With Dick Sargent, Jody Warner,
Chick Chandler, Elisabeth Fraser, Jack Kirkwood, Cheerio Meredith; guest star, George Tobias
Writers: Al Lewis, Sid Dorfman
Director: Lewis
30 Mins, Fri. 8 p.m.
NBC-TV (film)
With a track record that includes
writing stints on such comedy series as "The Burns and Allen,
Show" and the "Ma and Pa Kettle"
films, producers Al Lewis and Sid
Dorfman have come up with "One
Happy Family," a half-hour comedy telefilm which preemed Friday,
(13) on NBC-TV. But if the kickoff
was any criterion, the happiness
was confined to the show's title and
little if any spilled over to the little if any spilled over to the

little if any spilled over to the viewers.

The initial episode in this Goodson-Todman package introed a newlywed couple, the bride's parents and even the grandparents. The writers thoughtfully spared the audience the timeworn mother-in-law gags. But while they showed consideration in that respect, there were a flock of other wheezes which were hardly on a higher which were hardly on a higher

Dick Sargent and Jody Warner Dick Sargent and Jody Warner made at attractive young couple. Chick Chandler and Elisabeth Fraser as the bride's parents handled the uninspired lines with a forced precision while Jack Kirkwood and Cheerio Meredith provide a homey touch as the grand-parents. George Tobias "guested" as an irate landlord. Lewis' direction was stock as were the enjoyde's tion was stock as were the episode's

tion was stock as were the episode's production values.

It's difficult to see how this entry has much of a commercial future. No bankroller is picking up the tab as yet and the net filled the void on the preem with intermin Whole Thing Off." All Gershwin, able spot announcements about its a mile wide and handsome.

GE went for the whole tab, which passable title song. A more aproprobably explains why it really post ag, if the show lands a buyer, laid it on with its extended comwould be "Happiness Is a Thing mercials.

Rose. | Called Dough." Gilb.

JUNKYARD BY THE SEA WCBS-TV, N.Y.

WCBS-TV, N.Y.

A compassionate study of drug addiction was presented by WCBS-TV, N.Y., Thursday night (12) at 10 p.m. The documentary, often very moving, highlighted the people involved, the users, those trying to kink the health approximate of the people involved.

involved, the users, those trying to kick the habit, government of ficials and religious leader wrestling with the drug problem.

The hour-long excursion was more than a pictorial essay on the subject. It had one big thing to say: Little is being done by organized groups to work towards a cure of drug addiction. That problem, after seeing the tragedy of the users and getting a glimpse of their families, gained a new dimension. sion

on. New York, which is said to con-in about 40% of the nation's drug New York, which is said to contain about 40% of the nation's drug addicts, was spotlighted with the number of people involved put at from 20,000 to 30,000.

from 20,000 to 30,000.

Producer-writer Warren Wallace also acted as a reporter in some segments. Wallace took his cameras to the city jails, to the slums of East Harlem, to hospitals and to the offices of city officials. Bill Leonard acted as host and narrator. Anna M. Kross, N.Y. City Commissioner of Correction, one of the many government officials interviewed, was most articulate. Caught at a tour of one of the jails, she called the drug addicts sick neonle

called the drug addicts sick people. Some of them, she stated, turn to crime to support the drug habit, but putting them "in this monstrous place . . . with two beds in a cell' isn't the answer. Phere should be hospitals for narcotics, she de-

nospitals for narcotics, she de clared.

In a final interview, Morris A Jacobs, the city's commissioner o hospitals, was queried. Despite al the documentary's evidence to the nospitals, was queried. Despite all the documentary's evidence to the contrary, he maintained the city was doing and plans to do a lot more to arrest the problem. It would have been helter if Jacobs had been challenged in greater detail in relation to the magnitude of the problem. Lacking that, producer-writer Wallace would have been justified in skipping Jacobs. He seemed to add nothing other than self-serving statements.

Focus of the documentary, though, wasn't so much on the officials, as it was on the affected people, the "junkies." The cameras and the questions were probing, encompassing a woman who turned to prostitution, a young lady who

to prostitution, a young lady who lost her child, a man who commit-ted a felony, volunteer workers at the East Harlem Protestant Parish etc. All the users said the habit gave them relief from the real world, a desperate escape hatch from seemingly insoluble personal problems. It was harrowing to see how deeply they were "hooked."

QUESTION OF CHAIRS with Everett Sloane, Maureen Stapleton, Walter Abel, George Veckovoc, Faul Lynde, others. Producer: Don Kellerman Director: Mel Ferber Writer: Lane Slate

writer: Lane Slate
60 Mins., Sun. (15), 4 p.m.
CBS-TV (tape)
CBS-TV, in conjunction with the
Anti-Defamation League, did a
subtle hour on the resistence in
this country to educational change.
At times the point was slightly obscure but at others the muddleleaded reaction to headed reaction to improvement was absolutely clear. In any event, the 60-minute afternoon special was thoughtful and usually con-

was thoughten vincing.

CBS employed a dramatic technology of the before, of the before, of the before, of the before was thoughten before. CBS employed a dramatic teen-nique, one used often before, of developing history through a series of interlocking vignettes. Everett Sloane, narrator and participant backed by a cast of other well-versed actors, god around, oblique-tus comparings to drawing a parallel versed actors, got around, obliquely sometimes, to drawing a parallel
between medieval resistence to the
progressive ideas in the 30's of
John Dewey and the similarly vigorous opposition to school integration today. Some of the facts
brought out—such as the low number of school graduates in the 60's

ber of school graduates in the 60's
—were shocking, and this, as it was
pointed out, seems only to be compounded by closing schools to
minority groups.

It was a profound appeal for understanding, despite the difficulty
that sometimes occurred in trying
to follow the ramifications of the
script Art.

Additional TV Reviews On Page 44

BOB HOPE BUICK, CHRISTMAS TRIBUTE TO A PATRIOT

BOB HOPE DUICA SHOW
SHOW
With Hope, Zsa Zsa Gabor, Janis
Paige, Jerry Colonna, Anita
Bryant, Dolores Gay, Peter
Leeds, Les Brown Band
Producer: Jack Hope
Director: Jack Shea
Writers: John Rapp, Les White,
Mort Lachman, Bill Larkin,
Charles Lee, Gig Henry
60 Mins., Wed. (11), 9 p.m.
BUICK

BUICK NBC-TV (film)

(McCann-Erickson)

The romance between Bob Hone and the servicemen is a longstand-ing affair going as far back as World War II. But like most ro-mances it should be a private affair

Hope's got the exuberance, the punch, the raciness and the topicalpunch, the raciness and the topicality that keeps the boys in the U.S. outposts in a gleeful mood. The impact, however, is lost somewhat when transferred to the stateside tv screen as was his 1960 Christmas junket through the bases in Guantenemo Bay, Panama Canal Zone, West Indies, San Juan, Puerto Rico, etc. Nobody can quibble with Hope's contribution to G.I. Joy during the past Christmas but he did the civvies small service by excerpting the trip for his Buick special. his Buick special.

his Buick special.

As usual the quips were fast and pointed but they were aimed at a small target. The boys in Panama roared at a water-stopper joke about the Canal, the mess hall yok meant something to the guys stationed in Puerto Rico, and even the Castro barbs, which statesiders could possibly dig, were extremely localized, in fact, the localization of the humor was the

statesiders could possibly dig, were extremely localized, in fact, the localization of the humor was the show's main fault.

This, however, was no minor league USO show that Hope put together. He had a solid pro lineup with him that pitched in to keep the "boys over there" happy. Teamup of Janis Paige and Hope on the tune "Facts of Life," accompanied by a solid plug for the pic of the same name in which he costars with Lucille Ball, had some lighthearted moments, Anita pic of the same name in which he costars with Lucille Ball, had some lighthearted moments, Anita Bryant's workover of "Paper Roses" hit a lilting mark, and Andy Williams' "You Don't Want My Love" had a swinging appeal. The foursome worked together on a sketch about sending service dependents back to the U.S. which had some madcap moments but fell flat in the blackout.

Jerry Colonna had some okay bits disguised as a Puerto Rican rum swigger and Castro, and Les Brown's orch supplied a strong downbeat throughout. Zsa Zsa Gabor's appearance was for whistles and wolf-calls and she won 'em hands down. Gros. 5

HAPPY With Ronnie Burns, Yvonne Lime, Lloyd Corrigan, others
Producer: E. J. Rosenberg
Director: Paul Harrison
Writer: Margaret Fitts
30 Mins., Fri., 7:30 p.m.
BROWN & WILLIAMSON NBC-TV (film)

(Keyes, Madden & Jones) (Keyes, Madern & Jones)

"Happy" is alleged to have had fair success as a summer replacement, but in the light of this season's gross half-hour disasters, there is a rough road ahead for this re-entry from the Roncom this r stable.

Show has adhered-strictly to the Snow has anered strictly of the video situation comedy formula—young marrieds, salty uncle, "talking" baby, nosey neighbor couple—but, judging from the repreem episode Friday (13), it still hasn't has presserved the managed to achieve the necessary

managed to achieve the necessary charm and farce that keeps this kind of thing going. In a wholly contrived stanza that saw the young marrieds in a fit of concern because "talking" that saw the young marrieds in a fit of concern because "talking" baby might not adjust to a dog in the house, Lloyd Corrigan as Uncle Charlie and Ronnie Burns and Yvonne Lime as the Days were caught in a desperate attempt to get down to the birdbrain level of characterization. The baby bit, which was much funnier in a series featuring a talking dog, was played out in absolute deadpan unconsciousness by twins David and Steven Born (alternating). Voice-over comments of the kids were patently unfunny—a little irreverence here would go a long may in the right direction. As it stands, it's an odds-on bet the kids won't outgrow the series.

Settings (couple is supposed to own a motel in Palm Springs) neither add nor detract. There's a canned musical score that's fittingly insipid.

Bill.

With James Stewart, narrator Producer: Chet Hagan Music: Ralph Burns 60 Mins.; Tues. (10), 10 p.m. NBC-TV (tape)

"Tribute To A Patriot" marked the end of the eight-year term of President Eisenhower with an hour-long biographical portrait painted with a total lack of contrast in its use of glowing colors.
When the objective history of the man and his times will be written man and his times will be written several decades hence, this show will not be likely to be of much value beyond furnishing some interesting pictorial illustrations of the highlights of Ike's life. Perhaps' the show's central deficiency was its failure to explain Eisenhower's unique talent for holding the affection and loyalty of the American people with undiminshed force since the end of the war.

The magic surrounding Eisen-ower was stated and restated on hower was stated and restated on the show, but never really explored. On the contrary, the documentary never went beyond the familiar legend of the Kansan Horatio Alger who was lifted by dint of personality and perserverance to the pinnacle of prestige and power. Like a bad novel, this show made the success saga look leasy in fact, too easy to be the full measure of the man.

With James Stewart providing

With James Stewart providing the narration, the show traced the early years of Eisenhower through a succession of still photos and reminiscences of his teachers and reminiscences of his teachers and classmates. The interesting detail that Ike's mother was a pacifist who opposed his entry into West Point was mentioned as a passing footnote, barely suggesting the cross-currents in Eisenhower's life. Yarns about Ike's career at West Point and his subsequent years as a regular Army officer between the two World Wars also served to depict a life without difficulties to depict a life without difficulties or complexities.

or complexities.

The show picked up in tempo when it covered Ike's rise to glory during the last war. As for the eight crisis-filled years of the Eisenhower Administration, the program once again brushed aside problems in favor of showing Eisenhower on one of his triumphalically all the statements. al global tours with a succession of adoring mass demonstrations in one country after another.

The closing segment was the best. Here, a roster of world's top political figures, including British Prime Minister Harold Macmillan, Indian Prime Minister Nehru, German Chancellor Konrad Ade-nauer, Vive-President Richard M. Nixon and President-Elect John F. Kennedy made simple but effec-tive tributes to Eisenhower. Kennedy's comments about Eisenhow-er's role in easing the transfer of power from one administration to ers role in easing the transfer or power from one administration to another were particularly well-chosen. Also appearing in the roundup was Ike's press secretary James Hagerty who lauded his chief for encourging the widest possible news coverage of his ac-tivities through the introduction of television at his news confer-

Music was provided by the West Point chorus, in a couple of numbers, and by Ralph Burns who conducted his own unobtrusive score.

PIP THE PIPER
With Jack and Phyllis Spear, Lucian Kaminsky
Producer: Jack Miller
Director: Ken Buckridge
Writers: Kaminsky, Spear, Miller,
Bill Kelly
20 Mine Sat Sup. 12:30 p.m. 30 Mins., Sat., Sun., 12:30 p.m. GENERAL MILLS

Dancer-Fitzgerald-Sample)

ABC-TV (tape)

VARIETY'S weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an

exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 24T markets. The results of that tabulation will be found weekly in Variety. Coupled with the rating performance of the top ten network shows on the local level, the Variety-ARB charts are designed to reflect the rating tastes of virtually every to market in the U: S.

SAN FRANCISCO

STATIONS: KTYU, KRON, KPIX, KGO. SURVEY DATES: OCTOBER 9-29, 1960.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME STA.	AV. RTG	TOP SYNDICATED PR RK. PROGRAM—DAY—TIME STA		AV. AV RTG. SH	TOP COMPETITION STA.	AV. RTG.
1. Wagon Train (Wed: 7:30-8:30). KBON 2. Ed Sullivan (Sun. 8:00-9:00). KPIX 3. Thriller (Tues. 9:00-10:00). KRON 3. Untouchables (Thurs. 9:30-10:30). KGO 4. Alfred Hitchcock (Tues. 8:30-9:00). KRON 4. Perry Mason (Sat. 7:30-8:30). KPIX 4. Price Is Right (Wed. 8:30-9:00). KRON 5. Laramie (Tues. 7:30-8:30). KRON 5. Gunsmoke (Sat. 10:00-10:30). KPIX 6. Real McCoys (Thurs. 8:30-9:00). KGO 6. Rawhide (Fri. 7:30-8:30). KPIX 6. 77 Sunset Strip (Fri. 9:00-10:00). KGO 6. Bonanza (Sat. 7:30-8:30). KRON	32 29 29 28 28 28 27 27 26 26 26	1. Sea Hunt (Tues. 7:00). KRC 2. Manhunt (Tues. 6:30). KRC 3. Divorce Court (Sat. 6:00). KRC 3. San Francisco Beat (Sat. 7:00). KPC 3. Tombstone Territory (Wed. 7:00). KRC 4. You Asked For It (Thurs. 7:00). KRC 5. Roy Rogers (Sun. 10:00). KRC 6. Honeymooners (Mon. 6:30). KRC 6. Honeymooners (Mon. 6:30). KRC 6. Huckleberry Hound (Wed. 6:30). KRC 6. Huckleberry Hound (Wed. 6:30). KRC 6. Science In Action (Mon. 7:00). KRC	NKTTV Prog. Sales CCBS NZiv-UA UCrosby-Brown NZiv-UA NRoy Rogers NCBS NABC UScreen Gems	18 50 18 44 18 33 15 33 15 66 14 33 14 33	Sheriff Of Cochise. KTVU This Is Alice. KTVU Early Show. KPIX' Shell News. KGO News-J. Daly KGO Fight Of The Week. KGO Sports. KGO Border Patrol. KRON Tightrope. KGO Lock-Up You Asked For It. KTVU Pro-Football KPIX Woody Woodpecker KTVU Quick Draw McGraw. KTVU Two Faces West. KRON Cannonball KTVU	10 6 6 6 8 5 13 10 15 16 8 9 11 12

KANSAS CITY, MO.

STATIONS: WDAF, KCMO, KMBC. SURVEY DATES: OCTOBER 9-29, 1960.

1. Gunsmoke (Sat. 9:00-9:30)	35 1. U.S. Marshal (Sat. 9:30)	97	53 Lawrence WelkKMBC	20
2. Wagon Train (Wed, 6:30-7:30) WDAF	2. Huckleberry Hound (Thurs. 6:00)KMBC Screen Gems	24	55 News; SportsWDAF	12
3. What's My Line (Sun. 9:30-10:00)KCMO	33 3. Sea Hunt (Sat. 6:00)	18	Huntley-Brinkley WDAF News: Weather KCMO	12
4. Groucho Mark (Thurs. 9:00-9:30)WDAF	4. Tombstone Territory (Sun. 9:30) WDAF Ziv-UA	17	Sports; News KCMO 29 What's My Line KCMO	12 14 12 10 33
5. Perry Como (Wed. 8:00-9:00) WDAF	5. Death Valley Days (Fri. 10:00) KCMO U.S. Borax	16	43 News; WeatherWDAF Jack PaarWDAF	- 19 11
6. Price Is Right (Wed. 7:30-8:00)WDAF 6. Ernie Ford (Thurs. 8:30-9:00)WDAF	28 6. Coronado 9 (Thurs. 8:00)	15	29 Bachelor Father WDAF 41 News: Sports WDAF	27
7. Candid Camera (Sun, 9:00-9:30)KCMO	(Mon., Wed., Fri. 6:00)	.13	Huntley-Brinkley WDAF	13 15 24 19
7. Bachelor Father (Thurs. 8:00-8:30)WDAF	7. Shotgun Slade (Wed. 10:00)	14	33 News; WeatherWDAF Jack PaarWDAF	
7. Garry Moore (Tues. 9:00-10:00)KCMO	8. Jeff's Collie (Sat. 5:30)WDAFITC	12	52 Polka ParadeKCMO Bowling With MolerKMBC	6
7. Peter Gunn (Mon. 9:30-10:00) KMBC	27 8. Lock-Up (Wed. 9:30)	12	24 Naked CityKMBC	24

MEMPHIS

STATIONS: WREC, WMCT, WHBQ. SURVEY DATES: OCTOBER 9-29, 1960.

1. Gunsmoke (Sat. 9:00-9:30)WREC	42	1. Shotgun Slade (Sat. 9:30)	32	62 Lawrence Welk WHEQ	13 21 22
		I Z. Meet MCGFAW (Sun. 9'30)	21	42 What's My Line WREC	21
2. 77 Sunset Strip (Fri. 8:00-9:00) WHBQ	35	2. People's Choice (Wed. 7:00)	21	45 Aquanauts	22
3. Lawman (Sun. 7:30-8:00)	32	3. Sea Hunt (Thurs. 9:30)	20	42 June Allyson WREC	17
3. Untouchables (Thurs 8:30-9:30)WHBQ	32	3. Amos 'n' Andy (MonFri. 6:00)WRECCBS	20	43 News: Weather	15
4. Hawaiian Eye (Wed. 8:00-9:00)WHBQ	31			San Francisco BeatWHBQ	12
· · · · · · · · · · · · · · · · · ·				Huntley-BrinkleyWMCT	13
5. Maverick (Sun. 6:30-7:30)	30			Wagon Train WMCT	
6. Rebel (Sun. 8:00-8:30)	28	4. Tombstone Territory (Tues. 9:30)WHBQ Ziv-UA	14	31 Garry Moore WREC	24 22
7. Real McCoys (Thurs. 7:30-8:00)WHBQ		5. Whirlybirds (Tues. 6:30)	12	23 Bugs Bunny WHEQ	21
7. Surfside 6 (Mon. 7:30-8:30)	27	6. Coronado 9 (Mon. 9:30)		26 Peter GunnWHBQ	23
The state of the s	-	6. Popeye (Sat. 10:30)	11	34 Mighty MouseWREC	14
7. Checkmate (Sat. 7:30-8:30)WREC	27	6. Rescue 8 (Thurs. 9:30) WMCT Screen Gems		23 Sea HuntWHBQ	20
7. Islanders (Sun. 8:30-9:30)	27	6. San Francisco Beat (MonFri. 6:00)WHBQCBS	11	24 Amos 'n' Andy WREC	20

RICHMOND, VA.

STATIONS: WTVR, WRVA, WXEX. SURVEY DATES: NOVEMBER 10-23, 1960.

1. 77 Sunset Strip (Fri. 9:00-10:00)WRVA		1. Rescue 8 (Sat. 7:00)		Million \$ MovieWXEX	7
2. Gunsmoke (Sat. 10:00-10:30)WTVR	40	2. Amos & Andy (Sat. 6:30)WTVRCBS 2. Huckleberry Hound (Wed. 6:00)WTVRScreen Gems	20 6	5 Million \$ Movie	8
2. Real McCoys (Thurs. 8:30-9:00) WRVA	38			Bugs Bunny	6
4. Perry Mason (Sat. 7:30-8:30)WTVR	37	2. Shotgun Slade (Sat. 10:30)WTVRMCA 3. Quick Draw McGraw (Mon. 6:00)WTVRScreen Gems	20 7	Ten Pins To GoWXEX	6
F Pakal (Cur. 0.00 0.00)		3. Quick Draw McGraw (Mon. 6:00)WIVR Screen Gems	19 59	Dialing; NewsWXEX News: Sports: Weather WXEX	9
5. Rebel (Sun. 9:00-9:30)	36	4. Highway Patrol (Tues. 7:00)WXEX Ziv-UA	17 44	News; Weather WTVR	10 14
5. Wagon Train (Wed. 7:30-8:30) WXEX		is angulary a union (1 uco. 1,50)	2.	News; D. Edwards WTVR	14
		4. Woody Woodpecker (Tues. 6:00) WTVR Kellogg	17 53	Dialing; NewsWXEX	8
6. Untouchables (Thurs. 9:30-10.30)WRVA	34	i.		News; Sports; Weather WXEX	10
7. My Three Sons (Thurs, 9:00-9:30) WRVA	33	5. Lock-Up (Fri. 7:00)	15 4	News; Weather WTVR	12
	- 1			News; D. EdwardsWTVR	13
8. Have Gun, Will Travel (Sat. 9:30-10) WTVR	32	5. Pioneers (Wed. 7:00)WXEX Roebeck	15 41	News; Weather WTVR	12
0 Ch	00	7 MI (0.4 CAA) TIMTIM A		News; D. Edwards WTVR	14
9. Checkmate (Sat. 8:30-9:30) WTVR	30 11	5. Three Stooges (Sat. 5:00)	15 54	Bowling BellesWXEX	10

WICHITA, KAN.

STATIONS: KARD, KAKE, KTVC, KAYS, KTVH. SURVEY DATES: OCTOBER 9-29, 1960.

1. Gunsmoke (Sat. 9:00-9:30)	38 1. Coronado 9 (Mon. 9:30)	24	51 Jackpot BowlingKARD	
1. Real McCoys (Thurs. 7:30-8:00)KAKE	20 2 Rive Angel (Thurs 6:30) KAKE CNP	22	41 OutlawsKARD	14 24
2. 77 Sunset Strip (Fri. 8:00-9:00)KAKE	25 2. U.S. Marshal (Sat. 9:30) KTVH NTA	22	42 Lawrence WelkKAKE	22
2. Rifleman (Tues. 7:00-7:30)	35 3. Huckleberry Hound (Thurs. 6:00) KAKE Screen Gems	20	41 News; WeatherKARD Huntley-BrinkleyKARD	14 26
2. Wagon Train (Wed. 6:30-7:30)	35 3. Quick Draw McGraw (Mon. 6:00)KAKEScreen Gems	20	42 News; Weather KARD	11
3. Lawman (Sun. 7:30-8:00)	33		Huntley-BrinkleyKARD	22
4. Untouchables (Thurs. 8:30-9:30) KAKE	32 4. Woody Woodpecker (Wed. 6:00)KAKEKellogg	18	40 Evening EditKTVH	14
4. Red Skelton (Tues. 8:30-9:00)KTVH	32 5. Tombstone Territory (Thurs. 9:30)KARDZiv-UA	14	Huntley-BrinkleyKARD 30 June AllysonKTVH	20 19
4. Adv. In Paradise (Mon. 8:30-9:30) KAKE	32 6. Death Valley Days (Thurs. 9:30)KAKEU.S. Borax	13	28 June Allyson KTVH	19
5. What's My Line (Sun. 9:30-10:00) KTVH	31 7. Popeye (Sat. 10:30)	10	53 Lone Ranger KARD	7
5. Have Gun, Will Travel (Sat. 8:30-9)KTVH	31		Sky KingKTVH	6
5. My Three Sons (Thurs. 8:00-8:30)KAKE	21		Mighty MouseKTVH	9
5. Hawaiian Eye (Wed. 8:00-9:00)KAKE	7. San Francisco Beat (Sun. 10:15)KARDCBS	10	32 Weather; SportsKAKE NightwatchKAKE	17 10
	10			

The Great Divide

It's no accident that "Wagon Train's" California-bound caravan always moves from the right to the left side of the TV screen. To just about every viewer, right means east and left west. We'd no sooner disturb that image than we'd equip each covered wagon with automatic transmission and curb-feelers.

But the right-to-left movement of "Wagon Train" is really one of the most incidental things audiences have come to expect from the show. What they look for each Wednesday night is a mature, distinguished script, brought to life by first-rank actors and produced with the utmost care and conviction.

These are the elements which have, over the past four years, placed "Wagon Train" in a class by itself—both in terms of ratings and artistic excellence. Regardless of what your school-books may have taught you, the "Great Divide" actually refers to the chasm between any good program and any bad program. The particular category—be it situation comedy, Western or public affairs—is not the important element.

Our own feeling is that there are several cowboy sagas on the air regularly worth watching (on other channels as well as our own). But even those critics dead-set against the entire genre recognize "Wagon Train's" uniqueness. The truth is that, as the term is generally tossed around, "Wagon Train" isn't a Western at all. It's a superior, imaginative series of dramas that happens to be set in a Western framework.

"Happens" isn't precisely the word there, either. The idea of a top-grade, full-hour drama in a Western setting was quite deliberately set forth by the two men in our shop who suggested the idea in the first place: Bob Sarnoff and Bob Kintner. Understandably, they wanted to make the most of the Westerns' broad appeal. But they also wanted a series that would distinguish itself on a purely dramatic level.

It all sounds logical enough now—"Wagon Train's" brilliant, four-year trek record speaks for itself—but the show almost never got on the air at all.

Armed with the pilot film turned out by Revue Productions, Kintner himself—together with NBC-TV's current sales chief Don Durgin—doggedly made the rounds of potential sponsors. But despite the undeniable worth of the pilot (a powerful yarn in which Ernest Borgnine guest-starred as a drunkard) the property was turned down repeatedly.

The reasons for the rejection of the show ran the gamut from "too serious" to "too psychological." Before they finally got the pilot sold, Kintner and Durgin had sat through so many projection-room viewings that they were able to quote huge blocks of dialogue verbatim—almost down to the hiccoughs.

Even after the program got on the air, the going was rugged, for "Wagon Train" was slotted against the deservedly popular "Walt Disney Presents." It took us a while to make any real headway against that sort of competition, but "Wagon Train" has been a fixture in the top ratings ever since. We might add that competing against the magic of Walt Disney has never been our idea of easy pickin's, which is one of the big reasons you'll be seeing his new show exclusively on NBC starting next fall.

EXACTLY WHAT has earned "Wagon Train" its honored niche in the TV whirl? Lots of things. Story-wise—and which show has chosen wiser stories?—it has roamed from a tale of a tyrannically-skippered sailing schooner ("Around the Horn") to the strange odyssey of a samurai warrior who becomes lost on the American plains in the 1860's ("The Sakae Ito Story").

The star of the latter, by the way, was Sessue Hayakawa, and his appearance was in keeping with "Wagon Train's" policy of commandeering an important guest actor for each of the dramas. In TV it's a rare "adventure" series, indeed, that's been able to attract the services of such artists as Charles Laughton, Judith Anderson and Bette Davis in starring roles.

Yet, week in and week out, the program's chief identifications have been the persons of wagonmaster Ward Bond and frontier scout Robert Horton. "I'm ready to play this part for the rest of my life," said Bond warmly, just a few months ago. Soon afterward, his intention was fulfilled only too tragically.

In addition to the right plays and players, "Wagon Train" has always been a stickler for the highest production values in terms of photog-

raphy and authenticity of atmosphere. It's a show that's always ready to go out of its way for a particular setting, but it's just as ready to give nature an assist when the occasion demands.

Once, a few seasons back, the production crewmen traveled deep into Southern California's Los Padres National Forest (about 90 miles from Los Angeles) in search of a natural setting covered with snow. When they got there, the forest floor was bare. Unseasonable warmth. But they'd had the foresight to bring along enough snowmaking equipment to save the day.

While "Wagon Train" is filmed by Revue Productions, it is turned out in association with NBC. Under such an arrangement, it should be pointed out, we've never been content to divorce ourselves from the responsibility of maintaining a show's standards. We're not a network that assigns a show to an outside organization and then sits mutely on the sidelines forever afterward. Guidance, flavored with respect, is never out of place.

Next Monday marks the debut of another major NBC program, "The Americans." Our faith in this full-hour series is as strong as was our confidence in the brand-new "Wagon Train" four years ago.

"The Americans," with the Civil War as its backdrop, co-stars Darryl Hickman and Dick Davalos as brothers whose sympathies lie with opposing sides in the great conflict. As in the case of "Wagon Train," each story will be a solid dramatic entity designed for any viewer who loves and appreciates a good play.

We do, however, live in an era of quick labeling and instant-pigeonholing. There have always been a certain number of people who've referred

to "Wagon Train" as "that Wednesday-night Western." We trust that no one will ever think of "The Americans" as "that Monday-night Northern-Southern."



Schaefer Brewing Buys TV Documentary On Dodgers' Willie Davis

Hollywood, Jan. 17.

F & M Schaefer Brewing Co has picked up sponsorship in the eastern region of an hour-long tv documentary dealing with the rise

documentary dealing with the rise of a young Negro baseball player. Willie Davis, of the Los Angeles Dodgers.

Titled "Biography of a Baseball Rookie," the documentary is being filmed under the banners of Woiper-Sterling Productions. Dodgers rookie Davis will have the pivotal role in the telementary tracing the period from minor ranks to major league star status.

Mel Stuart will produce for exceproducer David I. Wolper. Filming starts Monday (23) at various Los Angeles locations. Schaefer has picked up the telementary for April telecasting, via BBD&O. Negotiations for sponsorship in the west are currently underway between Wolper-Sterling and Robert Foreman, exec v.p. of BBD&O.

Castro Documentary Sold in 7 Markets

"Castro, Cuba and Communism." the hour-long documentary pro-duced by WPIX, N.Y., has been sold in seven U.S. markets and in Holland.

Holland.

Domestic distribution is being handled by Durham Telefilms, with the foreign market being sold by Fremantle. Daily News indie, itself, plans to telecast the outing, subtitled "Danger on Our Doorstep." by the end of February. Finished print. containing some updating, is being circulated among sponsors and agencies.

U.S. markets sold by Durham include KBTL. Denver: KHUH, Honolulu: KSL, Salt Lake City, KJEO, Fresno; KVAL, Eugene, Ore.: WROC, Rochester, and WBAL, Baltimore. Deals are close for Washington and San Antonio.

Parker Pen, Vick's Latino Spread on Ida Lupino

Spread on Ida Lupino
Parker Pen and Vick Chemical
will co-sponsor a latinized version
of 'The Ida Lupino Show' on all
five stations of the Cantral American Television Network, the ABC
affiliates. Stations are in Guatemala, El Salvador, Costa Rica,
Honduras and Nicaragua.

Total cost (in time and talent
on all five stations) will be around
\$480 per week. Time part comes
to a little under \$300 a week. Two
sponsors will split the nut right
down the middle.

Walter Reade Jr.

Continued from page 30 at this time will function as a oneman sales arm, using the physical Facilities of Continental's nine branch offices in the U.S. (Intercontinental has no relationship to The Intercontinental Television which does remote tv taking in Euope.

which does remote tv taking in Euope.

A pilot of the "Golden Time" animated show is almost finished. First four segments, each of about five-minutes in length, will consist of Golden Books concerning Saggy Baggy Elephant, Instruments of the Orchestra-Tuba, the Wright Bros., and "How Far Is Far," a kiddle science short. Three-way deal gives the producers trights of the Simon & Shuster subsid. Same Golden Books writers, artists and musicians will be employed in the projected series. Production setup calls for five-minute segments which can be bridged for a half-hour show, with two central characters utilized in the bridging.

Britain's "The Play of the Week." to be sold here under the title of "International Playhouse." features stars such as Laurence Harvey, Hildegarde Neff, Margaret Leighton, Louis Jourdan, John Ireland, and Richard Todd.

Television subsid of Walter Reade group may eventually get into coproduction and financing of tv. properties both here and abroad. "Golden Time" show will be pitched on the network level initially, with syndication as a possible eventuality.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

PITTSBURGH ● STATIONS: KDKA, WTAE, WIIC ● SURVEY DATES: OCTOBER 9-29, 1960

KDKA	Average	Rating:	6
	Average	Share:	26

Night: MONDAYS 11:15-1:15 Program: GATEWAY STUDIO #1

Oct. 10 "NIGHT MUST FALL."
Robert Montgomery, Rosalind Russell
1937, MGM, MGM-TV, Repeat
Oct. 17 "BIRTHDAY PRESENT"
Tony Britton, Sylvia Syms
1957, NTA, 1st Run
Oct. 24 "MAN ALIVE"
Pat O'Brien, Ellen Drew
1945, RKO, 1st Run

COMPETITION

STATION & AVG. RATING PROGRAM News: Wea.: Movie 11:15-11:30 WTAE Million Dollar Movie WTAE Jack Paar - 11:15-1:00 WIIC Susie 1:00-1;15 WIIC

KDKA Average Rating: 7 Average Share: 32 Night: TUESDAYS 11:15-1:15

Program: GATEWAY STUDIO #1

Oct. 11 "TALES OF TWO CIFIES"
Dirk Bogard, Dorothy Tutin
1958, MGM, MGM-TY, Repeat
Oct. 18 "SNAKE PIT"
Olivia deHavilland, Mark Stevens
1949, 20th Century Fox. NTA, Repeat
Oct. 25 "OPENED BY MISTAKE"

Charles Ruggles, Janice Logan 1940, Paramount, MCA, 1st Run

COMPETITION

STATION & AVG. RATING PROGRAM News: Wea.: Movie 11:15-11:30 WTAE Million Dollar Movie WTAE Jack Paar 11:15-1:00 WIIC 12 Susie 1:00-1:15 WIIC

KDKA Average Rating: 6 Average Share: 26

Night: WEDNESDAYS 11:15-1:00 Program: GATEWAY STUDIO

Oct. 12 "TEXAS RANGERS RIDE AGAIN"
John Howard, Ellen Drew
1949, Paramount, MCA, 1st Run
Oct. 19 "SO RED THE ROSE"
Margaret Sullivan, Randolph Scott
1935, Paramount, MCA, 1st Run
Oct. 26 "THE VIRGINIAN"
Gary Cooper, Mary Breen
1929, Paramount, MCA, Repeat

KDKA Average Rating: 6 Average Share: 24

Night: THURSDAYS 11:15-1:00 Program: GATEWAY STUDIO

"THOSE ENDEABING YOUNG CHARMS"
Robert Young, Loraine Day
1945, RKO, 1st Run
"BEYOND THE BLUE HORIZON" Oct. 20 "BEYOND THE BLUE HORIZON"

Dorothy Lamour, Richard Denning
1942, Paramount, MCA, 1st Run
Oct. 27 "LADY BODY GUARD"
Eddie Albert, Anne Shirley
1943, Paramount, MCA, 1st run

COMPETITION

STATION & AVG. RATING PROGRAM WTAE News: Wea.: Movie 11:15-11:30 Million Dollar Movie 11:30-1:00 WTAE Jack Paar 11:15-1:00 WIIC

COMPETITION

STATION & AVG. RATING PROGRAM Henry Cabot Lodge 11:15-11:45 . WTAE Million Dollar Movie 11:45-1:00 WTAE Jack Paar 11:15-1:00 WIIC

KDKA Average Rating: 16 Average Share: 50

Night: FRIDAYS 11:15-1:00 Program: GATEWAY STUDIO

Oct. 14 "FOR WHOM THE BELLS TOLL"
Ingrid Bergman, Garry Cooper
1943, Paramount, MCA, 1st Run
Oct. 21 "GIVE MY REGARDS TO BROADWAY"
Dan Dailey, Fay Bainter
1948, 20th Century Fox, NTA, 1st Run
Oct. 28 "MOONTIDE"
Ida Lupino, Thomas Mitchell
1942, 20th Century Fox, NTA, 1st Run

COMPETITION

STATION & AVG. RATING PROGRAM News: Wea.: Movie 11:15-11:30 WTAE Million Dollar Movie 11:30-1:00 WTAE Jack Paar 11:15-1:00 WIIC

KDKA Average Rating: 11 Average Share: 44

Night: SATURDAYS 11:15-1:15 Program: GATEWAY STUDIO

Oct. 15 "WOMAN OF THE YEAR"
Katherine Hepburn, Spencer Tracy
1942. MGM, MGM-TV, Repeat
Oct. 22 "THE LETTER"
Bette Davis, Herbert Marshall
1940, Warner Bros., UAA, Repeat
Oct. 29 "THE MAN WHO CAME TO DINNER"
Monty Wooley, Bette Davis
1942, Warner Bros., UAA, Repeat

KDKA Average Rating: 14 Average Share: 29

Night: SUNDAYS 1:38-3:15 Program: FEATURE FOR SUNDAY #1

Oct. 9 "WATERLOO BRIDGE"
Robert Taylor, Virginia Leigh
1940, MGM, MGM-TY, Repeat
Oct. 16 "TARZAN ESCAPES"
Johnny Weismuller, Maureen O'Sullivan
1939, MGM, MGM-TV, 1st Run
Oct. 23 "TABZAN FINDS A SON"
Johnny Weismuller, Maureen O'Sullivan
1939, MGM, MGM-TV, 1st Run

COMPETITION

STATION & AVG. RATING PROGRAM News: Movie 11:15-11:30 WTAE Million Dollar Movie 11:30-T:00 WTAE WTAE 1 Movie Almanac: Show 1:00-1:15 Academy Theatre 11:30-12:45 WIIC News: Theatre 11:15-11:30 WIIC

COMPETITION STATION & AVG. RATING PROGRAM Premiere Perform, 1:30-2:30 WTAE Titans/Bills 2:30-3:15 WTAE Pro Highlights 1:30-2:00 WIIC Accent/World Series 2:00-3:15 WIIC

Syndication Review

TALLAHASSEE 7000

TALLAHASSEE 7000
(Man Bait)
With Waiter Matthau, Warren
Kemmerling, Frank Braman,
Graham Velsey, Al Wood, Herbert Evers, others
Producer: Herbert B. Leonard
Director: Harmon Jones
Writer: Max Ehrlich
Distributor: Screen Gems
30 Mins; Tues, 7:30 p.m.
PARTICIPATING
WCBS-TV, N.Y. (film)
This new Screen Gems first-run
syndia entry runs along familiar

syndie entry runs along familiar lines. This time the series high-lights the activities of the Florida Sheriffs Bureau.

"Man Bait." the episode caught, opened with a flourish of violence, an old man being beaten to death on screen by a demented bully. The rest of the episode was spent tracking down the murderer in Florida's Everglades.

tracking down the murderer in Florida's Everglades.

The script by Max Ehrlich was above par. It had suspense and a few surprises. The heavy, portrayed by Warren Kemmerling, was etched in strongly, if not too convincingly. It was hard to accept his ability at deceifful strategems, for he appeared too stupid, but his wiles were necessary to the plot, virtually a three-actor piece. Walter Matthau, the running lead, came off as sturdy, steady and brave, as special agent for the state's sheriff's bureau. The viewer could rest assured that he'll be around for the next 25 episodes. He may be shot at, choked, or trapped, but like all good leads do, in "based on the files of" series, he'll survive.

It should be said though that

he'll survive.

It should be said though that things were made mighty tough for Matthau in "Man Bait." Situation found him lost in the Everglades, with a blind partner and a manacled murderer in tow. It wasn't only the poisonous snakes that he had to avoid, but his party was being stalked by the treacherous brothers of the captured killer. Herbert Evers was okay as a deputy sheriff and the other supporting players were competent. The location shooting was good and director Harmon Jones kept the plot lines taut.

director Harmon Junes
plot lines taut.
Producer Herbert (Burt) Leonard, represented on the networks
with "Naked City" and "Route 66,"
filmed 26 episodes in this series,
Horo.

Hugh O'Brian

Continued from page 30

lured horror fans "who were dis-appointed" and never attracted western fans "which it would have pleased."

appointed and never activation western fans "which it would have pleased."

Said O'Brian: "Today you have to approach new media with caution and intelligence. Film producers could find an excellent source of talent in television, thinking of top ty stars for second leads. Steve McQueen, for instance, is advancing steadily by playing in good films with top stars."

O'Brian's "Bon Voyage" is a romantic comedy and was penned by the same team which wrote the story for "Operation Petticoat." He anticipates his sked will include one film per year. He will not appear in the ty projects he's putting together.

In addition to the series O'Brian

pear in the tv projects he's putting together.

In addition to the series, O'Brian has secured rights from producer David Merrick to do a tv special of "Destry Rides Again."

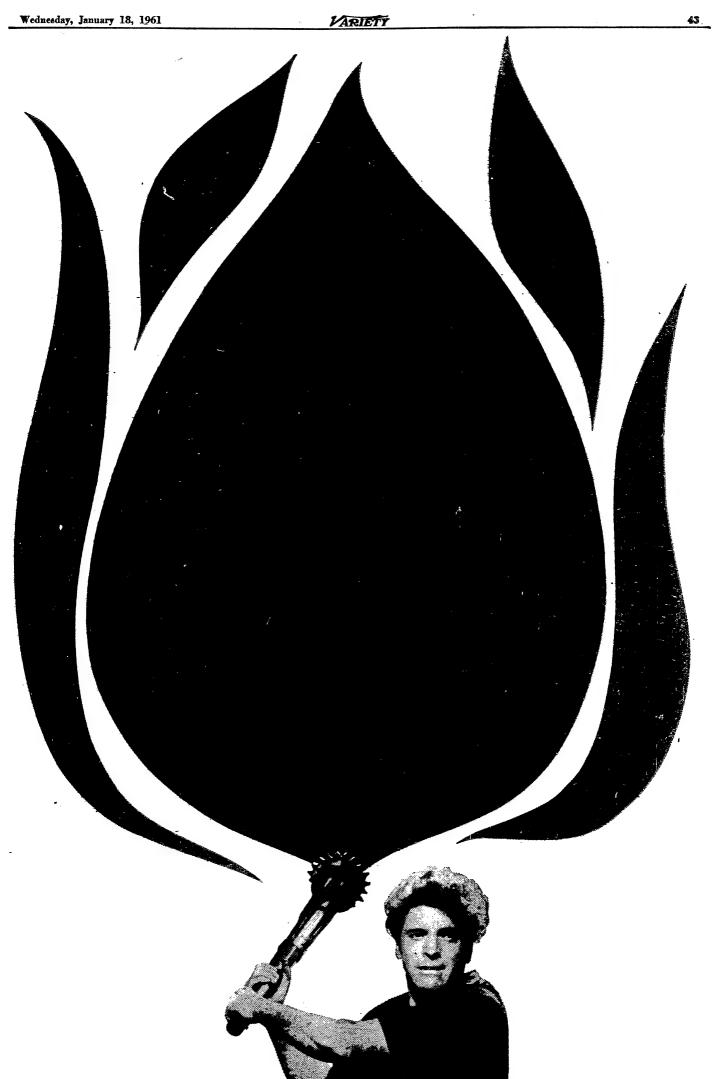
TFA Elects

Hollywood, Jan. 17.

Television Film Assn. has reelected John P. Ballinger of Screen
Gems as prexy, Jack M. Goetz of
Consolidated Film Industries as
v.p. and Nicholas C. Muskey of
Bekins Film Center as secretarytreasurer.

Group also named four directors:
Robert G. Hutford, Waren Strang,
Fred Lindquist and Stanton
Osgood.

Winton's Switch
Barry Winton, vet telefilm salesman, has switched to radio syndication. He's joined the staff of Richard H. Ullman Inc. as southeastern regional sales manager, headquartering in Baltimore.
Winton was last with ABC Films, prior to that with Television Programs of America.



PHOTOGRAPHY-THE INCISIVE ART With Ansel Adams, others Producer-director: Robert Katz 30 Mins., Wed. 9:30 p.m. KQED, San Francisco

ROED, San Francisco
Occasionally, from out of the
blue, comes a show so stunning, so
unusual, so evocative of seemingly
"lost" values, that the viewer is
moved to gasp, "it can't be!"
But it is, for this first of five
half-hours produced by KQED for
the 50 educational stations of NET
is a triumph of television artistry.
Indeed, it is the sort of thing
which a large institutional advertiser, a bank or an oil company, for
instance, might very well snap for
prestige in communities, such as
New York and Los Angeles, which
don't have ETV stations.
This first stanza was merely an
introduction to Ansel Adams, who
ranks with Stieglitz, Weston and
Strand as one of the few Americans who has made photography an
art form.

Adams a big hald, hearded man

art form.

art form.

Adams, a big, bald, bearded man now in his late 50's or early 60's, has had two favorite photographic subjects, Yosemite National Park and the High Sierra. He has spent at least a part of each year since 1916 in Yosemite and the infuluence

1916 in Yosemite and the influence of those high, clean vistas shines through his philosophy—a sort of pantheism—as well as through his photo plates.

In this half-hour producer-director-photographer Robert Katz, assisted by photographer Irving Saraf, probed Adams' roots, both in the mountains and in his San Francisco home. in the mount.
Francisco home.
The camera watched Adams at

The camera watched Adams at home, in the field at work, at the piano (his recreation). And, probably more important, the camera explored dozens of Adams' stills, explored dozens of Adams' stills, in part and in whole, as well as the stills of his towering contemporaries. The editing, dovetailing motion and still pictures, was superb and, laid atop the visual facet, was a fine commentary, spoken by Adams and narrator William Triest, plus a piano score of works by Scriabin (played by Adams' and works of Bach and Scarlatti (played by Leroy Miller). Much of the commentary was

Scariatt (piayed by Leroy Miller).
Much of the commentary was taken from Adams' own writing, and some of the phrases stick in the mind—one such was Adams' reference to the artist's work as "the ultimate echo of God" and a second was a reference to his home mountains as "the great earth gesture of the Sierra." These sound pretentious, but they were not, in the context of huge mountains,

the context of huge mountains, blades of grass, ancient trees and glacial lakes. Katz and his associates have been at work on this series for a couple of years, yet managed to bring in each of the five segments at a cost of about \$6,000 apiece— peanuts.

As a tribute to a genius of the lens, and to a much-practiced, little-understood art, it could hardly be improved. And—again—as a be improved. And—again—as a prospect for institutional prestige, this is red-hot.

Stef.

GIRLS AND GANGS With John Wingate, others Producer-Writer: Milton Robertson Director: Ralph Giffen 60 Mins., Sat. (14), 6 p.m.
WOR-TV, N. Y. (tape, film)
"Girls and Gangs" is the shocking title that WOR-TV chose for a

listless, virtually pointless program about the work of the N. Y. Youth Board with delinquent girls. What the N. Y. station had to say in this public affairs hour didn't require an hour, nor, indeed, a half-hour.

Even after attempting a brief stage drama about how girl gang members start trouble, the pro-gram failed to have any vitality. The film used, done, according to host John Wingate, by Industrials Ltd., was artsy but technically Ltd., was artsy but technically poor. The studio interviews by Wingate with board workers were redundant and vague and the shots redundant and vague and the shots on tape of models instructing glt is in charm were like the makework policy of a producer who has an hour to fill and doesn't quite know how to go about it.

It's unfortunate that WOR-TV,

It's unfortunate that WOR-TV, in what was undoubtedly an honest effort to shed light on a local problem, should end up by making the problem seem small and insignificant. If the existence of girl gang members in N. Y. is now at the stage, after Youth Board work, where it really is insignificant and small, then the indie station should have chosen another topic, one with perhaps less titular shock appeal but with more substance.

RAGS TO RICHES
With Dave Moore
Producer: Carl Ruble
Director: Clarence Anderson
Writer: Jim Dooley
30 Mins; Sun. 2:30 p.m.
CONTINENTAL OIL CO. TWIN
CITY FEDERAL
WCCO-TY, Minneapolis (tape)

With state interest in football at an alltime high, this analysis of the Minnesota Gophers' climb from the Big Ten cellar to confer-ence and national championships

aron the Big Ten cenar to conterence and national championships was particularly timely the day before the local team's first appearance in the Rose Bowl. It was slotted, in fact, not a day too soon, Tightly edited show consisted mainly of filmed highlights of Minnesota's nine games last fall plus shots of practice workouts and locker room celebrations. Since the Gophers' plodding brand of football produced few spectacular plays, it fell to WCCO's ace newscaster Dave Moore and scripter Jim Dooley to furnish the show's punch via a sprightly commentary. Moore punctuated his documentation of the Gophers' reversal of form with frequent quips and sharp form with frequent quips and sharp

form with frequent quips and sharp observations.
While the grid action was lack-luster, there was plenty of animation in the occasional flashes of coach-of-the-year Murray Warmath on the sidelines. Camera cusplin Warmath, who was hanged in effigy by Minnesota fans in 1959 and touted for president by the same fans in 1960, pacing the sidelines like a tiger, biting his nails and using body english to "help" one of his halfbacks elude a tack-ler.

Show stuck to the facts until its Show stuck to the facts until its final line, then fell overboard, claiming Minnesota was "not a spectacular team but was still the nation's best." This was rudely disproved the following day when Washington's Huskies chewed up the Conpers but good. the Gophers but good. Rees.

CHANGE IN THE WEATHER CHANGE IN THE WEATHER
With Tex Antoine
Producers: Len Weinles, Jay Miller
Director: Miller
20 Mins., Fri., Jan. 13, 11:10 p.m.
CON EDISON
WNBC-TV, N. Y.
WNBC-TV's veteran weatherman, Tex Antoine, moved his
nightly forecast (Fri. 13) show to
(Continued on page 52)

WCCO TELEVISION REPORTS:

DEATH AT 2:50

With Dave Moore, Gov. Elmer L.

Tolo Follow: In Comment Andersen Andersen
Producer: Carl Ruble
Director: Clarence Anderson
Writer: Jim Dooley
30 Mins.; Thurs. (12), 9:30 p.m.
TWIN CITY FEDERAL SAVINGS
& LOAN

"Death at 2:50." a filmed documentary of a Minnesota traffic accident which took the lives of nine

WCCO-TV, Minneapolis (film

persons last August, was a chilling, unpleasant study of the "real victims" of such a tragedy: in this case, the 39 children left mother less by the crash. Coming on the heels of Edward R. Murrow's CBS Report on Labor Day traffic accidents, the program showed the devastating effect traffic carelessness has on innocent sufferers.

Most moving sequences were in terviews with a widowed father of five children, an aged grandmother who lost a son and daughter-in-law in the accident and was past the stage of tears, the sheriff who was cliaed to the scene of the crash. WCCO-TV, CBS affiliate in the

Twin Cities, visited each of five families which had either been orphaned or left motherless by the debacle. . Show was also timely because

it followed the worst year of driving in Minnesota history. In 1960 a record 718 were killed and there were 84,000 accidents, one-third of which resulted in deaths or inor which resulted in deaths or in-juries, in the state. Gov-elect Elmer L. Andersen, in a trailer statement, announced that his ad-ministration will emphasize a strong law enforcement program in an effort to curtail the highway

carnage.

Dave Moore, ace WCCO-TV carnage.

Dave Moore, ace WCGO-TV
newscaster, did an excellent job of
narrating the program. Direction,
script and photography were generally good, although the show suffered from a distracting, mood-destroying musical background which failed to sustain the ominous theme. Rees. **Tele Follow-Up Comment**

Play of the Week

Reginald Rose is a writer who believes in causes. He's also a writer who knows how to create powerful illusions of reality and stir emotion, even when some of his major characters, when carehis major characters, when care-fully analyzed, are only stereotypes. This is as true in "Black Monday" as it was in the much-heralded "Twelve Angry Men," although the earlier play was superior in plot-

The erratic, but stirring "Black Monday," drama about the first day of integration in a small southern town, in a sense, returned WNTA-TV's "Play of the Week" from off-Broadway; it had a vigorous contemporary theme, in which the playwright's beliefs were never in dispute, rather than one that was esoteric. There is definitely room for both kinds, although Rose's kind is compelling to a larger body of people. drama about the first day of people.

The first original tv play produced for "Play of the Week," the Rose work began rather badly, but worked itself into a mighty second act and, finally, into a third act that proved a mixed blessing. Each act covered the same period of time, viewing from different eyes in the small town of Bethlehem, Southern U.S.A., the impact of integration. First, there is the conflict between town's leading citizen, a former U.S. Senafor, who favors pursuit of the law despite his personal feelings about integration and his unsettled scion who joins, indeed heads the red-necked violence that leads to the death of the mild Negro janitor of the integrated with the control of the contro

Negro janitor of the integrated highschool. The second act, retracting the period of time up to the janitor's murder, settles on the local storekeeper, his northern wife, a Negro telerk and his brave teasure. wite, a Negro cierk and his brave teenage daughter, who are, one supposes, the true heroes of the play, at least to the extent that their scenes are the best in the opus and the most universal. The third act is of a Negro family that sends its son to the white school,

sends its son to the white school, despite the fear of serious violence. If Rose's concept was weak, it was in his characterization of the Senator's hoodlum son and the overacting, in the imitative manner of an Actors' Studio frustrate, of Robert Redford. In point of observation, all of Rose's white hoodlums were a mite on the incredible side. And director Ralbh Nelson compounded this minor felony by side. And director Raibh Nelson compounded this minor felony by casting and moulding a group of boys who seemed like escapees from a northern prep school. Myron McCormick, who appears to be a favorite of "Play of the Week" directors, was the senator. He wasn't bad but he wasn't good, either.

In the pivotal role of the store-keeper, Pat Hingle was brilliant, building as he did from intellectual

keeper, Pat Hingle was brilliant, keeper, Pat Hingle was brilliant cowardice to physical bravery. As stripped of shading as his character sometimes was, the storekeeper was nonetheless compelling, as were his wife (Nancy Coleman) and his clerk (Ivan Dixon), who was dignified and appealing as well.

Ruby Dee, as the Negro mother from shanty town, also gave a remarkably good performance. Jerry Winsberley, as her son, and Juano Hernandez as her father who did not believe in "pushing" himself on whites but who was killed just the same, gave her ample, credible support. As the sophisticated, hardened sister, the performance of Hilda Sims was flat.

Marc Connolly, forever too busy as a leading citizen, House Jameson, as the rotund preacher, and Frances Fuller as the pale schoolteacher were others in the large, mostly good cast

teacher were others in the large,

teacher were others in the large, mostly good cast.

For all the weaknesses of plot and construction, even of acting and direction, it was improbable that anybody who tuned into this original by Rose was willing to tune out before it was over.

Art.

Family Classics
For their third "Family Classics" edition and the last in the present two-part, consecutive-night format, talent Associates and CBS-TV turned to William Makepeace Thackeray's. "Vanity Fair" in a switch from the derring-do costumers that heretofore have occupied the "Classics" perch.

As a television piece "Vanity Fai" has its drawbacks. A long novel with its central focus charves.

novel with its central focus char acterization rather than a specific situation, it tended far too much

toward the episodic. And although the Roger O. Hirson adaptation skillfully captured the selfish and scheming nature of Becky Sharp, its forward progress tended to be abrupt and sketchy.

Along with a well-written adaptation came a polished production, fine direction by Tom Donovan and an excellent performance as Becky by Diane Cilento. Casting of Miss Cilento was virtually perfect: in voice, looks manner and presence, she had the role under sure convoice, looks manner and presence, she had the role under sure con-

The rest of the casting wasn't as fortunate, however. Not so much in terms of performances delivered, but in deviation in types from the Thackeray characters themselves. Tendency to turn Beck's husband and Lt. Dobbin into poised charmers hurt the show, though both John Colicos and Dentella Ellipse and the characters are the characters. though both John Colicos and Den-holm Elliott delivered admirably within the revised concepts of their characterizations. Where the show stuck to the characterization, it paid off more strongly: Cathleen Nesbitt was fine as the eccentric Miss Crawley, and Laurie Main's Joseph Sedley was a gem. Jack Gwillim, Elic Berry, Jeannette Sterke (as Amelia), Frederick Rolf and Patrick Horgan were good in other key parts. other key parts.

It's virtually academic now, but novels of the "Vanity Fair" type don't particularly lend themselves to dramatization in an exciting or arresting manner. Produce Robert Costello gave it a good tr and turned out a polished produc Robert Costello gave it a good and turned out a polished production, but the flaws still showed.

Chan.

Our American Heritage lively script by Tad Mosel, good acting by the principals, rge Peppard, Glenda Farrell,

and good acting by the principals, George Peppard, Glenda Farrell, and others, combined to make this Teddy Roosevelt ride on "Our American Heritage" one of the better hours in this series.

Explored in this dramatic essay were the young T.R. years, when he was in his early twenties, making his initial plunge in politics. George Peppard, playing young Teddy, caught the former President's zest for life, his moral indignations, his heady thrusts into dignations, his heady thrusts into unknown area, his peculiarities. It was a fine performance, founded on a good dilineation by scripter

Mosel.

Where the script and the outing fell down was, oddly enough, in conveying the force of history. The personal relationships and the family situation came alive. The same cannot be said for the mode of Same Company representations. The same cannot be said for the role of Samuel Gompers, representing the young labor movement, the influences of Tammany Hall, the factors of powers and corruption which grew to play important elements in T.R.'s life.

It was almost as if history and Treddy were oversimplified for beginners, spoonfeeding of the viewers. The meatler substance of the times and his life was only

the times and his life was only touched on, but what was explored offered some understanding of the later man and his role in American

history.

Produced by Mildred Freed

the episode was " berg, title of the episode was "The Invincible Teddy." Jack Smight directed with a sure hand. Thomas Mitchell was convincing as the politician; Joanne Linville was fetching as T.R.'s young wife; position: Joanne Linville was fetching as T.R.'s young wife; Glenda Farrell etched in a fine cameo as the mother; and Ina Balin, Martine Bartlett, Arthur Hill and others lent their talents in supporting roles.

Sunday Chevy Show
Roy Rogers & Dale Evans, who occasionally appear in lieu of Dinah Shore on the Sunday Chevy Show on NBC, presided over the second edition of the "Aquarodeo" telecast from Marineland of the Pacific. The amusement venture, located near Hollywood, is a place where parents normally take their children, and it's a spot abounding in aquatic_animal acts, like the ones that used to open the show at Loew's State, plus watery adaptations of rodeo events.
The operation built up to mild.

adaptations of rodeo events.

The operation built up to mild.
entertainment. There was a certain uniformity about the texture
of the underwater photography—
inasmuch as not everyone was a
Lloyd Bridges. The various events
such as shark wrestling, turtle busting, shark tieing, the bat ray race
(Continued on page 50)

Foreign TV Reviews

MODERATO SWING

MUDERATU SWING
With Piero Umiliani, Helen Merrill, Gino Paoli, Giana Costello,
Peppino di Capri, Ugo Calise,
Jenny Luna, Basso-Valdambrini
Jazz Group, others

Director: Lino Procacci 30 Mins.; Tues., 10:30 p.m. RAI-TV, from Rome (tape)

New Italo musical-review show should prove a popular presenta-tion, especially if late-night slotting can be changed to an earlier time.

Music potpourri consists of va-

Music potpourn consists or varied forms of the genre, with melody alternating with rhythmics, jazz spelling pop renderings, all without the aid of an emee, replaced by titles. Guest stars are of major calibre, who lead off with the currently ton-rated Popping di of major cambre, who lead off with the currently top-rated Peppino di Capri and his combo, effective in a modern rendering of Neapolitan pop traditionals, while Ugo Calise and his guitar gave out with old-time Vesuvian vocalizing. Both were standout

Helen Merrill, imported from the

were standout

Helen Merrill, imported from the States, sang an excellent "Night and Day" on show caught, and is a regular on the stanza. Authorsinger Gino Paoll ably projected his own "La Gatta." Looks like a name to remember.

Piero Umiliani provided able musical backing for these and other numbers, featuring such locally w.k. singers as Jenny Luna (in some effective bits) and others, while the Basso-Valdambrini Jazz Combo performed ably on its own. All in all, it was a pleasant and easily assimilated addition to the new year RAI roster. Hawk. new year RAI roster.

Foreign TV Followups

Fun Magazine
(Damascus TV)

Fun Magazine got on the road to
the bigtime with this one. Steering
it down the right road was some
solid scripting by the new writer
Nour Abdullah, and keeping it on
the road was better pacing and

production, with improved camera

work.
The big tune-in lure was the first television appearance of Araby's greatest legit and cinema actor and playwright, Yousef Wahby. This handsome and distinguished gentlehandsome and distinguished gentle-man is a sort of Arabic Ronald Colman with a dash of George Sanders. His turn in the bill was a simulated interview in his den, a spoof of one of those "how-did-you-get-started" and "what-was-

and Mr. Wahby took it from there. He wowed 'em with an able assist from Widad Hamdi, the m.c.

The bill kicked off with vet comic Hassan Fayer who gave the boys something to shoot at in a sketch depicting the traditional autocratic father giving his son a going over when the lad says he wants to get married. The old man doesn't give a hoot for the boy's ecstatic and graphic description of her lush charms and her dough, just keeps hammering home that the only requisite for a wife is that she come from a good family. Then came the slowest take in the history of show business when the old man suddenly stops his harangue and gets a repeat on the gal's measurements. He then sagely decides to protect sonny by personally seeing the sonny by personally seeing the babe and checking her family back-ground. Fayer gave it the works and almost stopped the proceedings

right there.

It was a tough spot to follow but Mme. Mimi Shakib did it. She's but Mme. Mimi Śhakib did it. She's an old pro and her spot was a sketch of a possessive, hypochondriac wife who thinks she's going to kick off and quizzes her ever loving on his plans when she does. He couldn't win. 'Mme. Shakib made "do you love me" a hilarious line giving it about 20 different readings. Sharing honors with her was another vet, Abdul Aziz Ahmad, as the spouse. the spouse.

The balance of the comics turned in good jobs in this fast company. Topping them was an outsize boy (Continued on page 50)



STARRING ROGER MOORE

Now, in two more major cities, IVANHOE sweeps aside all competition. In its NEW YORK debut in December, IVANHOE scored a rousing 13.7 Arbitron rating and a 39.1% audience share against a variety of network and syndicated competition. This was an 80% rating increase and a 129% share increase over the last previouslyscheduled program in the time period.

In MILWAUKEE, IVANHOE earned a heady 19.0 rating and a 56.0% share-the second highest share of all Monday evening programs during the November 10-23 ARB rating surveys.

But we've come to expect these results from IVANHOE-and from its star, ROGER MOORE "...a dashing, slashing dueling young blade we're certain the ladies will admire" (Jack O'Brien, New York Journal American).

So why not try IVANHOE in your market? It has everything a western has-and more! For full details, call



TELEVISION SUBSIDIARY OF COLUMBIA PICTORES



RB SYNDICATION C

Variety's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an

exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in Variety. Coupled with the rating performance of the top ten network shows on the local level, the Variety-ARB charts are designed to reflect the rating tastes of virtually every to market in the U. S.

(Continued from page 39)

ALBUQUERQUE

STATIONS: KOB, KOAT, KGGM. SURVEY DATES: NOVEMBER 10-23, 1960.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME STA.	AV. RTG.		TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME STA. DISTRIB.	AV.		TOP COMPETITION STA.	AV. RTG.
1. Gunsmeke (Sat. 8:00-8:30)	42	1.	Coronado 9 (Sat. 8:30)KGGMMCA	35	70	Fight Of The WeekKOAT	14
2. What's My Line (Sun. 8:30-9:00) KGGM	40	2.	Two Faces West-(Sat. 9:00)	nas 23	50	Make That SpareKOAT Roaring 20'sKOAT	15
3. Bonanza (Sat. 5:30-6:30)KOB	37	3.	Huckleberry Heund (Fri. 6:00)KOBScreen Ge	ms 22	52	News; SportsKGGM News-D. EdwardsKGGM	
4. Wagon Train (Wed. 9:00-10:00)KOB	36	4.	Quick Draw McGraw (Mon. 6:00) KOB Screen Ge	ms 18	38	News; SportsKGGM	13 15
5. Andy Griffith (Mon. 7:30-8:00)KGGM	. 35		•'			News; WeatherKOAT News-D. EdwardsKGGM	15
6. Have Gun, Will Travel (Sat. 7:30-8:00) KGGM	34	5	Jeff's Collie (Sat. 5:00)	16	62	Championship Bowling KGGM	19
7. My Three Sons (Thurs. 8:00-8:30)KOAT	32	5.	Woody Woodpecker (Wed. 6:00)KOBKellogg	16	36	News-J. DalyKOAT	16
7. Untouchables (Thurs. 8:30-9:30)KOAT	32	1	**			News; WeatherKOAT News-D. EdwardsKGGM	14
8. Red Skelton (Tues. 7:30-8:00)KGGM	31		Blue Angels (Mon. 9:00)	15		Alamo; Adv. ParadiseKOAT DetectivesKOAT	28
9. Adv. In Paradise (Mon. 8:30-9:30)KOAT	30	7. 1	Sea Hunt (Fri, 9:00)	14	40	Channel 7 ReportingKOAT	14
9. Ed Sullivan (Sun. 8:00-7:00)	30	7. 5	San Francisco Beat (Fri. 9:30)	14	3 5	Lock-UpKOB	13 13
9. Candid Camera (Sun. 8:00-8:30)KGGM	30	7. 1	U.S. Marshal (Thurs. 9:00)KOBNTA	14	26	Channel 7 ReportingKOAT The UntouchablesKOAT	25

AMARILLO, TEX.

STATIONS: KGNC, KVII, KFDA. SURVEY DATES: NOVEMBER 10-23, 1960.

1. Wagon Train (Wed. 6:30-7:30)KGNC 2. Gunsmoke (Sat. 9:00-9:30)KFDA	46 1. Best Of The Post (Sat. 9:30)		Feature Film KGNC	12
3. Have Gun. Will Travel (Sat. 8:30-9:00) KFDA	38 2. Manhuht (Thurs. 9:30)	23 48	Two Faces WestKVII	14
4. My Three Sons (Thurs. 8:00-8:30) KVII	37 3. Pony Express (Fri. 9:30)		Michael Shayne	19
5. Real McCoys (Thurs. 7:30-8:00)KVII	36 3. U.S. Marshal (Sat. 8:00)	20 30	Lawrence WelkKVII	19
5. Rawhide (Fri. 6:30-7:30) KFDA	36 4. Brothers Brannagan (Sun. 9:30)KGNCCBS	17 38	Sea HuntKVII	17
6. Riverboat (Mon. 6:30-7:30)	30 4. Sea Hunt (Sun. 9:30)	17 35	Brothers BrannaganKGNC	17
7. Laramie (Tues. 6:30-7:30)	30 5. Ceronade 9 (Sat. 7:30)	16 31	Tall ManKGNC	23
7. Perry Mason (Sat. 6:30-7:30)KFDA	30 6. Dangerous Robin (Mon. 9:30)KGNCCNP	14 36	Peter GunnKVII	19
8. Ernie Ford (Thurs. 8:30-9:00)KGNC	29 6. Two Faces West (Thurs. 9:30)	14 29	ManhuntKGNC	22
8. Price Is Right (Wed. 7:30-8:90)	29 7. Tombstone Territory (Tues. 9:30) KVII Ziv-UA	13 28	Garry MooreKFDA	21

ALBANY—SCHENECTADY—TROY

STATIONS: WRGR, WTEN, WAST, WCDC, WCDA, WTRI. SURVEY DATES: NOVEMBER 10-23, 1960.

1. Wagon Train (Wed. 7:30-8:30)WRGR	47 1. Death Valley Days (Thurs. 7:00)WRGBU.S. Borax	26	55 Show; News; WeatherWTEN News-D. EdwardsWTEN	11 11
2. Perry Come (Wed. 9:00-10:00) WRGR	46 2. Manhunt (Wed. 7:00)	24	53 Show; News; WeatherWTEN	15
3. Price Is Right (Wed. 8:30-9:00) WRGR	37		News-D. EdwardsWTEN	15
3. Uniouchables (Thurs, 9:30-10:30) WAST	37 3. Johany Midnight (Thurs. 10:30)WRGBMCA	23 20	52 June AllysonWTEN	14
4. Thriller (Tues. 9:00-10:00)WRGR	35 4. Shotgun Slade (Sat. 7:00)	20	40 People Are Funny WTEN	17
5. 77 Sunset Strip (Fri. 9:00-10:00) WAST	34 5. Lock-Up (Mon. 7:00)	19	42 TightropeWAST	13
5. Bachelor Father (Thurs. 9:00-9:30) WRGR	34		Show; News; WeatherWTEN	13
6. Chevy Show (Sun. 9:00-10:00)WRGR	32 C Plan Americ (Theo F-00)	**	News-D. EdwardsWTEN	13
6. Gunsmoke (Sat. 10:00-10:30)WTEN	32 6. Blue Angels (Tues. 7:00)	18	39 Show; News; WéatherWTEN News-D. EdwardsWTEN	21 20
7. Flintstones (Fri. 8:30-9:00)	31 6. Coronado 9 (Sat. 10:30)	18	38 Mike Hammer WRGB	17
8. Lawrence Welk (Sat. 9:00-10:00)WAST	30 6. Jim Backus Show (Thurs. 10:30)WRGBCNP	18	37 Guestward HoWAST	20
8. Ed Sullivan (Sun. 8:00-9:00)WTEN	30 6. Two Faces West (Mon. 9:00) WRGB Screen Gems 7. Huckleberry Hound (Thurs, 6:00) WRGB Screen Gems		31 Danny ThomasWTEN	23
9. What's My Line (Sun. 10:30-11:00) WTEN	7. Mike Hammer (Sat. 10:30)	17	40 Early Show	18
			25.00.0	

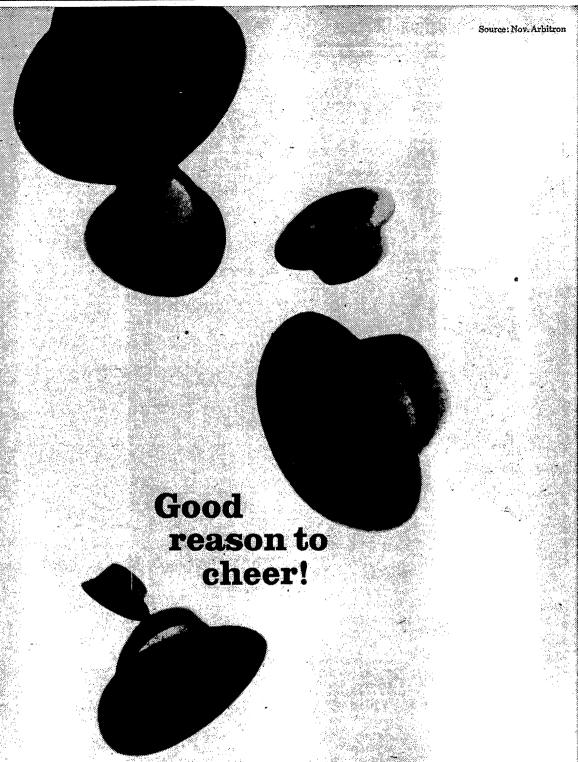
ATLANTA

STATIONS: WSB, WAGA, WLWA. SURVEY DATES: NOVEMBER 10-23, 1960.

	· · · · · · · · · · · · · · · · · · ·			
1. Wagon Train (Wed. 7:30-8:30) WSB	50 1. Whirlybirds (Wed. 7:00)WSBCBS		4 Aquanauts	10
2. Gunsmoke (Sat. 10:00-10:30) WAGA	42 2. Highway Patrol (Tues. 7:00)WSBZiv-UA	35 7	0 Calif./Outdoor RamblerWAGA	7
3. Have Gun, Will Travel (Sat. 9:30-10) WAGA	38		Expedition	7
4. Perry Como (Wed. 9:00-10:00)WSB	37 3. Huckleberry Hound (Thurs. 6:00) WSB Screen Gems	28 7	4 Three StoogesWLWA	7
5. Real McCoys (Thurs. 8:30-9:00)WLWA	34 4. Sea Hunt (Fri. 7:00)	26 5	2 Rawhide	20
5. Price Is Right (Wed. 8:30-9:00)WSB	33 5. Quick Draw McGraw (Tues. 6:00)WSBScreen Gems	. 24 7	1 Three StoogesWLWA	- 6
7. Ernie Ford (Thurs. 9:30-10:00)WSB	30 6. Death Valley Days (Mon. 7:00)WSBU.S. Borax		5 Vikings	10
7. Perry Mason (Sat. 7:00-8:00)	30 7. Deputy Dawg (Wed. 6:00)		4 Three Stooges WLWA	7
8. 77 Sunset Strip (Fri. 9:00-10:00)WLWA	29 7. Meet McGraw (Sat. 10:30)	21 6	2 Late Show	
9. Bonanza (Sat. 7:30-8:30)WSB	27		Play Of The WeekWSB	9
9. Outlaws (Thurs. 7:30-8:30)WSB	27 8. Brothers Brannagan (Thurs. 7:00) WSB CBS	20 4	4 Witness	13
9. Thriller (Tues. 9:00-10:00)	27 8. Divorce Court (Mon. 8:00)	m	CheyenneWLWA	25
9. Laramie (Tues. 7:30-8:30) WSB	27 Sales	20 3	3 Surfside 6	23

CHARLOTTE, N.C.

STATIONS: WBTV, WSOC. SURVEY DATES: NOVEMBER 10-23, 1960.



Today, in seven-station New York, Channel 2 reaches 53% more audience than the second station. This gigantic margin of leadership, better than twice that of a year ago, is an <u>all-time Arbitron</u> high! **WCBS-TV**

TV-Radio Production Centres

- Continued from page 34 :

one unbroken act over the CBC trans-Canadaweb at 9:30 p.m., (EST) on Monday (23). Leads look like the United "Nations. "Elektra" will feature Canadian soprano Ilona Kombrick and Canadian bass baritone Victor Godfrey; American soprano Virginia Gordoni and American tenor Richard Cassilly; Greek-born contralto Elena Nikolaidi . . In his 18th year in charge of radio program development for the CBC, Harry Boyle was caught completely by surprise when guests at a banquet honoring him donned masks a la the smilling visage of Harry Boyle.

IN LONDON . . .

The capital's Lord Mayor, Sir Bernard Waley-Cohen, launches on Feb. 9 the Westward Television exhibition train destined for a sixweeks West Country tour to herald the spring opening of the Westward TV commercial web... Tyne Tees Television celebrated its second anni Sunday (15)... Robert Morley plays a Ruritanian king in a skein of six 30-minute situation comedies now being canned by Associated TeleVision... Average audience for ABC-TV's "Armchair Theatre" plays from Sept. 11 to the end of 1960 was 5,768,000 homes, says TAM which adds that one effort, "The Cupboard" on Dec. 11, registered with 7,703,000 homes viewing the largest audience for any studio show to date... BBC-TV reintroduces two series Jan. 27, the David Hughes song show "Make Mine Music" and "Lifeline," the one that features "a consultant psychiatrist"... ATV provided the crew and four cameras at Olympia when Bob Blaire recorded Bertram Mills Circus performances for Tommy Productions of America, associated with Whites & Cates, for dissemination in the U. S. via NBC. Comedian Joe E. Brown did, the interlinking.

IN BOSTON . . .

Helen Peters, formerly with British UP, Reuters and Lawrence Eagle-Tribune, new press director of WGBH-TV replacing Peter Wynn, who ankled for the banking biz . . . Stop & Shop grocery chain now picking up half the tab for Susskind's "Open End" over WGBH-TV while Dick Russell's Pontiac Village continues its original underwriting over the educational channel . . . WBZ-TV news director Dinny Whitmarsh elected to three-year term on board of directors of National Lancers, America's oldest mounted org . . Ted Wrobel and Shelly Saltman, WBZ-TV sales and promosh depts., pitched sales presentation to big station gathering Studebaker-Lark dealers . . . WBZ-TV brass hosted buffet reception at Algonquin Club for seven NBC foreign correspondents . . . Newsman Jim Jensen, who joined WBZ-TV first of year in 11 p.m. news slot, getting batches of mail most in praise of his pleasant manner and commenting on his lookalike with Robert Horton . . . WBZ-TV did live pickup of President-elect Kennedy's address to Mass. legislature with feeds to other Hub commercial stations . . . Jane Day, who ankled WBZ-TV for WNAC-TV at year's end, is doing station's new "Early Weather" show sponsored by Vanity Fair and Greyhound Bus. and Greyhound Bus.

IN PHILADELPHIA . . .

Frank Ford, WPEN Mon.-Sat. nighttime gabber, will have top name-local guests take over his Mon. sessions, kicking off with Mayor Dilworth as host for the three-hour program (16) . . . Str Julian Huxley guests on "The House We Live In" (22), WCAU-TV series featuring outstanding scientists and theologians. Program has been chosen to be telecast over 50 educational stations throughout the U. S. . . . Eddie Newman named commercial manager of WTEL in addition to his deejay chores . . . Chris Albertson, a&r man at Riverside Records, to spin a Sunday jazz show over WI-FI, preeming Sunday (22) . . . The Eye Foundation of Delaware Valley reports 1,716 information requests through the efforts of Dong Arthur on his WCAU evening program . . All the City Series basketball games, among Philly's "Big Five" at the Palestra, plus the Palestra games of Temple U. are to be aired on WFIL this season. Gene Kelly will do the play-by-play.

IN DETROIT . . .

With the moppet audience in mind, CKLW-TV is skedding "Our Gang" two-reelers in the 5 p.m. Monday, Wed., Fri. spot; "Mister Magoo" in the 6 p.m. Mon. slot, and "Yogi Bear" in the 6:30 p.m. Wed. niche... Another new CKLW-TV entry is "Golf Tip of the Day," starring Dow Finsterwald, cross-the-board at 10:45 p.m... Because of continuing public interest in police efforts to halt a crime wave, WJBK-TV's "Project 2" series will shelve temporarily a previously announced documentary "Detroit's Economic Climate" report to present "Detroit Police Report," with Dr. John T. Dempsey station's director of news, handling commentary. Videotapes of WJBK-TV's "Project 2" series are being made available to the Detroit Education Television Foundation for showings on WTVS, the UHF education station.

.IN PITTSBURGH . . .

The National Collegiate Athletic Association, in convention here, was told by their tv committee that feevee was around the corner and that the FCC may approve test games next season. However, this is old

HOWARD E. STARK

Brokers and Financial Consultants

Television Stations Radio Stations

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ELdorado 5-0405

Britain's Border TV

Dumfries, Scotland, Jan. 17.

Border Television Ltd., new company given the job of providing commercial tv programs for the northwest England-southwest Scotland area, expected to start transmission by Sept. 1.

mission by Sept. 1.

Construction work is now under way at the studio site at Harraby, in the northwest England city of Carlisle, and at the main transmitting station of the Independent Television Authority on a 940-ft. hilltop near Caldbeck, Cumberland.

A community of more than a half-million both Scots and English, will be served.

news to the members who have been approached on many pay ty deals, have approved them but nothing happened . . . NBC's Frank McGee will speak at Ad Club luncheon Jan. 24 . . . Mark Damen has moved here from WYES-TV in New Orleans to become writer and producer of special projects at WQED . . Audio version of "Open End" has been dropped at WLOA because the tapes weren't coming in on time . . . David Garth Associates of New York are here dickering with WTAE to tape high school football games. Time to show them is holding up deal . . . George Wilson, an announcer, salesman and production supervisor at WSTV-TV, Steubenville, has been upped to promotion and publicity director . . . KDKA-TV floor director Tommy Dickson out of hospital and home in Brooklyn to rest after hepatitis attack.

IN MINNEAPOLIS . . .

VARIETY

WLOL moving into new and much larger quarters Jan. 30 . . . WTCN-TV's own produced "Expedition, Minnesota" show explored first plant to produce atomic power for rural electrification. Plant is located near here . . Brenda Lee appeared in person in Duluth, Minn, this month . . . KSTP-TV newscaster Johnny Morris recovering from mumps . . NBC to televise in color one hour of St. Paul's Winter Carnival parade next month . . . WCCO Radio, CBS affiliate, launched a new early afternoon musical show of its own to highlight an increase of its local programming . . WLOL-AM and FM increasing its stereo broadcasts . . U. of Minnesota head basketball and hockey coaches appearing regularly on a WCCO-TV Sunday afternoon show . . Chalmers Stromberg Hamed KMSP-TV chief engineer . . KSTP Radio reported in line for the radio broadcasts of the Minnesota Twins (formerly Washington Senators) American League baseball games, sponsored by the Hamm Brewing Co. . . . Slugger Harmon Killebrew of the Minnesota Twins has joined the WTCN Radio staff as a sports consultant.

IN MILWAUKEE . . .

WMIL-FM, stressing better music, is programming disks of big dance bands of the 30's . . . WMVS-TV, Milwaukee Vocational School & Adult station, featured "Beginnings," with Pulitzer Prize winner Merle Curti of U. of Wisconsin's History Dept. World Book Encyclopedia cooperated on telecast this week . . . Incidentally, another WMVS-TV telecast, (from Milwaukee Vocational) Tues. (10) co-sponsored by Town Hall and Mifwaukee County Assn. for Mental Health, was "Stress on Man-How Much Can We Take?" Dr. James G. Miller, Ann Arbor, Mich., director, Mental Health Institute at U. of Michigan, was main speaker. Panelists included a psychologist, a psychiatrist and a sociologist, all Milwaukeeans . . On WITI-TV, Jan. 14, the program "Teens Talk Books." sparked a panel chatter by high school students, moderated by Nolan Neds of Central Milwaukee Public Library. They discussed the book "From Hiroshima to the Moon" . . . William L. Snyder named sales manager of WTMJ-TV, with supervision over all national and local sales.

Neith Sheriff, erstwhile emcee of pop Radio Party Line." now drawing crowds at his Rebel Room nitery with Joe Lamendola Dixieland brigade ... Ray Brown, Memphis WMPS deejay and Joe Cuoghi, head man at Pop Tunes, have inked Al Hirt and Pete Fountain for two pre-Lenten shindigs at the Auditorium ... Harold Walker, one time WDIA commercial manager and now commercial chief for the Rousanville Stations, checked in here for a tour of local ad agencies. .. Slim Rhodes, longtime hill-billy trouper here has existed his Little Rock post and returns to his old stamping grounds on WMCT ... Clyde McCoy, who made his home here several years ago, in town to tour radio and tv stations for p.a. and interviews ... Harold Krelstein, Plough radio prexy, jet planed to New York for a session with his five station managers of the Plough chain.

CBS-TV Daytime's Mag Concept

a full year. A lower summer rate calls for \$2,800 for one time, down to 23,000 for 1,000 or more purchased. For volume buyers whose schedule runs over the major part of a year or more, CBS will bill at the separate rates for summer and winter, charging that proportion of spotsum during summer at the lower

Web has figured the probable average cost per spot, summer and winter, for the longterm advertiser at \$3,100 per minute for a purchase of 200 minutes or less, down to \$2,875 for the 1,000-or-more buyer.

Although the network's after-Although the networks after-noon sales pattern isn't affected, those advertisers on a quarter-hour basis in the afternoon will be credited with the number of afternoon minwith the number of atternoon min-utes they presently sponsor or will buy in the future (three per quar-ter hour) toward discounts on their morning buys. In other words, a sponsor whose present an-nual commitment during the afternoon is the equivalent of 500 min-utes need purchase only 500 min-utes in the morning to qualify for the lowest morning rate.

The network in addition is making one rate slash in the afternoon, ing one rate stash in the arternoun, though not on a participating-basis. Any advertiser purchasing a quarter-hour of "The Millionaire" at full card rate is entitled to buy a quarter-hour in "Full Circle" (at 2-2:30) at program cost plus station payment rate. That represents

ranging all the way down to \$2,500 something like a 65% savings on per minute for an advertiser purchasing 1,000 or more minutes over a full year. A lower summer rate ter-hour on the same basis. However, the converse is not true; advertisers in "Full Circle" must still pay full card rate for a buy in "Millionaire."

"Millionaire."
As to station compensation, CBS
will do two things. It will compensate its stations on a regular basis,
a percentage of their network
rates. But it will also turn over the rates. But it will also turn over the first spot in every half-hour period to the stations for local sale. That means that during the 10-12 period, the stations will receive four minutes for local sale and the web will keep 20 one-minute positions. Stations already have five 70-second chain-break periods, starting with the 10 a.m. break. These

second chain-break perious, start-ing with the 10 a.m. break. These will be reduced to 63 seconds but otherwise remain unchanged. So that overall, betwen 9:58:57 and noon, stations wil have a total of more than nine minutes for local

Dekker's Bard Role

Ottawa, Jan. 17.
Albert Dekker plays Henry VIII
in "Royal Gambit," now being
taped in Toronto for an upcoming
"Festival '61" stanza on CBC's tv

Katharine Blake returns here Katharine Blake Feturns need from England to play Katharine of Aragon, with the other five wives done by Kate Reid, Louise Nicol, Victoria Mitchell, Diana Maddox and Tani Seitz.

ATAS SETS NOV. 4-11 FOR INT'L D.C. FETE

From Nov. 4 to 11 this year, the first: the Academy of Television Arts & Sciences" will be held in Washington, D.C., and in New York City.

One of the reasons for the timing of this international fete was so that foreign ty reps could observe ty's role during the final days of an election campaign in the states, (particularly the N. Y. C. mayorality election on Nov. 7, which promises to be a hot 'n' heavy affair).

The Assembly, sponsored by ATAS, is being designed to promote "public discussion and private contracts in the exchange of broadcasting ideas." information

TvB

Continued from page 28

a great many short term orders a great many short term orders from advertisers), it is suggested by good sources that NBC-TV has actually had much better earning months in the past, despite the strength of its daytime sales and programming picture. That's beprogramming picture. That's be-cause nighttime was off from pre-

Yet here's the way LNA-BAR reported it: NBC-TV, on the gross one-time basis went up \$3,000,000 in daytime billings (September to October) but it also was reflected as increasing nighttime billings \$3,000,000

TvB submits that these monthly LNA-BAR reports are meant not so much to reflect the earning power of the tv networks but instead offer a yardstick of how much each major advertiser spends in network tv. It's what is called competitive information. Yet if the accuracy of reportage on network grosses is held suspect, the question is asked, how can this same one-time gross time rate be applied with certitude to the expenditures of bankrollers?

Howard K. Smith

Continued from page 28

the open, Smith's agent, Nat Bienthe open, Smith's agent, Nat Bienstock, started negotiations and worked out his release from the Edwards show. Bienstock said Smith has been excused from the show entirely; Mickelson, however, put it this way: "We hope to call on him from time to time; his enormous talent for reducing a complex problem to terms everyone can understand is something we'd like to take advantage of as often as, possible." But Mickelson conceded that Smith will not be required to appear on the show on a regular basis. a regular basis.

a regular basis.

Smith currently has "Face the Nation" every other week, several "CBS Reports" stanzas, the fourweek "Great Challenge" Sunday afternoon specials, and his regular Sunday analysis program. He's claimed that he's got far too much work to continue the Edwards assignment.

As to rumors that Smith might move over to ABC via the Jim Hag-erty expansion there, Bienstock said that Smith is tied to CBS by erty expansion there, Bienstock said that Smith Is tied to CBS by a "rigid, longterm contract" which has several years to run.

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Border Stations

Toronto, Jan. 17.
Immediately effective, tv ads of
Ontario-brewed beer showing
bottles and the pouring of beer or ale in glasses is banned, according to ukase of Col. C. E. Woodrow, legal counsel of the Ontario Liquor Control Board.

row, legal counsel of the Ontario Liquor Control Board.

This will affect advertising revenue of Detroit, Buffalo and other border tv stations that have been using Ontario-manufactured beer or ale commercials; but Woodrow pointed out that Ontario breweries will still be allowed to show the label of their product. Chelay in effective date was granted Ontario breweries that had previous contract commitments in the U.S.) Ontario distilleries are not affected in that advertising of spirits on Canadian radio and tv is prohibited by "ethical" agreement which also refrains from using these communications media in the U.S. but Seagram's and Walker's —with American-based branch distilleries—are beyond jurisdiction of the Ontario Liquor Control Board. However, Ontario breweries which tv-advertise at over-the-border points in the U.S., will be required to abide by Ontario Liquor Control Board However in the U. S., will be required to abide and restrictions, said Woodrow.

Houston Station Bids Viewers Watch Rival KPRC 'Victory' Special

Houston, Jan. 17.

A few days after CBS-TV: Washington, D.C., affiliate. WTOP-TV editorially praised NBC for its "White Paper" on the "Sit-In." a second tv precedent was written. This time, KTRK-TV, the ABC-TV affil in Houston, told viewers to watch NBC-TV's "Victory at Sea" rather than tune in its own competing "Untouchables."

Several times in the course of the day of the "Victory at Sea" 90-minute version by NBC-TV, the ABC affil delivered this announcement on the air."

ment on the air:
"Channel 13 is always proud of ment on the air:

"Channel 13 is always proud of its own programs and urges you to see them. Tonight, however, while we run "The Untouchables' at 8:30, our neighbor station, Channel 2 (KPRC-TV), presents a documentary of great dramatic and historical dimension, the 90-minute edition of 'Victory at Sea,' the great award-winning series that depicts the Navy's role in World War II. We depart from our usual procedure, therefore, to urge that you see this great program tonight at 8:30 on Channel 2, and we will welcome you back to "The Untouchables' next week." (The "Untouchables' segment shown that night was a repeat.)

Corinthian

Continued from page 29

through the day (slanted at audience profiles) to interpretive news half hours. Elueprint irom the Houston station is typical: a 10-minute show following CBS coverage of the Inaugural Ball with KHOU newsman Dan Rather reporting on Texas participation, including features and interviews filmed in Washington during the day; a half-hour show Sunday (23) filmed this week featuring cabinet rembers, Texas trade-group reps and office-holders on the Kennedy program re Texas; a prime-time second part of the Sunday show, featuring all political slants by influential politicians from national to local specifically concerning legislative problems affecting Texas; another half-hour show combining clips from Washington coverage and interviews with "Mr. Average Guy" and prominent citizens; a wrap-up half hour titled, "A Statesman Speaks," featuring a conversation on the "Kennedy Era" with Vice President Lyndon Johnson or some other top Texas politician.

South Bend — Hazel Burnett, home economist at WSBT-TV here, has retired as hostess of 'Home-makers Time' show, which she's emceed since 1955. Taking over is Mrs. Ruth Anderson, who's been the show's assistant in the past.

'EICHMANN CASE' TO **GET CBS REPEAT**

Hit by Can. Ukase slated a repeat of Dale Wasserman's "The Eichmann Case" tor March 1, with the timing of the new offering set to coincide with the start of the trial of the Nazi leader in Israel in March. Though the original aired only a couple of months ago, Talent Associates won't repeat the original tape but won't repeat the original tape but will mount a new production, with Wasserman doing some minor rewrites to update the material with facts which have emerged since he wrote the first version.

he wrote the first version.

The Eichmann entry will be Wasserman's second show in a two-week period. He's completed "The Web of Conspiracy," original dealing with the intrigue surrounding Lincoln's assassination, as the Feb. 18 "Du Pont Show of the Month," also on CBS-TV and also a Talent Associates package.

British ATV Revamps Its Production Setup

London, Jan. 17.

Associated TeleVision Ltd., the commercial outfit which operates commercial outfit which operates in the London area at weekends and in the Midlands weekdays, has reorganized its production department to bring all its output under the control of four executive producers. They're Quentin Lawrence, responsible for drama, Alan Tarrant (light entertainment), Michael Redington (current affairs and documentaries) and Stephen Wade (remote broadcasts and advertising production unit).

production unit.

Web's executive production council, topped by productions controller Bill Ward, will consist→of these four exce producers and deputy productions controller Harold Jamieson, with productions administrator Jack Waters acting as secretary, Ward is also forming a "commando group" to handle special projects.

Landis Keen on FCC as Force In **Upgrading TV, Govt. Doing Shows**

ming.

Landis, who rendered a report critical of the past function of the FCC, appeared on "Mike Wallace Interviews," the show syndicated by NTA in markets other than its Newark-N.Y, base. Landis also envisioned the possibility of the Government getting into the production and telecasting of tv shows, in a similar vein as the BBC setup in Britain.

James M. Landis, President-elect Kennedy's special assistant to oversee Federal agencies, feels that the Federal Communications Commission should be a force in lifting the tenor of tv programming.

Landis who rendered a report tain mass circulation. He mainmon denominater" in order to at-tain mass circulation. He main-tained the FCC, without engaging in censorship, should use its offices to raise the tenor of programming. He acknowledged that he couldn't get away from proposing that the FCC should have its hand in pro-gram control.

ernment getting into the production and telecasting of tv shows, in a similar vein as the BBC setup in Britain.

Said Landis: "It might be that we can have so many channels available that it might be desirable to have the government at important strain control.

Landis also discussed the tight channel situation and the "intermixture" approach of the FCC. He said he wanted to increase the number of channels so that more men could get into the broadcasting business



People watch. People listen. People know. And, people respond to stations which invite rather than intrude, which enlighten as well as entertain, which serve needs rather than fancies. Through the years, an adamant insistence on responsible programming and a willingness to shoulder the duties of a broadcaster, have helped bring each of our radio and television stations the most responsive audience in its area.

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WTOP-TV CHANNEL B WASHINGTON, D. C. 💽

WJXT CHANNEL 4 JACKSONVILLE, FLORIDA 💽

WTOF RADIO, WASHINGTON, D.C.

Foreign TV Followups

billed as Abdul "Fatlah" Kasri. hearsed, spontaneous air, the protection of traffic cop trying to explain the new lights, and fines for not obeying them, to a country bumpkin. Widad Hamdi mc'd the shenandgans, keeping them moving briskly.

The show could still stand a standard of the shenand of the shenandgans, keeping them moving briskly.

The show could still stand a standard of the shenand of the shenandgans, keeping them moving briskly.

gans, keeping them moving brisky.

The show could still stand a couple of good femme vocalists to replace the pedestrian orchestra numbers used as breathers for the steady stream of comedy.

Bower.

Sunday Night at the Palladium
The 200th edition of Associated
TeleVision's Sunday night institutional, aired Jan. 8, chose to reaffirm the constant values of the
show rather than introduce anything revolutionary. In short, it
was once again straight varietyinat went with plenty of zip, relying on an American name—Mel
Torme— for its big draw, and with
plenty of homely gagging and byplay from its interlinker.

Aforesaid emcee in this instance
was Bruce Forsyth, who returned
to the chore for the occasion and
replaced the now-resident Don
Arrol. Forsyth worked hard and
well, even stealing some of the
thunder from Torme by doing a
stint after that billtopper who was
in firstrate vocal and personality
form. Another warbler, Sally Ann
Howes, also figured large in the
proceedings, putting over three
numbers in superb style even
though her hairdo wasn't all that
fetching and though she offered a
coy "Nice to be back" speech. Bill
was virtually completed by the
excellently-drilled Tiller Girls and
the Atia Sahara Troupe who maybe
could have done with some slicker
opening tumbling and acro stuff
for video.

Even on an occasion like the
200th, "Beat the Clock" had per-

for video.

Even on an occasion like the 200th, "Beat the Clock" had perforce to figure, though the gagging thereof by the introduction of comic Harry Secombe and Don Arrol and their respective wives as "contestants" lifted the spot out of the rut. With Cyrill Ornadel and the orch providing competent backing, and with producer Albert Locke skillfully picking up several touches that had the right unre-

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Startime (British ATV)
This sample of Val Parnell's
This sample of Val Parnell's
yaude outing. It featured Eartha
Kitt in various guises, and she was Kitt in various guises, and she was in top attacking form. But, quite apart from her name-dropping appeal, much of the credit for the show's undisputed sheen must go to ATV producer, Francis Essex, and choreographer Paddy Stone. In conjunction with inventive lighting effects carried out by John Rook, they built a varied and a surprising framework for the Kitt talents.

they built a varied and a surprising framework for the Kitt talents.

These, as everybody knows, are formidable, and she displayed most of them here. She moved ferociously into the 55-minute session with a cat-like "I Wanna Be Evil"—aided and abetted by a fetching leopard-skin outfit. Then she went prone for "My Heart Belongs to Daddy," and changed the mood deftly for the semi-sentimental "The Day the Circus Left Town." By now she'd discarded the luxury covering for a bathing-suit—and a feature of the entire production was the way in which Essex got his star in and out of her various outfits without impairing continuity. Helpful in this device was a supporting team of four male terpers, who acted also as acolytes during the changes.

Eartha Kitt, who seemed to be infected with the production's enthusiasm throughout helded into.

Eartha Kitt, who seemed to be infected with the production's enthusiasm throughout, belted into a powerful "Beale Street Blues," and then went into the more exotic stuff. This kicked off with a Jewish item, "Sholom," and followed with the speaking of a slice of the "Song of Solomon," with sound-track music from Jack Parnell's accompanying orchestra, which, in this instance, was pretty superfluous. Then she donned a derby for "Mack the Knife" and managed to convince that it wasn't too irre-

"Mack the Knife" and managed to convince that it wasn't too irrelevant. And there was a telling rendering, in foreign-lingo, of "April In Portugal."

The star closed strongly with a gold-digging novelty, "Old-fashioned House," and contrived, within the compass of the show, to show as many aspects of her artistry as could be reasonably expected. She left viewers asking for more—and this was a tribute to her skill at switching the moods.

more—and this was a tribute to net skill at switching the moods.

Paddy Stone, with his four terpers, was allotted a brisk dance routine of his own, and he joined Miss Kitt in a blood-racing Africantingad dance number. tinged dance number.
Essex excelled in devising astute

Essex excelled in devising assure photography of the petulant Kitt personality, and continually intrigued the eye with cunning variations of view, without ever getting fussy. In fact, this "Startime" was a near-ideal example of physically getter though the most show-casing a star, though it must be admitted that few producers have the variety of Eartha Kitt's talent to showcase. Otta.

ing on musical developers rather than the development of musicals. This change in emphasis, on the basis of the show's outing this past Sabbath (15), isn't for the better. The program, which plays to a teenage studio audience and is designed primarily for that age group, previously combined entertainment with a sketchy, but somewhat informative rundown of the progression of musicals in America.

VARIETY

In its altered shape, there's little In its altered shape, there's little offered other than entertainment. The kids are given a looksee at the talent responsible for the creation of musicals, but with the program limited to 30 minutes of running time there's not too much they can leara. That was evident last Sunday when Broadway-Hollywood vets Betty Comden, Adolph Green and Jule-Styne guested on the show.

and Jule-Styne guested on the show.

The three are currently représented on Broadway by the recently-opened musical, "Do Re Mi," for which Comden & Green wrote the lyrics and Styne the music. The questions asked by the youngsters and the answers and comments supplied by the trio were mostly surface scratches. However, the appearance of the words and music creators did provide a peg for the delivery of several songs from "Do Re Mi." plus some other tunes identified with them.

On hand as songsters were Susan Johnson and Earl Wrightson. Both were good. The program's host, Jim Morske, was affable, as usual. Incidentally, there was one interesting point made by Green in his assertion that although the revue is a vanishing form elements of such shows are being incorporated in book musicals.

Murrow

Continued from page 35

"To encourage and help bring about improvement in the purveying of information, discussion and argument by existing publications both written and oral." This it would do in two chief ways: By "making the public more and more aware of what it wants and needs, thus creating consumer demand which is bound to react on all the information disseminating industhus creating consumer demand which is bound to react on all the information disseminating industries" and by "finding out and helping others to find out by experimental methods what the public wants and needs, what helps and what hurts and what economically feasible methods can be developed to serve it better."

(2) To build a more favorable climate "in the form of readier public acceptance and reward for all those now controlling or managing or all or written publishing enterprises who want to do a better public service job in the information field and for all who wish to come into the field with high ideals and high purposes."

(3) "To analyze and publicize threats" to freedom of the press, including the efforts tending to hamper or limit deliverance of information. This would include restrictive legislation, regulation or economics and ecorts at censorship.

(4) "To make ever larger num-

ship.
(4) "To make ever larger num-TV Followups

Continued from page 44
and others with fascinating names adapted from tanbark events, failed to generate the necessary excitement.

There was some mild awe at the leaps taken by the whales and porpoises, and the antics of the seellows. Rogers and Miss Evans, per global singers.

American Musical Theatre "American Musical Theatre "American Musical Theatre" in a new 12:30-1 p.m. Sunday slot on WCBS-TV, N.Y., is now concentrations of the public more and more proof against bad news handling, bad editorials or poor arguments by teaching people to weigh and justification proof against bad news handling, bad editorials or poor arguments by teaching people to weigh and justification proof against bad news handling, bad editorials or poor arguments by teaching and looking and to detect inadequacy, unfarness or inadequacy, unfarness or indemocracy," he said, "un' 1 is the justification of the institute at once. "There can be over the proof of the public more and more proof against bad news handling, bad editorials or poor arguments by teaching people to weigh and justification proof against bad news handling, bad editorials or poor arguments by teaching people to weigh and justification proof against bad news handling, bad editorials or poor arguments by teaching people to weigh and justification proof against bad news handling, bad editorials or poor arguments by teaching people to weigh and justification proof against bad news handling, bad editorials or poor arguments by teaching people to weigh and justification proof against bad news handling, bad editorials or poor arguments by teaching people to weigh and justification proof against bad enwish and justification proof against bad enwish and justification proof against bad news handling, bad editorials or poor arguments by teaching people to weigh and justification proof against bad editorials or poor arguments by teaching people to weigh and justification proof against bad enwish and proof against and editorials or poor arguments by teaching people to

Inside Stuff—Radio-TV

First live television presentation of a scene from Arthur Miller's "Death of a Salesman" will be produced Friday (20) on "American Anthology" on WPIX, N. Y. Show, produced for the N. Y. City Board of Education, will be devoted to the works of Miller, and will star Howard Da Silva and Mildred Dunnock.

Howard Da Silva and Mildred Dunnock.

Da Silva, currently starring on Broadway in "Fiorello," will enact the father-and-son scene from the drama, with Allen Miller as the son, Miss Dunnock, who costarred in the original stage version of "Salesman," will discuss Miller and his work Also set for the show by producer Jerry Silverstein is an excerpt from the film version of "All My Sons" with Edward G. Robinson and Burt Lancaster.

This is Da Silva's first tv appearance in several years.

Five top winners this year of NBC's third annual promotion managers awards contest are Charles Cash, WSM-TV, Nashville; Kirt Harriss, KPRC-TV, Houston; Keith Strange, WFBM-TV, Indianapolis, James Knight, WTRF-TV, Wheeling, and Arthur Garland, WRGB-TV, Schenectady. There were also 15 lesser winners in the competition for the best local promotion campaigns supporting network programs.

At the end of the month, the five big winners will begin a full week (totally free) in Hollywood and to Las Vegas. Al Rylander, NBC promochief, arranged the deal.

Metropolitan Broadcasting Co. Thursday (12) found a good non-commercial use for its newly acquired international shortwave station, WRUL. The circumstances, however, weren't the happiest for the company.

company.

Met public affairs v.p. Mark Evans was in Lambarene, French Equatorial Africa, the headquarters of Dr. Albert Schweitzer, shooting footage for a Met special on Schweitzer, when it got word that Evans' father, had died. There was no way to reach Evans—the Schweitzer h.q. has no phones, no radio, no telegraph.

Company thereupon beamed a news bulletin that afternoon at Africa, requesting anyone within the Lambarene area to please get to Evans with the news of his father's death. The use of the station's facilities for the purpose were cleared by Met with the FCC.

Storer Broadcasting has loaned \$190,000 to Nemir Industries Inc., manufacturer of plastics—in exchange for an option to buy half of the company's stock for \$400,000. John C. Doerfer, former FCC chairman and presently counsel for the manufacturer, handled the deal and will serve, at Storer's request, as secretary-treasurer and board member of Nemir from now control. Nemir from now on in.

George B. Storer Jr. and Stanley F. Willis, Storer directors, have been members of the Nemir board since last October. Nemir transaction is a step in the radio-tv chain's diversification plans. Storer already holds interests in Standard Tube of Detroit and the Miami

National Labor Relations Board has given National Assn. of Broad-casters permission to declare its opposition to secondary boycotts in broadcasting by intervening in a case involving a dispute between the International Brotherhood of Electrical Workers and station WOGA.

NAB was allowed to intervene to the extent of filing a brief stating its opinion that Congress specifically barred secondary boycotts in the broadcasting industry.

The WOGA case arose as result of "do not patronize" lists circulated to program sponsors. NAB contended Congress outlawed such activities in a 1959 amendment to the Taft-Hartley Act.

Federal Communications Commission has given ITT Laboratories, Nutley, N. J., the greenlight to build an experimental station to bounce signals off the moon and space satellites. Purpose of the project is basic research and study of space communications theory. Authorization is for one year and specifies operation on 2120 or 2200 Space.

2299.5mc.

The station, to be located in Nutley, will use input power of 10 kw with a 40-foot steerable antenna for directing narrow-band transmissions spaceward. Signals reflected from the moon or space-objects will be picked up by the same station.

WHLI, Hempstead, N. Y., asserted this week that it donated more than \$347,266 in public service time during 1960. Station on Long Island broadcast 964 separate public service programs during 1960 for non-profit community service orgs.

Additionally, WHLI says it did 9,708 announcements for non-profit

'Gershwin Years'

Continued from page 35 the network received a fat pro-

gram charge from the sponsor, in the neighborhood of \$35,000. But in addition, it got a commission from CBS-TV for its sale of time on behalf of the Canadian web. Still another unusual feature of

the deal was that the Canadians the deal was that the Canadians saw the show earlier than the U.S. audience, though on the same night. CBS-TV shipped up a tape of the Leland Hayward special, completed only two days earlier, and CBS-TV edited out the GE commercials, inserted the Du Maurier blurbs, and had it on the air earlier than the U.S.

Deal was handled out of the CBS-TV network sales dept.'s sales service unit, by assistant business manager and director of station clearances Bob Jamieson.





Like to know how your product stacks up with the competition in five big markets? Chances are we can tell you. TvAR Brand Comparisons measure major categories every 6 months. Another unique service of...



TAM's Top 10 in Britain

(Week Ending Jan. 8)

	Homes
	Viewing (966's)
Russ Conway Show—ATV	6838 (ana 9)
Val Parnell's Sunday Palladium—ATV	6631
Emergency—Ward 10 (Fri.)—ATV	
Bootsie and Snudge-GRANADA	
Somerset Maugham Hour-AR	
Take Your Pick—AR	
Emergency—Ward 10 (Tues.)—ATV	
The Army Game—GRANADA	
Armchair Theatre—ABC	
Dickie Henderson Show—AR	

Ed Sullivan's 'Roast'

started one of the most successful, vans it was a "deep, thrilling mo and consistent long-running pro-Maybe next year, the Academy will forsake big production num-bers for more hip guys, who know how to cut the ice and show affecgrams in video annals

The record 1.200 tablesiders last week in the grand ballroom of N. Y.'s Waldorf-Astoria were only titillated faintly during the first 60 minutes of the Sullivan "roast." Occasionally it was a rewarding hour, as with the singing of Mimi Hines and the pianistics of Phil Ford, but there was no high hu-The first "unkind" word wasn't until about the 45-minute mark, when narrator Frank Gallup, he of the deity-like voice box, remarked (as per script) when Ford & Hines finished: "That's enough for talent; now back to Ed Sullivan." It was a little but it was a start.

Shelley Berman, who has appeared on Sullivan's Sunday night CBS-TV program innumerable peared on Sillivan's Sunday night CBS-TV program innumerable times, came next. There was then hope for fun at Sullivan's expense, but the comedian, at his gentlest, evoked ex-Sullivan producer Marlo Lewis and stuck to him. Berman was funny but, in light of the precedents set in the previous "roasts," not funny enough, and, with one or two exceptions, his humor was not about Sullivan.

humor was not about Sullivan.

If anything about Sullivan was parodied in this early stage of the Waldorf program, it was an unintentional parody by Sullivan's regular batoner, Ray Bloch. Some song stylists have complained, after appearing on the CBS-TV variety program, that the Bloch orchestra had trouble keeping up with them. Lovely Sally Blair had just that kind of trouble during her three numbers at the Waldorf, but it seems only a few onlookers caught on. Otherwise, Bloch's tempos were excellent. He certainly offered good entre'acte stuff.

Wayne & Schuster were very

Wayne & Schuster were very funny, but they didn't spoof Sulli-van. Instead, they used the occa-sion for Gallic-English takeoff that only obliquely pertinent.

was only obliquely pertinent.
But, as the man said, good things come to those who sit and wait. Three highly effervescent ladies, Peggy King, Dorothy Louden and Jean Carroll performed a vocal trio that, while unabashed in its praise of the night's hero, was extremely entertaining. Rising from its semi-lethargy, the audience of 1,200 mitted like an audience of cliff-dwellers seeing "My Fair Lady" for the first time.

After which there was a parade

After which there was a parade of well-wishers, Earl Wilson, Audrey Meadows, Toots Shor (the only one of the marchers who understood the meaning of a "roast"), Betty Kean, Rosemary Clooney and Burt Wheeler (a holdover from the Godfrey bash), who got on and off quickly.

off quickly.

Still high from the King-Louden-Carroll performance, the audience was "up" even after the parade, patiently awaiting another happy reward. They got it—in spades. Jack Carter, who some said was never funnier, did about 15 minutes of wild stuff. After affectionately clobbering Sullivan with the first "in" lines of the evening, he took on everybody he could lay a line on, including the "new" Harry Belafonte. The hand he got was intense, a perfect windup to an all too frequently faded posy for Sullivan.

When the man himself appeared,

for Sullivan.

When the man himself appeared, to accept a "really big shoe" (gilt edged and mounted) from Academy topper Henry White, he acquitted himself with dignity and simplicity. Nothing original, but one believed him when he said that for him and the other Sulli-

Azcarraga

banded and Channels 2, 4 and 5 banded and Channels 2, 4 and 5 will be operated as independent entities. One reason for the breakup, it is alleged, is to avoid Government action against a topheavy "monopoly." Independents in past months have been complaining that they are hampered in getting new station permits. But the Department of Communications denied that it is partial to the Azcarraga interests or any one group in development of Mexican television. Televiscentro press chief Hecto

Televiscentro press chief Hector.
Televiscentro press chief Hector.
Cervera denied that there is any
truth in the rumors, and that Azcarraga will continue his operation
here and expand in the provinces.

BRITISH SLUMP IN TV MANUFACTURING

Maybe next year, the Academy will forsake big production numbers for more hip guys, who know how to cut the ice and show affection at the same time.

Atlanta—John Fulton, ploneer in Atlanta area radio and who was heard for years "as the voice of the Georgia Tech Yellow Jackets" while associated with WGST, Georgia Tech-owned station, and now president of WGUN Radio, has assumed two more presidencies in the Dee Rivers Radio Stations chain, that of KWAM, Memphis, and WJIV, Savannah.

I MARUTAL IURIU London, Jan. 17.

After a boom that has lasted several years, a slump has set in the v manufacturing industry. Sales of receivers in November last dropped by 44% compared with the same month in 1959.

According to returns issued last mounter of receivers sent to retail number of receivers sent to retail number of sets sent out by manufacturers dropped by 345,000 to 1,698,000.

FCC Still Sitting on 500 License Renewals in Wake of Scandals

Washington, Jan. 17.

Federal Communications Commission has officially disclosed that it is sitting on nearly 500 license renewals because of payola and other violations. About half involve payola or plugola with the remainder held up because of other programming, technical, financial or legal problems.

There have been reports of large

There have been reports of large numbers of license renewals hang-ing fire, but the first official word from FCC came in its annual re-port for fiscal 1960. FCC said the number of deferred renewal appli-cations was the highest in its his-tory.

cations was the highest in its history.

According to the FCC report, 523 commercial television stations were on the air in 275 markets at year end; 56 others had operating authority and 74 more were being constructed. About 52,000,000 to third the number of radio sets. Eighty-eight percent of U.S. households had at least, one to set, and 11% had two or more.

Noncommercial educational to gained five new stations. There were 64 such grants, of which 47 stations are operating.

stations are operating.

Commercial FM broadcasting had its biggest year since 1948 with a net gain of 143 stations.

nere were a total of 912 commercial FM grants with 741 stations in operation. In addition, 74 applications for new stations were pending, not counting those in hearing.

hearing.

Noncommercial education FM added 20 new outlets for a total of 181, including 165 on the atr. There were also 11 applications for new stations pending.

Number of AM stations rose by 106 to 3,483 at the end of the fiscal year. About 35 educational organizations hold AM grants, of which some 20 operate stations on a nonprofit basis.

The Commission claimed it has

The Commission claimed it has been successful in speeding the processing of AM applications by the "cut-off" method adopted in April, 1959. In the first 12 months under the new procedure, more than 550 AM applications were disposed of.

Morton's London Slot

Washington, Jan. 17.
News Associates Inc., radio news gathering outfit based here, has named Bruce Morton, formerly with NBC in New York and Pittsburg, as director of its European operations.

He'll be quartered in London.



WBKB is Chicago's most exciting TV station! It attracts younger viewers (18 to 29), heavy viewers (20 hours a week or more)... viewers most likely to try new products! Now-because of our unique Transportation Promotion Campaign - more people in Chicago see Channel 7 than any of the other 3 channels in town! They see our wherever they go (in buses, subways, trains, elevateds. Even in shopping center parking lots!) They see it whenever they go. So—when they get home, they go for WBKB, 💆 📆 naturally! (78% of them—our independent research study tells us.) Our continuing (we change displays every month) campaign constantly sells network and local programming (Everything from "private eyes" to public service...prime and fringe time.) Most important, it sells your clients' products to more people...at absolutely no cost to the client! Got an eye for a good buy? (It's easy to see why...

IN CHICAGO, CLIENTS CHEER CHANNEL

AMERICAN BROADCASTING COMPANY—AMERICA'S MOST EXCITING NETWORKS

Dolly-In on Inauguration

only to find that it's been cut to a this is a complex internal comhalf-hour, with some drastic on-munications system which allows the-air editing required. Take the kennedy arrival at the While cue the others to cut in at any House and the depatrure for the Capitol as an example. The net-works have blocked out their hand, are sticking to the singleas a lorks have 'scripts" works have blocked out their "scripts" to allow maximum time, per the tentative schedule supplied by the Government. As a consequence, they've slated such features as a preview of the line of march, with artwork and actual camera shots and commentary by additional correspondents besides additional correspondents, besides the respective ancho.men, in the form of set "pieces" they will de-

liver. If the Kennedy party arrives more quickly than expected and the departure is brisk, all these set pieces will have to go out the window at the last minute, and the directors will order "bare" coverage of the actual action. On the other hand, if the parties dawdle or are late, if traffic is slower than expected, then not only will the correspondents be called upon to deliver their set pieces, but may deliver their set pieces, but may also be asked to pad a little, blow-ing a two-minute color story into also be asked to pad ing a two-minute c a five-minute stint.

If the actual coverage involves lot of winging, the preparations a lot of winging, the preparations and logistics have been covered down to the last detail. As one example, the three mobile units which will share the Pennsylvania Ave. space with a still camera car and a newsreel truck have already drawn lots for their spots in front of the Presidential auto. NBC will have the middle car. CBS will be on the right and ABC on the left. CBS won the draw for position, but chose the side spot instead of the middle because in 1957 when it had the middle position, it ran into a problem of glare when shooting directly into the Presidential windshield. It decided to sacrifice the head-on shots or an undisturbed side angle.

or an undisturbed side angle.

The CBS-TV setup, with 24 cameras, in all including the seven pool cameras, plus a mobile unit stationed at the Kennedy home in Georgetown, will be supervised from the news angle by CBS News prexy sig Mickelson, from the production standpoint by

the production standpoint by special events chief Paul Levitan. Anchormen are Bob Trout at the White House and Walter Cronkite at the Capitol, with Howard K. Smith and Ed Murrow also functioning at the latter.

CBS has set an unusual arrangement for its directors. There will be no overall director for the coverage; instead three separate directors, Bob Quinn at the White House. Av Westin at the Raleigh, and Don Hewitt at the Capitol, will have complete on-the-air supand Don Hewitt at the Capitol, rector. will have complete on-the-air sup- Outboard Marine is also sponsor-ervision of their respective posi- ing a Latin American broadcast on flons. As soon as the party leaves the 51st Motor Boat Show at the the White House, Quinn passes Coliseum, N. Y. tonight (Wed.), authority over to Westin; when with an English-language Europethe party arrives at the Capitol, Africa broadcast on the show set Hewitt takes charge. Along with for tomorrow afternoon (Thurs.).

each director and anchorman to true the others to cut in at any time.

NBC and ABC, on the other hand, are sticking to the single-command setup. NBC has Chet Huntley and David Brinkley as sole anchormen, and Charles Jones as overall director. Lou Hazam will serve as producer Web will use a total of 20 cameras of its own, including four color cameras which will cover the afternoon Inaugural Parade, marking another Inaugural. "first"—first time any portion of the ceremony will be carried in tint.

ABC will have Bill Shadel as anchorman and Marshal (Sonny) Diskin as director, with somewhat over 20 cameras of its own in addition to the pool coverage. Backing up Shadel will be Edward P. Morgan, Don Goddard, Quincy Howe, Fryin D. Canban Rob Lodge Paul

gan, Don Goddard, Quincy Howe, Erwin D. Canhan, Bob Lodge, Paul Henry and John Edwards. ABC coverage will also include a remote

pickup from Georgetown.
All three networks will start coverage at 11 a.m., with both NBC and ABC carrying the parade. carrying the parade, ts at 2 p.m. CBS will which starts at 2 p.m. CBS will drop out about 2:30. CBS and NBC have sponsors in Savings & Loan Foundation and Purex Co.; ABC's

coverage is sustaining.

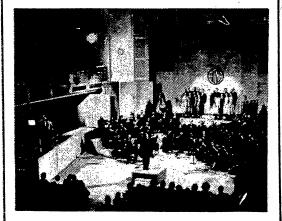
Same night, both CBS and NBC
will cover 45 minutes of the Inaugural Ball, at 11:15 to midnight. Purex wil again pick up the NBC tab, and actress Dina Merrill will share the commentary chores with a group of NBC newsmen. On CBS, Hanes Hosiery is bankrolling and Charles Collingwood is head-ing up the news team covering the

WRUL Sponsor Spread On Kennedy Inaugural

Commercially sponsored broad-casts of Friday's (20) Presidential Inauguration will be beamed Inauguration will be beamed abroad in Spanish and English by WRUL, the Worldwide Broadcasting Co. shortwave station. Owenscroning Fiberglass will beam the Inaugural to Latin America, while Outboard Marine will sponsor English broadcasts to Europe and Africa.

Africa.
Actual broadcasts will be beamed Actual broadcasts will be beamed to Europe and Africa starting at 4 p.m. Friday in order to hit the largest possible audience (that's 9 p.m. in London, for example), while Latin American broadcast will start at 7:30 p.m. Coverage itself will be taped during the event, under supervision of Mitchell Krauss, WRUL news director.

rector.
Outboard Marine is also sponsor



A series of concerts by the Hartford Symphony Orchestra is being telecast by WTIC-TV, Hartford, for the third successive year. The popular concerts also are broadcast stereo-phonically by WIIC AM and FM. As in the past, the series originates from the auditorium of the Aetna Life Affiliated Companies, sponsor of the broadcasts. (Advi.)

\$500,000 in Pledges In WOR-TV Telethon

The pleas, pitches and perform-ances that came over the WOR-TV ances that came over the WOR-TV cameras for 19½ hours Saturday and Sunday (14-15) pulled in an estimated \$500,000 worth of pledges for United Cerebral Palsy. It was the N.Y. chapter's 10th annual telethon and like the others it pointed up the herculean efforts of show bizites and the generosity of viewers in the Metropolitan area.

area.

Once again Dennis James was in the top spot pitching for loot and his sincerity for the cause was highly convincing. Jane Pickens, Rita Gam, and many others noted for their UCP work worked the phones with persuasive persistency to tag down the money pledges.

to tag down the money pledges. As usual there was a long performing lineup of guest stars who contributed their services from 10:30 p.m. Saturday to 6 p.m. the following day. Those caught intermittently during the course of the run didn't stint on their turns. All were solid and full-blown. Eydie Gorme and Steve Lawrence, who guided the entertainment part of the show during, its first several who guided the entertainment part of the show during its first several hours rate a special nod for their amiable and energetic style. Tony Cabot, too, deserves special praise for his orch backing of the various turns. It's not an easy job and he made it come off well. Gros.

Chi TV News

Continued from page 28

now, none wants to be outdone in quantity.

now, none wants to be outdone in quantity.

Almost wherever WBBM-TV has news, there's a WNBQ newscast opposite, and vice versa. One took the initiative, and now both are head-on at 10 p.m. Saturdays and Sundays, for instance. For WBBM-TV, the Saturday night newscast is a dare, inasmuch as it means a slightly later start for its customarily high-rated feature. Nevertheless, the station has its news supremacy to defend. WGN-TV, while a direct competitor in several key time periods, has been breaking open such "off" periods as 11:45 a.m. and 5:45 and 7 p.m. for news. WBKB is just getting baptized with a brand new 10 p.m. strip and undoubtedly will invade the earlier arenas forthwith.

Leader in sheer bulk of news production is the indie WGN-TV, which issues 11 hours worth per week. The WBBM-TV news shop does nearly nine hours and the WNBQ shop eight per week; but both stations top the indie in total amount of news coming over the

amount of news coming over the picture tube, when the CBS and NBC newscasts are counted. The ABC station. WBKB, only produces 175 minutes of news per week, being a late-comer.

being a late-comer.

Accompanying the news fever is the virus for analysis and commentary, actually a healthy development. In the case of WBKB, Alex Dreier's commentary is integrated in his newscast. WGN-TV Alex Dreier's commentary is inte-grated in his newscast. WGN-TV is developing Carter Davidson as an analyst and recently diminished Frank Reynolds' 6 p.m. news strip by five minutes to include Davidby new minutes to include David-son's daily commentary. And WNBQ is reprising Len O'Connor's early-evening commetary after Jack Paar, at 12:05, giving it two exposures per day.

CBS News

Continued from page 29 : even CBS prexy Frank Stanton and board chairman Bill Paley.

board chairman Bill Paley.

Decision to shift sports apparently makes everyone happy except the news division itself. For Aubrey, it means control of the most lucrative area of the news division, since sports more than pays its own way at the network. As for the sports department itself, it's been in a running hassle with the news division over who produces what, a hassle which last manifested itself in the Olympics coverage, when the winter games were produced by news exces but the produced by news execs but the Rome summer games by a CBS Sports producer.

Atlanta Bruisers

Continued from page 1

admitted to school, excitement was high among university's 7,000 stuaumittee to school, excitement was high among university's 7,000 students, but, on the whole, behavior was good while pair went through registration and got their class schedule worked out. Individually white students indicated they were not going to let presence of pair bother them. Tensity increased, however, and in a special edition of The Red and Black, university's student newspaper, Terry Hazlewood, editor, in a front page editorial, charged that "members of the press from CBS and some-few Yankee publications had imposed themselves upon our student body, poking cameras in their faces and urging student onlookers to 'wave your fist in the air about something.'"

CBS's representatives lodged a

CBS's representatives lodged

CBS's representatives lodged a protest to the university and denied the charge.

After the two Negroes went to classes with no undue developments all day Wednesday, things began to pop Wednesday night. The climax came Wednesday (11) night after the crowd left the basteliall game (Georgia lost to ketball game (Georgia lost to Georgia Tech) at Woodruff Hall and joined the crowds that had gathered on the campus.

Then all hell broke loose. Fights started, rocks were thrown through windows of the dormitory where the Negro girl was housed, an attempt was made to storm the place, cops used tear gas, state troopers upon orders from Gov. Ernest Vandiver came to the scene and finally order was restored.

TV Reviews

Continued from page 44

the new U. S. Weather Bureau Headquarters in the RCA Build-ing to give New York vlewers a looksee at the complex of equip-ment that's behind the predictions.

Along with the Bureau's chief meteorologist, Ernest J. Christie, Antoine explained in lay terms the HQ's instruments from barometers and balloons through the very latest radar and satellite receivers. Via film clips made with meteorol-ogist Dr. Frank Field, there were ogist Dr. Frank Field, there were excursions to other vital weather checkpoints in Central Park, at Idlewild Airport and on the Atlantic Ocean with one of the 2,000 weather ships that case conditions on the high seas.

It was an interesting and confi-It was an interesting and confidence-provoking 20 minutes that made a viewer wonder how the weather sharpshooters and the impressive gadgetry surrounding them could ever be wrong (mankind has come a long way from poking a wet finger in the air). Antoine was as intelligently glib as he is on his nightly five-minute bit, and Christie was a lucid and easy going pard on the expertizing.

Before winding with his regular forecast, Antoine introed Con Edison ad manager James Barton, "the man who has made 11 years of our nightly weather broadcasts possible." Bill.

Collins

= Continued from page 27 =

and aspirations for America. For no segment of American life has a greater responsibility for helping America succeed than American broadcasting. Nothing—absolutely nothing—touches with such intimacy and effectiveness the lives of so many Americans as does electronic mass communication. Broadcasting moves goods and, thus, sparks American business. But it moves more than goods. It moves men's minds and hearts. Through broadcasting, men can learn to love or hate, to do good or evil, to be democratic of despotic, to be free men or slaves, to worship God or Baal."

He had a warning for Govern-

ment.

"If the nation," he said, pects broadcasters to make Sports producer.

CBS Radio will be serviced by a new CBS Radio Sports dept., a separate entity from the tv unit, though cooperating with it. Jimmie Dolan, who all along has been in charge of AM operations for MacPhail, will head the radio unit and will report to CBS Radio prez Arthur Hull Hayes. make out-

McCutchen Into Time & Life Slot

Time Inc. stations have hired CBS producer Richard McCutchen to oversee a "Time & Life broadcast news bureau" in N.Y. McCutchen's first job will be to process and edit for use by Time's four radio and four tv stations the copy filed for the editorial side of the

Evidently, McCutchen was hired to fill a void made when Robert Drew, who did not have a similar title but appeared to have a partitle but appeared to have a par-tially similar function, shifted his emphasis to the making of network pubaffairs programs. Drew, with Time, is doing several "Close-Up" programs for Bell & Howell on ABC-TV. (Only two of the four Time tv stations, because they are ABC affiliates, will get to use the "Close-Up" productions when they are shown by the network.) Most recently producer of "UN

Most recently producer of "UN Action." "FYI" and "The Year In Action," "FYI" and "The Year Gone By" for CBS, McCutchen once spent a five-year hitch on NBC-TV's "Today" as a reporter.

Grow Rich

Continued from page 27 =

mighty handsome profits for the stations.

mighty handsome profits for the stations.

When the ABC top command met in Miami Beach last week with their key affillate membership, the latter, while pledging 100% aliegiance to the Leonard Goldenson-Ollie Treyz networking formula, nonetheless had something else on their minds. This was to induce the network to shave another 10 seconds off their shows to further enhance their station-break position on local and spot sales. This 10-second gesture alone, added to the current 30-seconds, could pour an additional 25% to 33% revenue into station coffers. If the affils, falling in with the "climate" of the meeting, which was one of complete mg in with the climate of the meeting, which was one of complete and total accord, agreed to put the matter in abeyance, they aren't dropping it by a long shot. It's a "coming event" in future ABC-affil dickering.

Mass. UHF

Continued from page 35

ger was sent to pick it up, but I could not find it in their newspaper."

paper."

One of the reasons for the papers sudden dummy-up, said Putnam, could be previous newspaper stories concerning city funds paid out for projects which recent investigation disclosed had never been done. Example: a news story concerning a \$12,000 excavation on David Street in Springfield. A probe revealed nothing had been done on the street, and no one could find out who got the \$12,000.

Pulnam is now waiting to see how the News will cover his session with the city fathers.

Fort Worth—Ron Thompson has been named program director for KFJZ here. He will also handle the afternoon shift according to Del Drake, national sales manager for the outlet.



TY PRODUCTION FIRM Seeks Novel New TV Film program ideas for 5 minute children and adult shows. Plus half hour film ideas wanted.

Write Bex V-2851, VARIETY 154 W. 46th St., New York \$6

SHOWTUNERS' BIG DISK SPREA

McHugh Hits BMI 'Unethical Tactics' In Wooing Cleffers Away From ASCAP

Hoofing's Moral Index

The waltz, polka and mazurka are morally okay and rock
'n' roll is likely to be, but
Spanish-American dances are
'not only occasions near to
grave fault, but already in
themselves sinful." So opines
a Dominican friar, Fr. Reginaldo Francisco, in Vita Pastorale; a monthly review for
the clergy published in Rome
by Society of St. Paul.

He indicts the rumba, bolero,
mambo, samba, cha cha, calypso, boogie woogie and swing,
whose postures, movements
and swaying he says are "defined as lascivious by experts,
and morally offend the virtue
of modesty. But in some people the fatigue, distant position
and acrobatic exercise— a sin
rock 'n' roll—may diminish direct lustfulness and allevate
in part the sexually exciting
effect."

Hoofing's Moral Index

Hollywood, Jan. 17.

Latest barrage of fire unleashed into the verbal battle between the American Society of Composers, Authors and Publishers and Broadcast Music Inc. has been fused by veteran ASCAP composer Jimmy McHugh from his Hollywood stronghold.

stronghold.

McHugh, an ASCAP songwriter for 35 years, charged BMI with unethical tactics employed in wooding ASCAPers into the BMI fold. For one, McHugh blasts BMI for offering some ASCAPers as much as \$10,000-per-year for 10 years just to come over to their side. This is comparable to a fighter hitting another gladiator below the belt, he said.

Eveing the current scane field.

hitting another gladiator below the belt, he said.

Eyeing the current scene finds BMI the stronger power in television according to McHugh. And by his observation this will continue, unless ASCAP flights back with more determination.

Reason that ASCAP is losing out in the television "tug-of-war" is due to the stubborness of some ASCAP publishers, declares McHugh. He explained it this way.

"ASCAP publishers are preventing many members of the Society from obtaining more song-play on the air by their unrealistic money demands to television producers."

McHugh went on to say that the publishers could help ASCAP songwriters and composers on a larger scale if they cooperated more with the tv filmakers. "There are plenty of good ASCAP songs on the shelf that would hit the tv producers just right, that is if they weren't priced to hit him in the pocketbook" said McHugh.

The way McHugh sees it is that the publishers better begin making tv deals on a larger scale. "Better to get some plays, than no plays at (Continued on page 60)

(Continued on page 60)

Sell Pic Packs In Theatre Lobbies

With the recent rash of sound-track packages, the motion picture theatre lobby is emerging as an important disk sales outlet. In numerous spots around the country, local dealers are tying up with the pic exhibitor via counter or table displays with the retailer's own personnel.

While this type of merchandising has been used in isolated cases in the past, the recent click of two United Artists Records' soundtrack sets, "Never On Sunday" and "Exodus," has spurred widespread use of this sales outlet. In each case, ht singles have developed from the soundtrack, including Don Costa's version of "Never On Sunday" and Ferrante & Teicher "Exodus" waxing. These are sold in the lobby along with the soundtrack LPs.

SONNY LESTER SETS UP **GOLD EAGLE DISKERY**

GOLD EAGLE DISKERY

Sonny Lester, former artists & repertoire director for Coral, Dot and Top Rank and currently president of Bald Eagle Productions, which produces jingles, has formed Gold Eagle Records

Gold Eagle Records

Gold Eagle has blueprinted plans to release 24 singles during the coming year on a schedule of two a month. Six album releases are also planned for the year. The first single, scheduled for mid-January release, is a novelty entitled, "Whada Ya, Some Kinda Nut?" by Sonny & The Eagles. The disks will be distributed nationally by the Jay-Gee Record Co.

Roulette's Italo Distrib
G. Ricordi & Co. has taken over
distribution of the Roulette and
Tiro lines for Italy.
Diskery also renewed its contract
with Pelydisc of Athens-for manufacture and distribution in Greece.

MGM, ABC-PAR

The original cast album sweep-stakes is getting its widest spread in years this season. Two more companies, ABC-Paramount and MGM, latched on to the Broadway heat last week to join Columbia, RCA Victor, Capitol, Kapp and Mercury in the disked legituner

"not only occasions near to grave fault, but already in themselves sinful." So opines a Dominican friar, Fr. Reginaldo Francisco, in Vita Pastorale, a monthly review for the clergy published in Rome by Society of St. Paul.

He indicts the rumba, bolero, mambo, samba, cha cha, calypso, boogie woogie and swing, whose postures, movements and swaying he says are "defined as lascivious by experts, and morally offend the virtue of modesty. But in some people the fatigue, distant position and acrobatic exercise— a sin rock 'n' roll—may diminish direct lustfulness and alleviate in part the sexually exciting effect."

Roulette Wins

Damages in Case

Vs. 'Murder' LP

The N.Y. State Supreme Court handed down a decision last week which awarded Roulette Records \$3,800 damages in its suit against the Princess Production Corp. and Canadian American Records.

The suit stemmed from Roulette's claim that the Canadian American original soundtrack album of 'Murder Inc.' which featured a photograph of Sarah Vaughan on the cover and her voice in the album was an infringement on its exclusive recording contract with the (Continued on page 60)

Rect Victor, Capitol, Kapp and Mercury in the disked legituner publishing of "13 Daughters" by ABC-Paramount marks the disked legituner publishing of "13 Daughters" by ABC-Paramount marks the diskery's first crack at an original cast album in its six-year history. It's understood that ABC-Par shelled out about \$25,000 for the rights to show by Eaton (Bob) Magoon Jr. who wrote the book, music and lyrics. The musical album in its six-year history. It's understood that ABC-Par with so show by Eaton (Bob) Magoon Jr. who wrote the book, music and lyrics. The musical review for the fights of the publishing source publication for Jean and Julian Aberbach. It's also understood that the Aberbachs put up money for the show to nab the publishing rights for its Ross-Jungnickel firm (ASCAP).

MGM Records, which hasn't been in the original cast field since "Whoop Up' in the 1938-59 season, will be back this

Sparks 20th Century-Fox Crackdown

'Bootlegging' Presley Pic Soundtrack

DON COSTA Latest Record Smash!
"THE MISFITS."
ON UNITED ARTISTS RECORDS

Capitol Places Moratorium On Single Releases

Capitol Records has placed a Capitol Records has placed a two-week moratorium on new single record releases in order to concentrate on 15 disks already on release that are showing sales potential. The postponement means that releases originally planned for Jan. 16 will now be delayed until Jan. 30 and those that were set for Jan. 23 will be pushed back to Feb. 6.

Meanwhile Capital Possale N.

Meanwhile Capitol Records Dis-(Continued on page 60)

The demand for new Elvis Prealey material has become so hot that it has sparked a form of "soundtrack bootlegging" by disk jockeys. Situation came to the fore last, week when Presley's manager, Col. Tom Parker, and 20th Century-Fox moved to stopair play of tunes from the new Presley film, "Flaming Star."

Since neither of the two tunes used in the film have been recorded by RCA Victor, the pie company, execs figured that some illicit taping was done of the soundtrack during the pic's performance. Investigation revealed that a Denver disk jockey, who incidentally had been involved in the payola scandals, was responsible for taping the Presley tunes in the theatre, transferring them to disks and broadcasting them over his station.

The air play of the Presley tunes in the theatre, transferring them to disks and broadcasting them over his station.

The air play of the Presley tunes in the theatre, transferring them to disks and broadcasting them to the treatre, transferring them to disks and broadcasting them to the proper search the presley tunes has since spread to other cities, including Pittsburgh and Los Angeles, where some jockeys got their hands on the soundtrack material. Bad quality of the recording, which was done without proper acoustical treatment in the theatre, is seen hurting Presley and the pic company does not regard these air plays as necessarily positive plugs. In addition, the fact that some jockeys thought they were being brushed off by the Victor distribs also was bad public relations for Presley and the diskery.

Lew Dreyer, counsel for Presley, met last week with lawyers for the pic company and mapped plans to take legal action against the soundtrack bootlegging. Vice, incidentally, does not intend to release the pic tunes since it is essentially a dramatic role for Presley with the music relatively incidental.

Thiele to Head Roulette's A&R

Bob Thiele is in line to take over as pop artists & repertoire chief for Roulette Records. He'll replace Joe Reisman who is leaving the

Joe Reisman who is leaving the company.

Thiele's tie with Roulette began last July when latter diskery took a five-year option to acquire 55% of the Hanover-Signature label which Thiele prexies. The deal was consummated with a \$25,000 outlay to H-S by Roulette. H-S subsequently moved into Roulette's new h.q. on Broadway and 50th St.

Although Thiele will function as Roulette's a&r chief, he'll continue to prexy the Hanover-Signature operation. H-S will continue operation and will remain a separate corporate entity.

Reisman joined Roulette several years ago after leaving RCA.

FIRST GERMAN PLATTER OVER MILLION MARK

OVER MILLION MARK
Frankfurt, Jan. 17.
The first German platter to go
over the 1,000,000 sales mark is
Lolita's Polydor recording of "Seemann, deine Heimat ist das Meer"
(Sailor, Your Home Is The Sea).
Lolita, a Viennese singer, has
charted 700,000 sales of the song
in Germany, Austria and Switzerland since January. 1960; over
260,000 of the German-lingo Decca) record have been sold in the
U. S.; while another 50,000 have
been sold in other countries including Canada and Australia.
Lolita is making a six weeks
singing tour of the States early
in 1961.

Epic Ups Berniker

Michael Berniker has been upped to associate producer for Epic Records. He had been active in establishing Epic's new jazz series since joining—the label last

Disk Best Sellers of 1960

Listed below in alphabetical order are the top 50 disk best sellers during 1960. Con	npilation is
based on the information contained in VARIETY's weekly Retail Disk Best Sellers charts.	=
HANK BALLARD—"FINGER" POPPIN' TIME" BENTON & WASHINGTON—"A ROCKIN' GOOD WAY" BELL BLACK COMBO—"DON'T BE CRUEL" JEANNE BLACK—"HE'LL HAVE TO STAY" BLAYE BLAYE "THE LIGHT ONLY DON'T BLAYE TO STAY"	King
RENTON & WASHINGTON"A ROCKIN' GOOD WAY"	Maroury
BILL BLACK COMBO"DON'T BE CRIEF!"	Ti:
DELIGIACE COMBO— DON'T BE CRUEL	. III
DEANNE BLACK—HELL HAVE IO SIAI	. Capitoi
BILLY BLAND—"LET THE LITTLE GIRL DANCE"	.Oid Town
U. S. BUNDS— NEW ORLEANS	. Lagrand
BROTHERS FOUR—"GREENFIELDS"	. Columbia
BILLY BLAND—"LET THE LITTLE GIRL DANCE" U. S. BONDS—"NEW ORLEANS" BROTHERS FOUR—"GREENFIELDS" ANITA BRYANT—"PAPER ROSES" JOHNNY BURNETTE—"PAPER AMIN" JOHNNY BURNETTE—"YOU'RE SIXTEEN" JIMMY CHARLES—"A MILLION TO ONE" CHURRY CHECKER—"THE TWIST"	. Carlton
JOHNNY BURNETTE—"DREAMIN"	. Liberty
JOHNNY BURNETTE—"YOU'RE SIXTEEN"	. Liberty
JIMMY CHARLES—"A MILLION TO ONE"	. Promo
CHUBBY CHECKER—"THE TWIST"	. Parkway
SAM COOKE—"CHAIN GANG" FLOYD CRAMER—"LAST DATE" FATS DOMINO—"WALKIN' TO NEW ORLEANS" DRIFTERS—"SAVE THE LAST DANCE FOR ME" DULANE FOR WE THE LAST DANCE OR ME"	. Victor
FLOYD CRAMER—"LAST DATE"	Victor
FATS DOMINO—"WALKIN' TO NEW OBLEANS"	Imperial
DRIFTERS "SAVE THE LAST DANCE FOR ME"	Atlantic
DUANE EDDY—"BECAUSE THEY'RE YOUNG"	Iomio
EVERLY BROS.—"CATHY'S CLOWN"	.Janne
EVERLY BROS.— CAIRIS CLOWN	. W D
EVERLY BROS.—"WHEN WILL I BE LOVED" FENDERMEN—"MULE SKINNER BLUES" FERRANTE & TEICHER—"THEME FROM THE APARTMENT"	. Cadence
FENDERMEN—"MULE SKINNER BLUES"	. Soma
FERRANTE & TEICHER—"THEME FROM THE APARTMENT"	.UA
CONNIE FRANCIS—"EVERYBODY'S SOMEBODY'S FOOL"	.MGM
CONNIE FRANCIS—"MANY TEARS AGO"	. MGM
CONNIE FRANCIS—"EVERYBODY'S SOMEBODY'S FOOL" CONNIE FRANCIS—"MANY TEARS AGO" CONNIE FRANCIS—"MY HEART HAS A MIND OF ITS OWN"	.MGM
HOLLYWOOD ARGYLES—"ALLEY OOP" JOHNNY HORTON—"NORTH TO ALASKA" JOHNNY HORTON—"SINK THE BISMARCK"	.Lute
JOHNNY HORTON—"NORTH TO ALASKA"	. Columbia
JOHNNY HORTON—"SINK THE BISMARCK"	. Columbia
JIMMY JONES"GOOD TIMIN"	Cub
IOE IONES-"YOU TALK TOO MICH"	Ric
DEET LAMEOUT "WONDED! AND DV NICHT"	Doces
REPUBLIEF "I WANT TO BE WANTED"	Decca
DRENDA LEE— I WART TO BE WANTED	Doore
MANUEL COMMING MICHAEL HELD ME UNE EATTIN"	. Decca
HARR LUCHLIN— PLEASE HELP ME I M FALLIN	. VICTOR
JIMMY JONES—"GOOD TIMIN" JOE JONES—"YOU TALK TOO MUCH" BERT KAEMFORT—"WONDERLAND BY NIGHT" BRENDA LEE—"I WANT TO BE WANTED" BRENDA LEE—"IWANT TO BE WANTED" BRENDA LEE—"TM SORRY" HANK LOCHLIN—"PLEASE HELP ME I'M FALLIN'" BOB LUMAN—"LET'S THINK ABOUT LIVING" BUCKE WELSON "YOUNG EMPOYLONG"	. W.B
RICKY NELSON—"YOUNG EMOTIONS"	. Imperial
BOB LUMMA— LET'S THINK ABOUT LIVING RICKY NELSON—"YOUNG EMOTIONS" ROY ORBISON—"ONLY THE LONELY" RAY PETERSON—"FELL LAURA I LOVE HER" ELVIS PRESLEY—"ARE YOU LONESOME, TONIGHT" ELVIS PRESLEY—"IT'S NOW OR NEVER" ELVIS PRESLEY—"STUCK OR YOU" BOBBY RYDELL—"VOLARE"	. Monument
RAY PETERSON—"TELL LAURA I LOVE HER"	. Victor
ELVIS PRESLEY—"ARE YOU LONESOME, TONIGHT"	. Victor
ELVIS PRESLEY—"IT'S NOW OR NEVER"	. Victor
ELVIS PRESLEY—"STUCK ON YOU"	. Victor
BOBBY RYDELL—"VOLARE"	. Cameo
SAFARIS—"IMAGE OF A GIRL"	. Eldo
JACK SCOTT—"BURNING BRIDGES"	.Top Rank
SAFARIS—"IMAGE OF A GIRL" JACK SCOTT—"BURNING BRIDGES" CONNIE STEVENS—"SIXTEEN REASONS"	.Cub
LOHNNE STRVENS— SLAIDEN REASONS JOHNNY "ILLOTSON—"POETRY IN MOTION" VENTURES—"WALK, DON'T RUN"	Cadence
VENTURES "WALK DON'T RUN"	. Dolton
I ADV VEDNE "MD CIETED"	Era
LACVIE WILCOM "NICHT"	- Brunswick
LARY VERNE—"MR. CUSTER" JAC"KIE WILSON—"NIGHT" KATHY YOUNG—"A THOUSAND STARS"	Indian
MAINI TOUNG— A THOUSAND STARS	. 2

Jocks, Jukes and Disks

Cathy Carr (Roulette: "JOHN-1 LONELY PLAČE" (Dov*) has a NY'S SONG" (Planetary*) is built into a strong spinning item with a lyric and a melody blending that gives it a takeoff potential. "SOMEONE TOLD YOU A LIE" (Fred Fisher*) has an effective rhythmic line and a bright vocal to rget it some programming time.

The Cavaliers (Coral: "TEEN for Coral: "TEEN for Cavaliers (Coral: "TEEN for Coral: "TEEN for Coral:

instrumental drive that will get agood spinning run. "FUNKY" (Trinity*) gives some popular Dixie melodies a rhytmic bounce that will go well on both sides of the Mason-Dixon line.

Jeannie Thomas (Strand: "MY MAKE IT NICE" (Trinity*) has a

Best Bets

PAT BOONE.....

DON COSTA ORCH......THE MISFITS

the pattern of the big pic music theme that's been clicking solidly and will build just as importantly. Alex North's shining me oak lines are brought out brilliantly by the orch and chorus work. "Chi Chi" (United Artists Music*) has a lightheatred but moderate Latino flavor

ANITA BRYANT.... A TEXAN AND A GIRL FROM MEXICO

Anita Bryant's "A Texan and a Girl from Mexico" (Brenner') falls into the saga song groore with solid ballad lines and a standout rocal to get it plenty of spinning action. "He's Not Good Enough for You." (Sequences, will be good enough for the spinners because of the nifty development of the juve angled theme.

CLINT BLALLARD JR......THE SECRET

(Guyden) Stompin'
Clint Ballard Jr.'s "The Secret" (Sheldon†) is a soft and infectious instrumental developed with strings and vocal chorus for
too impact and a hot ride on all spinning levels. "Stompin'"
(Springfeld*) moves at a brisk instrumental pact that's suitable for

.WAIT TILL TOMORROW

spinning payoff. "The Nightingale Who Sang Off Key" (Witmark*) builds a cure lyric idea with a breezy melodic flavor for good builds a cu. lyr spinning interest. . . .

.WAIT A MINUTE

THE COASTERS. WAIT A MINUT

(Atco) Thumbin' A Ride

The Coasters' "Wait a Minute" (Progressive-Triot) plays up their
potent and humorous vocal styling and it's surefire for big returns
all over. "Thumbin' a Ride" (Progressive-Triot) has a folk flair
with strong pop overtones to give it big spinning values.

CAROL & ANTHONY.....

MALCOLM DODDS....ALL FOR THE LOVE OF A WOMA

JOHNNY & THE HURRICANES.....

OHNY & THE HIRRICANES.

(Big Top).

Mr. Lonely
Johnny & The Hurricanes' "Ja-Da" (Feist*) is revived with a
swinging drive that gives new spinning values that will build it to
payoff proportions. "Mr. Lonely" (Vicide's) is in a slow and moody
instrumental groove but the kids will find it easy to sway to.

HEART HAS TOLD ME WHAT TO
DO" Aldon's has a pleasant litt
and a vocal to match that could
carry it across the spinning field.
"SAY SOMETHING SWEET TO
ME" Wemar' is handled in a
growling vocal style that should
nelp it move in some juke areas.
Lill-Bass 'Columbia: "JUST A
LETTER TO ME WONT YOU
SEND' Ivan Mogulis' has a lightnearted com-ps-pa beat and a
Scandinav an-styled lyric for okay
around with a catchy beat and a
pleasing piping pitch that the
jocks may take some interest in
Rod McKurn - Kapp: "MARIE,
MARIE" Ca land' is fashioned
along rig thick ballad lines though
The Heathmen (London):
"JANINE" (Holliss') is placed in a
developed time a side with bright



LAWRENCE WELK

Features FRANK SCOTT'S
Harpsichor for a Great New Dot
Album and "Single" "CALCUTTA"
...Following his Top-Hit "Last
Date!"

THEME" (Hollist) shoots around some jazz overtones that could desome jazz overtones that velop a spinning impact.

velop a spinning impact.

Herschel Thomas (Madison):
"ONE LITTLE CANDLE" (Shawnee*) has a sensitive ballad flair in the writing and vocal presentation and lots of jocks will find it to their taste. "MY FOOLISH HEART" (Joy*) gets some rocking touches to give it a chance for another spinning ride.

Janet & Jay (Leader) "COM-PATITUDE" (Herb Reis†) is a cute patter platter that will have mean-ing to many members of the juve set. "PRETEND A WEDDING" set. "PRETEND A WEDDING"
(Reis*) is an easy-to-take duet that has a chance to nab occasional turntable time.

Rertall "Proceedings of the juve seems of the

Bertell Dache (United Artists):
"NOT JUST TOMORROW, BUT
ALWAYS" (Aldon†) rocks with an
okay beat and an appropriate vocal to attract some attention from the spinners. "LOVE EYES" (Aldont) glitters with a sharp vocal bounce that will get some jocks on its side. Kokomo (Felsted): "ROY'S

Kokomo (Felsted): "ROY'S
TUNE" (Barbrob*) has a big instrumental sound that will win
spinning time in jock and juke
areas. "ASIA MINOR" (Barbrob*)
is another fast moving instrumental
that could kick up noise on the juke
circuit

*ASCAP. *

New Disk Club Handles Jewish Music Exclusively

Jewish music is moving into the record club field. A new organization tagged The Jewish Record Club of America has been launched to bandle Jewish music accurately and the control of the to handle Jewish music -cantorial.

to handle Jewish music—cantorial, folk. Israeli, Yiddish and Hebrew. Haskell Cohen, head of Publicity Enterprises, will prexy the new club. The treasurer will be Murray Gottesman, N. Y. attorney, Manuel Psoy, organizational exec, will be the secretary and Irving Richard Krevor, N.Y. attorney, will act as financial consultant. Edward J. Smith has been appointed musicologist for the club and Miklos cologist for the club and Miklos Gafni will act as music consultant. Leo M. Glassman will direct the o M. Glassman will direct the cial promotional campaign to conducted in the Anglo-Jewish Album Reviews

"On The Town" (Columbia):
fter a layoff of several years, Godark Lieberson, Columbia Records
rez, is back in action recreating
id Broadway musicals for disks.
his time out he's tackling the
they town and Represent standard quality. "On The Town" (Columbia):
After a layoff of several years, Goddark Lieberson, Columbia Records
prez, is back in action recreating
old Broadway musicals for disks.
This time out he's tackling the
1944 tuner by Leonard Bernstein
(music) and Betty Comden &
Adolph Green (lyrics) and it's an
effort that puts the showtune buffs
in his debt. Although an "original
cast" set of selections from the
"On The Town" score was released
by Decca, this is the first complete
version of that happy musical.
Rounded up for the new package
were Nancy Walker, Betty Comden,
Adolph Green, Chris Alexander
and John Reardon, who appeared
in the original production, as well
as maestro Bernstein to conduct
the orch. It remains a frolicsome
musical with many top moments.

Perry Como: "For The Young At

Perry Come: "For The Young At Heart" (RCA Victor). The word "young" is the key to this package and although Perry Come has long past the teenager stage, he captures the mood with a buoyant beat. past the teenager stage, ne captures the mood with a buoyant beat.
In arrangements by O. B. Masingill and with Mitchell Ayres supplying the orch support, Como flits
through such items as "Young At
Heart," "Too Young," "Hello Young
Lovers," "Too Young," "Hello Young
Lovers," "Too Young," "Hello Young
Lovers," "Too Young To Go
Steady" and "You Make Me Feel
So Young" with relaxed manner
that's trademarked him for so long.
Jonah Jones: "The Unsinkable
Jonah Jones swings The Unsinkable
Molly Brown" (Capitol). Meredith Willson, the composer of "The
Unsinkable Molly Brown" is in
good hands when Jonah Jones is
at the helm. Leading a hip quartet,
the trumpeter fashions a swinging
setting around the score that makes
it sock programming material.

setting around the score truat makes it sock programming material. "Are You Sure," "I Ain't Down Yet," "Belly Up To The Bar Boys" and "Keep-A-Hoppin'" are some of the songs that stand out in Jones' treatment.

of the songs that stand out in Jones' treatment.

Larry Storch: "Larry Storch at the Bon Soir" (Jubilee: Larry Storch's appeal can stretch beyond the confines of the Bon Soir, a cellar club in N. Y.'s Greenwich Village and this package could prove it. It's still another addition to the growing list of comedy-on-disk packages but it's loaded with the kind of humor that has wide appeal. His material is sharp and his accents, whether it be French, English, Russian, Mexican, or cowboy are etched in laugh-provoking terms. His sketch of a Mafia member before a senate investigation committeeman has a classic potentiol.

tiol.

George Feyer: "An Evening At The Cafe Carlyle" (Cadence: The Cafe Carlyle" (Cadence: The Cafe Carlyle is a chic spot on N. Y's Madison Ave that attracts a fashionable crowd mainly because of George Feyer's pianistics. His beat is solidly schmaltzy but his range is as wide as it is enjoyable. He runs through Broadway showtunes, pic themes, Italian, French and Viennese melodies with a bright lift that gives the package an extremely likable flavor.

Jose Melis: "Jose Melis On

Jose Melis: "Jose Melis On Broadway" (Mercury). Jose Melis' keyboard is put in three different settings for this roundup of show-tunes and each brings out his high-ly listenable style. Backed by a

Peter Kara Orch: "The Music Peter Kara Orch: "The Music Greece" (Coral). Exotic music styles from foreign lands have been developing a big following in the market and this entry for Greece should get 'em, too. Such offbeat instruments as the bouzous kee, a mandolin styled instrument, a toumbeg, a drum-type instrument, and an oud, a string instrument, help produce the sound that's different but still quite listenable. tenable.

George Cates: "Polynesian Per-cussion" (Dot). This is another album for the sound buffs. George Cates has taken a flock of Hawaiian melodies, added a Latino Hawaiian melodies, added a Latino beat and some offbeat percussion instruments and built a package that's an audio treat, "The Hawaiian War Chant," "Pagan Love Song," "Song Of The Islands" and "Hawaiian Wedding Song" are some of the island items that are given a special lift.

given a special lift.

Living Strings: "Music From Camelot" (Camden). Frederick Loewe's music for the current Broadway musical "Camelot" gets a rich and colorful instrumental workover by the Living Strings. The sound is full-blown and lush and it makes such items as the title song, "Follow Me," "How To Handle A Woman," "I Loved You Once In Silence" and "The Lusty Month Of May" strong material for programmers. programmers.

"Charles Mingus Charles Mingus" (Candid) Kick-ing off Cadence's new jazz label, Candid Records, this LP spotlights one of the key figures of the conone of the key figures of the contemporary scene at the top of his form. The full force of bassist Mingus' special intensity has been turned loose in this excellently recorded set of four long Mingus compositions performed by the Mingus quartet with Eric Dolphu on sax and clarinet. Ted Curson on trumpet, and Dannie Richmond. Among the highlights is "Mingus" "unexpurgated" version of his "Faubus' Fables," a sharp musical comment on the recent Little Rock, Ark., follies, Ark., follies.

"The One and Only Tommy Dorsey" (RCA Camden). A contribution to the history of the swing era, this fine LP presents late Tommy Dorsey's orch during its 1937-42 heyday. Of chief interest, besides the slick brand of commercial swing, is the presence of Frank Sinatra as band vocalist on several numbers. including "The Frank Sinatra as band vocasist on several numbers, including "The Call of The Canyon," "Too Romantic," "A Sinner Kissed An Angel" and "Be Careful, It's My Heart." These numbers clearly define the remarkable crooning talent of the young Sinatra.

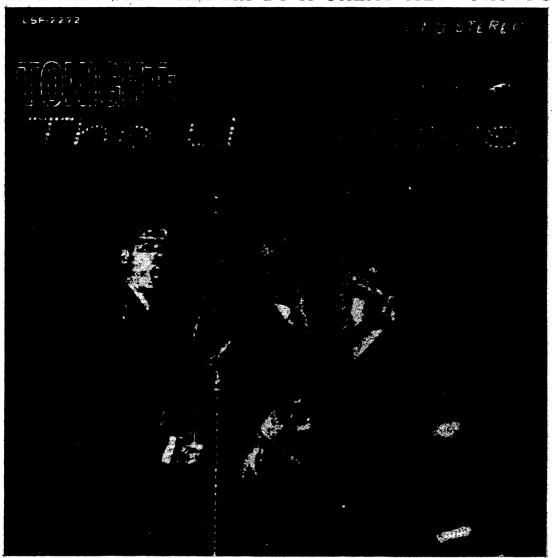
"Paul Desmond" (Warner Bros.). Paul Desmond, the brilliant alto saxist with the Dave Brubeck quartet, again steps out on his own for another session with a own for another session with a fine pickup rhythm section. Desmond's silky tone and lyrical mood again highlight a swinging session, comprising such numbers as "I Get A Kick Out of; You," "For All We Know," "Greensleeves" and "Time After Time," among others.

Longplay Shorts

(Rig Top). Mr. Lonely Johnny & The Hurricaves' "Ja-Da" (Feist*) is revived with a subiging drive that gives new spinning values that will build it to support proportions. "Mr. Lonely" (Viclies') is in a slow and moody instrumental groove but the kids will find it easy to sway to.

HEART HAS TOLD ME WHAT TO DO" (Aldors') has a pleasant lilt and a vocal to match that could carry it across the spinning rild. (Peletter "BLUE CANDLELIGHT" (Zodiac') has a rich instrumental me" when we in some juke areas. Lill-Babs (Columbia: "USTA A Lill-Babs (Columbia: "USTA A Lill-Babs (Columbia: "USTA A Lill-Babs (Columbia: "USTA A Lill-Babs") (Columbia: "USTA Columbia: "USTA

A GREAT NEW ALBUM BY A GREAT NEW GROUP!



"The Limeliters are slightly terrific. It was a wonderful evening."

y" Loufila Parsono los angeles exammer

"They have a freshness unusual today."

DEAN MILLER, UPI

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HERB CAEN, SAN FRANCISCO CHRONICLE

"The Limeliters, in little over a year, have taken advantage of all of their natural assets to become what may well be the outstanding folknik group in the nation. Their development in this time has been phenomenal, and they now flash not only the necessary vocal equipment, but attractive personalities, robust humor and genuine warmth..."

THE BILLEGARD

. .

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Hiladelphka inquirer

"They're the greatest... Fine things happen when The Limeliters sing."

BILL BUCHANAN, BOSTON ADVERTISER

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344(1)

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*Total limit for costs usually paid by the artist: \$5,000.00. If you're under contract to a label, money can be paid directly to contractual recording company.

all professional entertainers eligible... for complete details and entry blank, write:

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You introduce an original George Shearing composition. Solo, with a group, or as a background.



Sidemen (or background Arrangers. You pick them, pays for them*. music).



Recording Recording Studio and Engineers. Shure pays for them*, you get ALL the artist's royalties.

On The Upbeat

New York

Theo Bikel has not bought into Elektra Records as erratumed in a recent issue of VARIETY. All the stock in the company is owned by prexy Jac Holzman . . . Joe Williams opened at the Jazz Gal-Williams opened at the Jazz Gallery Jan. 17. Harry Edison will also be on the bil...Joni James will be at the Caribe Hilton, Puerto Rico, until Jan. 18... MGM Records has tied in with the 1961 "March of Dimes" campaign to feature Connie Francis on a specially recorded disk featuring selections from her current album of "More Italian Favorites" interspersed with messages for the campaign. Italian Favorites" interspersed with messages for the campaign. Diskery will send out 3,500 platters to radio stations . . Sammy Kaye finished an LP for Decca and headed for a Palm Beach vacation.

Roulette Records has purchased "Till the End of Time" by Miles & Andrew on the Play label and "Ten Bride" by the Coachmen on the Tankie Avalon "Teen Bride" by the Coachmen on the Iona label . . Frankie Avalon begins a date at the Sands, Las Vegas, today (Wed.) . . . Sam Cooke, RCA Victor disker, set for a three-week personal appearance tour beginning with a stand at the Apollo Feb. 24 . . Irving Fields' eight-year-old son, Mark, and six-vear-old daughter Diane have

Apollo Feb. 24 . . Irving Fields eight-year-old son, Mark, and six-year-old daughter, Diane, have collaborated on two songs, "Mark's Mark's Melody" and "Big Chief Pow-Wow" . . . Singer Abbey Lincoln's engagement at Well's Jazz at the Upstairs" has been extended another two weeks . . . Composer-conductor George Russell brings his new sextet to Birdland Jan. 19 for two weeks . . . The Ornette Coleman Quartet returned to the Village Vanguard yesterday (Tues.).

Art Ziveter has joined Bobby Bernard's personal management office. He was formerly with the Benny Goodman orch and the Charles Rapp office . . Lloyd Reese, Coral disker, opens at the Golden Slipper, Glen Cove, L. I., Jan. 31 . . . Sarah Rubin, Israeli musical comedy star, joined the revue at the Cafe Sahbra.

Maestro Herb Zane celebrating second year at the Steak Pit, Paramus, N. J. . . . Erberto Landi in Italy lining up talent for the "Second New York-Saf Remo Song Festival" for Carnegie Hall Feb. 17-19 · . Drummer Dick Ridgely opens the winter season of his steak house in Jamaica, B.W.I. to morrow (Thurs.) . . The Modern Jazz Quartet set for a concert at the Brooklyn Academy of Music Feb. 4.

London

London

Decca issued the Andrews Sisters' first British recording, "Sail-on," Friday (13) . . RCA label claims a record in advance orders, with the Elvis Presley disk "Are You Lonesome Tonight" chalking up nearly 400,000 before release Friday (13) . . . Songwiters' Guild of Great Britain, which stages its 12th annual "Our Friends The Stars" night at Victoria Palace April 23, pondering a name-change proposal to counter the impression that it's an organization solely for writers of songs . . June Christy and the Four Freshmen due in Feb. 9 for a 14-day tour . . . Bill Scott-Coomber, BBC light entertainment producer for the northern region, slotting an "unknown writers' spot" in a new radio series . . . Mecca ballroom chain signs a longterm contract, reportedly worth \$28,000, with the Flee-Rakkers, rock group, for "teenage night" appearances.

Hollywood

Hollywood
Dave Guard of the Kingston
Trio will pen liner note for the
Cumberland Three's next album
... Randy Wood, prexy of Dot, is
following up Pat Boone's lyricized
version of the "Exodus" theme
with an album of the same name
by P. B. ... Michei LeGrand may
arrange Jimmy Shigeta's next Silver Slipper album ... Harry
James set for another album session this week at Metro's waxery
... Andy Williams is scouting
about 12 curvies to adorn his next
Cadence album. It's a calendar
theme ... Shelly Manne will score
Tom Laughlin's indie plc "We
Are All Christ" ... Eddie Lund
has been signed by Metro to ald
in the musical dance sequence of

the film, "Mutiny On the Bounty"
. . . Peggy Lee's current Gotham
date at Basin St. East being waxcovered by Capitol.

date at Basin St. East being waxcovered by Cepitol.

MGM disker Conway Twitty returns here next week following
European trek . . Columbia is
pushing Johnny Williams' "Checkmate" tv score . . Harry James
pushed back his Jan. 13 Palladium
date one week to holdover at the
Flamingo, Las Vegas, as a favor
for Sarah Vaughan. Singer wanted
additional week to rest prior to
playing hostelry . . Frank Sinatra
is the latest disker to take a cut
at Jimmy Van Heusen and Sammy
Cahn's "Second Time Around"
from Metro's "High Time." His
version comes out on his newly
formed Reprise label . . Dick
Junik, Decca's coast promo manager, takes over additional promo
duties of Coral and Brunswich
since Herb Dexter was pinkslipped
in an economy move . . Bob
Thompson is Columbia's new regional promo manager covering 13
western states. western states.

San Francisco

San Francisco
Japanese jazz pianist, Toshiko, and her quartet into the Jazz Workshop . . Modernaires take over at Fairmont's Venetian Room Thursday (19) for one week . . . Pianist Alyee Cronin at the Jack Tar . . Faith Winthrop chirping at Outside-at-the-Inside, Palo Alto . . Norman Bates' group booked into Easy Street when it reopens this mohth . Lawrence Welk orch booked for a one-nighter at Frisco Civic Auditorium Jan. 29 for National Association of Auto Dealers, then Jan. 30 plays at Sacramento, Jan. 31 at Richmond . . Andre Previn Trio, George Shearing Quintet and Jeri Southern booked for a one-nighter, Feb. 11, at Frisco's Masonic Auditorium . . Carol Brent opened at the Purple Onion.

The Limeliters are hitting the

opened at the Purple Onion.

The Limeliters are hitting the concert trail on their own, after second-billing behind such as Mort Sahl and Johnny Mathis. Trio will play May 5 at Berkeley, May 6 in Frisco, May 7 in Sacramento and May 9 in San Jose. They will be the whole bill . . . Jazz Messengers open at the Jazz Workshop Jan. 17 for a fortnight . . . Modernaires follow Gordon & Shella MacRae into the Fairmont's Venetian Room for one week, starting Jan. 19 . . Sue Stanley's singing at the hungry i's Other Room—Stan Wilson heads the bill in the main room.



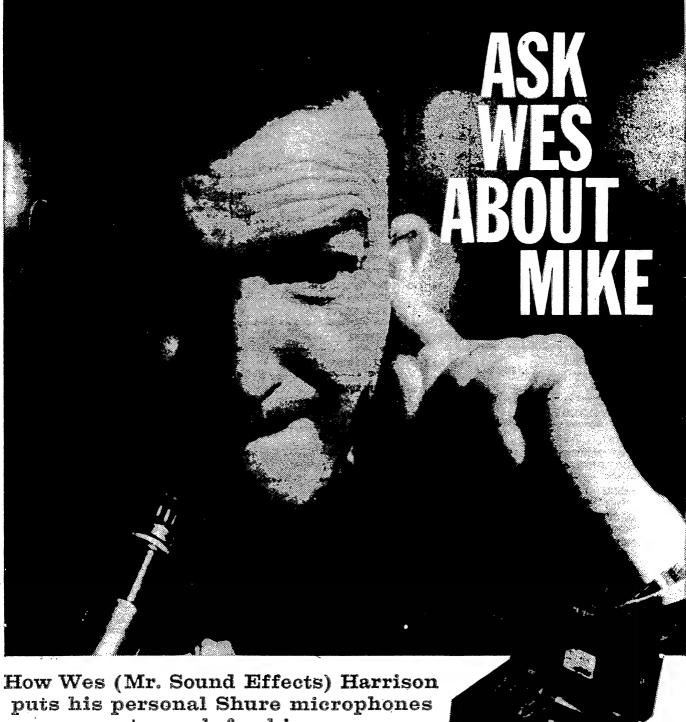
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Nobody, but nobody puts a microphone through more punishment than Wes Harrison. Using his remarkable voice (and equally remarkable microphone technique) he imitates faithfully such u skely sounds as car doors closing, atomic explosions, trains and thunderstorms-complete with rainfall!

Wes has wrecked many microphones in as few as 3 performances . . . but he's never been able to ruin his Shure Unidynes or Commandos even in HUN-DREDS of hours of punishment. To Wes -as it is to most performers-a microphone is indispensable. He can't take chances with "pot-luck" mikes going bad at a critical time. Nor can he take the

time to learn the performance characteristics of the umpteen different kinds of microphones he sees on tour. He owns and depends on the world's most reliable performers—Shure Unidyne unidirectional* mikes and Shure Commando omnidirectionals**.

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- *Unidirectional-picks up sound mainly from the front, suppresses sound from
- **Omnidirectional—picks up sound from all around the microphone.

rformer's Personal

microphone outfit

You CAN (and should) take it with you. Superb UNIDYNE III microphone complete with holder, cable and adapters to hook into any club or auditorium P. A. system, or into better quality home or professional tape recorders. All in handy case (about the size of a clarinet case). On special order only-see your sound consultant or write to Shure. Only \$75.00, professional net, complete. Send for free booklet on mike technique:

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MUSIC

58

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

				`m.				57.0			
Miso Wi.		No Wi On Cha	ro. 170 VITLE ARTIST LABEL	Wi.		No Will On Cha		Wiio Wii.		On Chan No. Wes	
Ø	9	10	WONDERLAND BY NIGHT Bert Kaemfort Decca	34	90	2	EMOTIONS Brenda Lee	67	-75	4	GEE WHIZ Bobby Day Rendezvous
2	3	8	EXODUS Ferrante & TeicherUA	35	45	4	LOVEY DOVEY	68	_	0	I WANNA LOVE MY LIFE AWAY Gene Pitney
3	2	9	ARE YOU LONESOME TONIGHT Eliyis Presley	36	33	8	Buddy Knox Liberty MAGNIFICENT SEVEN	69		2	EVERYDAY Bobby Vee Liberty
a,	6	6	CORINNA CORINNA	37	47	6	Al Caiola	70	60	2	RAMONA
3	5	4	Ray Peterson Dunes CALCUTTA	38	49	2	Ray Charles ABC Par C'EST SI BON	71	100	2	BABY SITTING BOOGIE
G	4	6	Lawrence Welk Dof RUBBER BALL	39	37	5	Conway Twitty MGM YOUR OTHER LOVE	72	_	0	Buzz Clifford Columbia I CAN'T STOP LOVING YOU
77	g.	4	Bobby Vee Liberty TOMORROW	40	43	3	Flamingos End WE HAVE LOVE	73	72		Roy Orbison Monument SALVATION ROCK
ß	14	3	Shirelles Scepter CALENDAR GIRL	41	30	,- 9	Dinah Washington Mercury GEE WHIZ	74	46	®	Mary Meredith : Strand
9	16	5	Neil Sedaka Victor	42		a.	Innocents Indigo WHAT WOULD I DO	75	51	7	James Booker Poacock LAST DATE
			Rosie Highland			·	Mickey & Sylvia Victor	76	88	•	Lawrence Welk Dof OH, HOW I MISS YOU TONIGHT
10	7	13	Floyd Cramer Vietor	43	66	2	GHOST RIDERS IN THE SKY Ramrods Amy			_	Jeanne Black Capitol
00	8	11	YOU'RE SIXTEEN Johnny Burnette Liberty	44	40	5	SAD MOOD Sam. Cooke Victor	77	67	·	La Vern Baker
12	10	14	SAILOR Loiita Kapp	45	53	6	CHERRY PINK Harmonicats Columbia	78	58	Ü	HAPPY DAYS Mary Johnson UA
13	28	3	SHOP AROUND Miracles	46	38	. 2	WONDERLAND BY NIGHT Louis Prima	79	86		IF I DIDN'T CARE Platters
14	0 0	16	NORTH TO ALASKA Johnny Horton Columbia	47	44	<u>\$</u>	A PERFECT LOVE Frankie Avalon Chancellor	80	=	0	LOOKING BACK Dinah Washington Moreury
15	15	₿	MANY TEARS AGO Connie Francis MGM	48	39	\$	WONDERLAND BY NIGHT Anita Bryant Carlion	81	· —		LOST_LOVE H. B. Barnum Eldo
P 6	13	8 8	HE WILL BREAK YOUR HEART Jerry Butler Vee Jay	49	48	3 .	WALK SLOW Little Willie John King	82	83		FIRST TASTE OF LOVE Ben E. King Atlantis
17	26	3	HOOCHIE COOCHIE COO Hank Ballard Kine	50	77	5	UTOPIA Frank Gari	83.	79		SO FINE Olympics Arvee
18	12	12	A THOUSAND STARS Kathy Young Indigo	51	59	3.	YES, I'M LONESOME TONIGHT Dodie Stevens Dof	84	78		I IDOLIZE YOU Ike & Ting Turner Sug
19	20	7	WINGS OF A DOVE Ferlin Husky Capitol	52	68	14	STAY Maurice Williams Herald	85	-		AND THE HEAVENS CRIED Ronnie Savoy
20	22	2	COUNT THE TEARS Drifters Aflantis	53	70	2	HOW TO HANDLE A WOMAN Johnny Mathis Columbia	86	=	•	DON'T READ THE LETTER Patti Page
21	17	6	BLUE TANGO Bill Black Combo	54	61	2	GUN SLINGER Bo Diddley Checker	87	_		MY EMPTY ARMS Jackie Wilson Brunswick
22	19	9	PERFIDIA Ventures Dolfon	55	36	9	SWAY Bobby Rydell Camee	88	52		AM I LOSING YOU Jim Reeves Victor
23	29	5	THERE SHE GOES Jerry Wallace Challenge	56	55	13	NEW ORLEANS U. S. Bonds Lagrand	89	-		WABASH BLUES Viscounts Madison
24	18	8	FOOLS RUSH IN Brook Benton Mercury	57	31	0 0	MY GIRL JOSEPHINE Fats Domino Imperial	90	63	6	HAPPY, HAPPY BIRTHDAY Wanda Jackson Capitol
2 5	27	3	PEPE Duane Eddy Jamie	58	54	3	MY LAST DATE WITH YOU Skelton Davis Victor	91	-		MUSKAT RAMBLE Freddie Cannon Swan
26	42	5	YOU ARE THE ONLY ONE Ricky Nelson Imperial	59	91	2	WHAT AM I GONNA DO Jimmy Clanton	92	84		AS YOU DESIRE ME Tommy Edwards
27	23	3	ONCE IN A WHILE Chimes	60	69	3	GLORIA'S THEME Adam Wade	93	74		ALONE AT LAST Jackie Wilson Brunswick
28	24	8	DOLL HOUSE	61	64	3	BABY, OH, BABY Shells Johnson	94	85	_	BABY, BABY Mary Johnson
29	32	. 3	Donnie Brooks Era I'M HURTING	62	50	14	POETRY IN MOTION Johnny Tillotson Cadenco	95 96	80		NIGHT THEME Mark II
30	21	10	Roy Orbison Monument LONELY TEENAGER	63	62	2	WHEELS String-a-Longs Warwick	97		•	Marty Robbins Columbia SHOW FOLK
31	25	7	YOU DON'T WANT MY LOVE	64	57	2	is there something on mind	98			Paul Evans
32	34	4	Andy Williams Cadence DANCE BY THE LIGHT OF MOON	65	81	3	Jack Scott Top Rank PUPPET SCHG	ବୃତ୍		0	Joni James
3 3	35	4		66		0	Frank's Avaion Chancellor J!\MY'S GIRL	100	82	6	Bob Luman
(90222)			Shelbey Flint Valiant	1			Johnny Tillots Cadenco]		 ,	Ronnie Love Doi
											i

EAT CONNIFE had the perfect laboratory for developing his musical arrangements—the Burny Bergan and Artie Shaw bands in which he also played trombone. There he learned immediately what pleases the customers. When no exchanged from one said traveling with the band for a full-time arranging and conducting pareer, expert Conniff knew exactly what listeners and dancers wasted brisk pulsating rhythms... the brightly polished big band sound to a sees, unobstructed view of the melody. To this, he added a fresh color by artfully blending choirs of voices with groups of instruments. The result a sound that recollects fondly those glorious big trend days for even the newest fair, a style that draws expacity crowds to the concerts and millions of somirers to his columbia records.



Exclusively on Columbia Records ®

Capitol Shifts Int'l Dept. Exec Staff; Tap Frazer, Porges For New Slots

panded marketing activities over-seas, Lloyd W. Dunn, marketing-veepee, has realigned the exec responsibilities within the company's

tor of the international department last year, takes over complete executive responsibilities for the department also reporting to Dunn. Fraser formerly reported to Porges. Fraser will also assume the post of vicepresident of Capitol Records International Corp., a Capitol Records Inc. subsid.

ords Inc. subsid.

Richard J. Rising, who has been a member of the international department since August of last year, has been manager of the international department. He will continue to report to Fraser. Julius Varady, who has been with the international department's N. Y. staff since 1950, will now be manager of the export order service. He will be responsible for the supervision of the department's N. Y. staff as well as the functional direction of the department's Scranton (Pa.) export order service.

Bob Klein, former popular rec-

Bob Klein, former popular rec-ords merchandising manager for. Capitol Records Distributing Corp., Capitol Records Distributing Corp., has shifted to the international department to take over as promotion manager replacing King Lane who has ankled the company. In his new post, Klein will report to Rising. Also reporting to rising will be James R. Winfree, who has been appointed to the post of international administrative service manager.

With the exception of Porges and Varady, who will remain in N.Y., all personnel involved in the realignment will continue to be head-quartered at Cap's Coast base.

Chart-To-Chart Hits! BLUE TANGO Bill Black's Combo—HI Lester Lannin—Epic CORRINA, CORRINA

THEME FROM THE APARTMENT

Hits of Yesterday WHEN MY SUGAR WALKS DOWN THE STREET I CAN'T GIVE YOU ANYTHING BUT LOVE

MILLS MUSIC, INC.

Artist-Disk Deals

ponsibilities within the company's international department.
Sandor A. Porges, who joined Capitol in 1947 and who has served as administrator of the international department, has been set as executive consultant for foreign markets reporting to Dunn. Gordon R. Fraser, who was appointed director of the international department

Carlton: Merv Griffin Merv

Capitol: Bob Melvin
Comedian Bob Melvin has joined
the Capitol roster. His first album,
recorded recently before an audience at the diskery's Coast studios,
has been slated for release within
a few months. It has been teniatively titled "Closer Baby, Don't
Fight it." Kent Larsen produced
the album.

Verve: Frances Faye
Frances Faye has been added to
the Verve roster. The singer-pianist
etched her first LP for the label
under Russ Garcia's direction. Miss
Faye previously recorded for Imperial, Bethlehem and Gene Norman Presents.

20th Fox: Billie Jean Horton 20th Fox: Billie Jean Horton Billie Jean Horton, former wite of the late Johnny Horton, will re-sume her singing career via the 20th-Fox label. Her first sides for 20th are "Angel Hands" and "I'd Give the World."

Roulette

Continued from page 53

singer. Although Miss Vaughan was a featured player in the film. Roulette argued that authorization was never granted to the defend-ants for use of either her voice or picture in connection with the

album.

A few months ago a temporary injunction was granted which restrained the defendants from any strained the defendants from any further manufacturing and mar-keting of the album. Judge Abra-ham D. Levy awarded Roulette the decision last week by enjoining the defendants from making any al-bums with Miss Vaughan's likeness bums with Miss Vaughan's likeness on the cover or her voice in the album. Damages were awarded to Roulette to cover its loss on the albums manufactured and distributed by the defendants prior to the court action and decision.

Roulette was represented by its law firm, Halperin, Morris, Grannett & Cowan.

Rydell in Pic Pact

Young disk singer Bobby Rydell has been inked by Columbia Pictures to a picture-a-year deal for seven years on a non-exclusive basis. The Cameo Records artist is embarking on an extensive tour of Europe shortly.

The 18-year-old singer is being managed by Frank Day.

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RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

wk.	wk.	on ch	art
1	1	13	ELVIS PRESLEY (Victor) G. I. Blues (LPM 2256)
2	2	11	BOB NEWHART (WB) Button Down Mind Strikes Back (WI 393)
3	5	6	EXODUS (Victor) Soundtrack (LOC 1058)
4	9	. 6	LAWRENCE WELK (Dot) Last Date (DLP 3350)
5	4	37	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
6	6	2	CAMELOT (Columbia) Original Cast (KOL 5620)
7	3	22	KINGSTON TRIO (Capitol) String Along (T 1407)
8	10	. 6	HARRY BELAFONTE (Victor) Returns to Carnegie Hall (LOC 6007)
9	7	4	MANTOVANI (London) Music from Exodus (LL 3231)
10	14	5	UNSINKABLE MOLLY BROWN (Capitol) Original Cast (WAO 1509)
11	8	24	FRANK SINATRA (Capitol) Nice 'n' Easy (W 1417)
12	12	2	BERT KAEMFORT (Decca) Wonderland by Night (DL 4101)
13	13	26	SHELLEY BERMAN (Verve) Edge of Shelley Berman (MGV-15013)
14	11	.39	BOB NEWHART (WB) Button Down Mind (W 1379)
15	17	21	BOBBY DARIN (Atco) Bobby Darin at the Copa (LP 122)
16	15	30	PAUL ANKA (ABC-Par) Paul Anka Sings His Big 15 (ABC-323)
17	22	10	MITCH MILLER (Columbia) Memory Sing With Mitch (CL 1542)
18	26	4	BILLY VAUGHAN (Dot) Sundowners Theme (DLP 3349)
19	28	10	IRMA LA DOUCE (Columbia) Original Cast (BL 5560)
20	18	21	JOHNNY MATHIS (Columbia) Johnny's Mood (CL 1526)
21	35	9	BILL BLACK COMBO (Hi) Solid & Raunchy (HL 12003)
22	40	37	SOUTH PACIFIC (Victor) Soundtrack (LOC 1032)
23	34	37	TERRY SNYDER (Command) Persuasive Percussion (RS 800-50)
24	29	8	THE ALAMO (Columbia) Soundtrack (CL 1558)
25	38	22	BILLY VAUGHAN (Dot) Look for a Star (DLP 3322)
26	37	6	ROGER WILLIAMS (Kapp) Temptation (KL 1217)
27	24	24	60 YEARS of MUSIC AMERICA LOVES (Victor) Assorted Artists, Vol. I (LM 6074)
`28	25	14	RAY CHARLES (ABC-Par) Genius Hits the Road (335)
29		21	RAY CONNIFF (Columbia) Young at Heart (CL 1489)
30	_	1	NEVER ON SUNDAY (UA) Soundtrack
31	16	13	NAT KING COLE (Capitol) Wild Is Love (WAK 1392) RUSTY WARREN (Jubilee)
33	20	22	Knockons Up DAVE GARDNER (Victor)
34			Kick Thy Own Self (LPM/LSP 2239)
35	19 33	14	RAY CONNIFF (Columbia) Say It With Music (CL 1490) SVIATOSLAY RICHTER (Victor)
36		1	Brahms Second Plano Concerto (LM 2466) FRANK SINATRA (Capitol)
37	27	8	Swinging Session BRENDA LEE (Decca)
38	39	28	Brenda Lee (DL 4039) MITCH MILLER (Columbia)
39	23	21	Sentimental Sing With Mitch (CL 1457) BRENDA LEE (Decca)
40	80	39	This Is Brenda (DL 4082) SHELLEY BERMAN (Verve)
			Inside Shelley Berman (MGV 15003)

McHugh

all" he added. "That is if the ASCAP publishers in question don't want to find their revenuewall tumbling down for keeps."

wall tumbling down for keeps."
Looking away from the problems of BMI and ASCAP publishers. McHugh said that the European theatre is an untapped revenue for songwriters and composers. He figures that even though standard songs are recorded and played abroad, they aren't getting as much exposure as they could.
"Composers a nd songwriters have to develop as many new markets as possible to build their performance checks. The European market is wide open for such an endeavor" he stressed.

Making note that some

endeavor" he stressed.

Making note that some
ASCAPers are now receiving a cutback in royalties, McHugh's
formula is to solicit the foreign
fields on a larger scale.

Backing-his-hand is the fact that McHugh just opened a branch office to his music company in London: The veteran composer was the first songwriter to open an office in Hollywood, some 20 years ago.

Bunny Lewis is in charge of McHugh's London operation and his duties call for him to travel the continent and stimulate continued interest in McHugh tunes.

Showluners

Continued from page 53 = nabbed the Charles Gaynor score for its Empress Music subsid and is currently negotiating with several labels (majors and indies) for the original cast disk workover.

the original cast disk workover.

Upcoming for the last of the current season are "The Happiest Girl In The World" on Columbia, "The Conquering Hero" on RCA Victor, and "Donnybrook" on Kapp. Already out are "Camelot" and "Irma La Douce" on Columbia, "Wildcat" and "Do Re Mi" on Victor, "Tenderloin" and "The Unsinkable Molly Brown" on Capitol and "An Evening With Mike Nichols and Elaine May" on Mercury.

Dots Hot

TONY MARTIN

"TO BE ALONE" "DON'T WORRY" #16181

A HIT!

EILEEN ROGERS sings "THE NIGHTINGALE WHO SANG OFF KEY" KAPP RECORDS K-365

M. WITMARK & SONS

Capitol

Continued from page 53 =

tributing Corp. is mobilizing its entire field staff for a promotional drive on the key disks already on the market. Top three records and the label's "action" list are Ferlin Huskey's "Wings Of A Dove," Jeanne Black's "Oh, How I Miss You Tonight" and Nat King Cole's ballad from "The Unsinkable Molly Brown," "If I Knew." The only exception to the moratorium will be Nancy Wilson's first single, "My Foolish Heart" coupled with "The Seventh Son," set for release Jan. 23.

According to Voyle Gilmore, director of single-record artists & repertoire, the release holdback was instituted to give the company's promotion staff a little extra time in which to do a job. drive on the key disks already on

PALMS SUPPER CLUB, Akron, Ohio

Jes. 29—ED SÜLLIVAN SHOW TOWN ĤOÛSÊ MOTEL, Toledo Jan. 20-Feb. E

Feb. 6-12 Feb. 14-20 Feb. 21-26 STORYVILLE, BRADFORD HOTEL, Boston COLLEGE CONCERT TOUR **DICKENS ROOM, Syracuse** MERCURY RECORDS

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VEGAS GEARS TO BIG STAGES

Efficiency Study; Dallas Office Closes | TALENT SHORTAGE

The tightening up process at elemental Artists Corp., following a report by the efficiency expert firm of Arthur Anderson, has been aided considerably by a series of resignations. Treasurer Cy Donner, long connected with the firm's top fiscal affairs as well as with its Planning and Operations Board and sales, offered his resignation about six weeks ago.

But GAC toppers have declined to act on Donner's offer and are urging him to remain. He planed to Key West, Fla., last week for a vacation. It's unlikely that any change in his status will come up until he returns sometime next week. With GAC more than 20 years, he started in the firm's accounting department and is an important stockholder.

Another major development is

Another major development is Another major development is the closing of the Dallas office. Veepee Joe Higgins planed there this week to wind up the branch's affairs. Phil Brown, who had been in charge of that office, resigned despite a GAC offer to place him elsewhere. He declined to leave Dallas

Dallas.

Also resigning is Shelley Schultz of the N. Y. music dept. He is leaving to join the Lee Magid management firm. Affecting the music dept. additionally is the resignation '. Frank Hanshaw, who recently came up from Miami Beach where he headed that branch. The Florida office was alseed even months ago. closed some months ago.

Music Dept. Hit

Al Valente of the music dept. is being shifted to Chicago, while Bill Weems is returning from the Chi branch to New York.

Chi branch to New York.

An other important departure will be that of Harry Anger, who had been on the GAC Planning & Operations Board. He was with the office for more than 15 years. He started in the GAC theatre dept. after resigning as producer for the Earle Theatre, Washington.

Anger segued into the tv dept. and had been instrumental is spotting some of GAC's top tv properties on the networks. He originally urged that the Perry Como show be changed from a 15-minute ses-sion to an hour's show, and thus gave birth to one of the most profitable tv properties in the GAC

stable.

GAC, once headed by the late founder, Thomas G. Rockwell, is now a subsidiary of Centlivre Brewing Co. of Ft. Wayne, Ind. Herbert Siegel, president of Centlivre, recently had the Anderson firm make an extensive study of the agency, and now is moving to carry out some of its recommendations.

New Coast Firm Doing Musical Touring Units

Hollywood, Jan. 17.

Orchestra conductor Manny Har Orchestra conductor Manny Har-mon and producer George Hunt have formed Hunt-Harmon Produc-tions to present touring musicals. Their initial show, an ice revue, opened last week in Anchorage, Alaska. It has a score by Harmon, with Hunt producing. Emil Baffa is musical director of the show, as well as for the new company.

According to Harmon, the show will cost around \$14,500 for the 17 performances it runs in Anchorage. Skate talent includes Mae Edwards, Skate talent includes Mae Edwards, Dotty McCluskie, Buddy La Londe Family, Ken Kane, Joy Kelly and Arlene Wells and William Gibson, femcee and emcee respectively. Bookings are being set for Portland and Seattle to follow the current

MAHALIA'S O'SEAS TOUR

Gospel singer Mahalia Jackson has been signed for a 28-day tour of the Continent under the direc-tion of Norman Granz.

Starting date for the junket will be between April 5 and 10.

'Occupational Hazard'

Baton Rouge, La., Jan. 17.
Sport Matthews, circus lion
trainer, quipped "it's just an
occupational hazard" after his
arm and back were severely
clawed by a lioness Thursday
(12)

clawed by a Honess Thursday (12).
Matthews is with the Paul Miller circus appearing here. Three helpers with pistols and poles held off the Honess after she had leaped on him during a training session.

Rodeo Union Inks Deal With AGVA On Stars' Status

Denver, Jan. 17.

Long-standing row between AGVA and the Rodeo Cowboys Association regarding jurisdiction of performers at rodeos came to a head here last week at annual convention of the RCA, with AGVA apparently gaining a clear-cut decision

decision.

In the past, RCA held control over rodeo contract acts consisting of trick riders, dog acts, dressage horses, etc. A majority of them were ex-cowboys who simply renewed as RCA members inasmuch as AGVA didn't pay much attention to the field.

tion to the field.

However, things came to a head in recent years when name stars invaded rodeo. Specific examples were Chuck Connors and Margaret Whiting, who both refused to join RCA. To stay in good grace with the RCA, the sponsoring rodeos put up the stars' dues because RCA would have had power to pull out all of the top cowboys.

Dealings between AGVA, repped by west coaster Irving Maezzi, and RCA, fronted by executive v. p. Lex Connelly, were amicable and it was agreed to have a final decision in Denver last week.

J. J. Isaacson, general manager

It was agreed to have a final decision in Denver last week.

J. J. Isaacson, general manager of Omaha's Ak-Sar-Ben Rodeo and one of the RCA's elder statesmen, having founded the Rodeo Foundation Board among other groups, brought about a meeting of leaders of the various segments of rodeo in Maezzi's room last Tuesday (10). Attending were Connelly, Maezzi, top stock contracters Harry Knight, Tommy Steiner and Lynn Beutier, booking agents Don Romeo, Clyde Bauldeschun and Eldred Stacy, and show managers Isaacson, W. R. Bob Watt and George Shepphard.

This meeting cleared the air that AGVA wanted only the entertaining contract acts and was not concerned with the cowboys or anyone who was in the arena for strictly competitive events. As a result, the next day RCA voted to permit AGVA card holders in RCA rodeos without having to join RCA, providing AGVA acts would not take part in non-RCA rodeos withm one year, of which there are a few. The new setup goes into effect immediately.

Toronto Restaurant Fire Destroys CNE Building

Destroys CNE Building
Toronto, Jan. 17.
Blaze in Hemstead's 1,000-seater
restaurant destroyed the \$2,500,000
Amufacturers Building adjacent
to the 22,000-seater grandstand at
the 357-acre layout of the Canadian
National Exhibition.
Charles Hemstead, Toronto hotel
owner, said he had invested some
\$500,000 in the three-room dining
spot less than two years ago but
if was insured for less than half
that amount. That part of the
Manufacturers Building operated
by the CNE, some 50,700 square
feet of floor exhibition space, was
fully insured.

A wave of stage rebuilding in Las Vegas niteries is predicted within a couple of years. The refurbishing, freely forecast in the talent agencies, will be made necessary by the increasing scarcity of new face which will force more hotels into production policies.

The percenters say that the inns not yet on major production policies are loathet to go into big musical shows. But with some of the major moneymakers cutting down major moneymakers cutting down on nitery appearances, declining boxoffice of others and failure to develop enough new headliners to replace those who don't live up to their salaries, there is little doubt that production is on the way,

The hotels are not too anxious to incur the expense of added stage to incur the expense of another scage space and more production people to run the large expanse. Initial outlays for this kind of operation can be staggering. At one point, for example, the Stardust Hotel made on estimate of about \$500,000 "Le Lido de Paris" show. The esti-mate included vast alterations to its stage, plus building a fire curtain.

3 Inns Have Space

The Stardust, as were the Dunes and Tropicana, was spared the expense of alterations to create a large stage space since "expansion" was contained in the design of their major entertainment rooms.

was contained in the design of their major entertainment rooms.

However, managements of the other hotels have been considering enlarging their show facilities because of the possibility that ultimately they will have to use some fancy production and larger shows. The Riviera, for example, has to angle fix shows increasingly. Should a large display such as the one at the Stardust become available, it's likely that the Riviera will swell the size of its stage. The building plans of El Rancho, which Beldon Katleman hopes to construct as a 1,000 room hotel, will undoubtedly call for a big stage. The others are biding their time and giving thought to the matter. Headliner Problems

Headliner Problems

There are still hotels that find themselves in a situation where they don't know where their next headliner is coming from. It frequently becomes a harrowing experience. Sometimes they overpay and more frequently, they come and more frequently, they come up with a topper who fails to draw sufficiently.

With major productions, the inns

With major productions, the inns use acts rather than names. The hordes on stage, procession of nudes, costumes and gimmicks have thus far produced a lot of boxoffice for most of the hotels now on production policies. They include the Stardust, Tropicana, Dunes, and Thunderbird.

The New Frontier, which had a big gate with the recent "Holiday in Japan" show, has dropped somewhat with its current show with a Tahitian theme. But it's felt that

Tahitian theme. But it's felt that business is better than it would be with a hit-and-miss assortment of topliners.

PHILLIPPE TO LOEW'S

Settles With Zeckendorf-Bossing Tisch New Pair

As long-ago tipped in VARIETY, this week confirmed the election of Claude C. Philippe as executive vice president and general manager of Loew's Hotels' now building Summit and Americana Hotels in New York

New York.

To accept the new post, Philippe arrived at a mutually agreeable settlement of his contract with the Zeckendorf Hotel Corp. Philippe joined the Zeckendorf interests on July 1, 1959 as executive consultant. When plans for the firm's proposed hotel in Rockefeller Center did not fill, Philippe became exec v.p. and general manager of the Hotel Commodore, N.Y.

Prior to his association with

Prior to his association with Zeckendorf, Philippe had been longtime host at the Waldorf-Astoria.

Resignations Shake GAC in Wake Of WOULD SOLVE U.S. Court Rules AGVA Can't Put Act On Unfair'List Without Full Hearing

Birthday Bon Mots Las Vegas, Jan. 17.

Las Vegas, Jan. 17.
Celebs packed the Flamingo
lounge Thursday (12) when a
birthday party was tossed for
Joe E. Lewls, who announced
to the gathering that he had a
new drink—Metrecal and gin,
"I still see pink elephants, but
they're thinner."

When Flamingo prexy Mor-ris Lansburgh presented Lewis with an inscribed gold watch on the bandstand, Harry man inscribed gold watch on the bandstand, Harry James, the lounge star, looked on. Lewis introduced James as a fellow follower of the bangtails, and said, "Harry gave me a horse last week, and now I can't get her out of my room."

Abe Saperstein Mixing Baskets With Concerts

Chicago, Jan. 17.

Abe Saperstein, whose Harlem Globetrotters basketball antics have for years been big global boxoffice, has moved into a more traditional entertainment sphere with a semipop music show he's kicking off tonight (Tues.) in Hammond, 1nd. with a 10-week itinerary projected.

Show is called "World of Music" to connote the international composition of the cast: Lester Ferguson, British concert singer: Rosita son, British concert singer; Rosita Martinez, Barcelona flamenco exponent; Olga James, a Juilliard-trained stage and picture chirper, and Toralf Tollefsen, top Norse accordionist. All save Miss James have something of a protege relationship with Saperstein, who struck up friendships with each on his multifarious travels.

Actually the Saperstein's excent

his multifarious travels.

Actually, it's Saperstein's second fling as a concert impresario. Some years ago he put on the road a vaude layout tagged "Harlem Globetrotters Varietles." Current venture will probably be followed, on a sporadic basis, by similar projects, both pop and longhair. It's known, for instance, that he has a concert violinist in London whom he'd like to bring to this country. he'd like to bring to this country

The current tour, also, comes at perhaps the busiest point in Saperstein's sports career, since the new eight-city American Professional Basketball League which he formed (and is commissioner to) is prepping for its debut season next fall

fall.

Directing the "World" tour is
Phil Tyrell, former legit producet,
cafe booker and personal talent
rep. Bill Margolis, who's pressagent
for the Globetrotters, is dittoing for the concerts.

Maloney Due to Exit Eastern States Expo

Springfield, Mass., Jan. 17
Daniel J. Maloney is slated to resign as director of sales promotion and public events for the Eastern States Exposition one of the oldest annual fairs in the east. His duties will be picked up by general manager Jack Reynolds. Maloney has been with the expo in various capacities since 1947.

first case involving a theatrical union under the Landrum-Griffin Act, the U.S. Court of Appeals in New York last week ruled that the American Guild of Variety Artists had no right to place a performer on its unfair list without providing an adequate hearing. Decision, written by Chief Judge J. Edward Lumbard, was concurred in by Judges Sterry R. Waterman and Leonard P. Moore.

Case involved Gene Detroy who runs the Marquis Chimps act. He appealed to the courts for a temporary injunction to end "harassappealed to the courts for a temporary injunction to end "harassment" by AGVA which was seeking to collect a week's salary (\$1,250) from him. The union's action rose from Detroy's alleged failure to play out the final week of an eight-frame engagement at the Dunes Hotel, Las Vegas.

the Dunes Hotel, Las Vegas.

The ruling reversed a lower court decision in which Federal Judge Edward J. Dimock held that the appelant had not exhausted the remedjes provided for in the union's constitution before taking court action. The opinion by the Court of Appeals found Detroy's rights were protected by Federal statute and he had a right to appeal directly to the courts.

The appeals tribunal stated "at

peal directly to the courts.

The appeals tribunal stated, "at no time was the appellant given the opportunity of arguing before the union's hearing board that placing him on the unfair list exceeded the powers granted to the union by its constitution, nor could he raise other mitigating circumstances in response to an expressed intention to place his name on such a list. The facts on their face, therefore, reveal a violation of the rights guaranteed union members."

Holding that the union's own

guaranteed union members."
Holding that the union's own rules are not clear relating to disciplinary actions, the court noted, "when asserting what is clearly a violation of a Federal statute, a union member should not be required to first seek out remedies which are dubious. Only resort to those expressly provided in the union's constitution or those clearly called to his attention by the union officials should be demanded of him.

"We hold that where the internal we note that where the internal union remedy is uncertain and has not been specifically brought to the attention of the disciplined party, the violation of Federal laws is clear and undisputed, and the in-jury to the union member imme-diate and difficult to compensate means of a subsequent money

(Continued on page 64)

Japan Eases Barriers Facing Korean Talent

Tokyo, Jan. 17.

Tokyo, Jan. 17.

Korean thrush Patti Kim opened at this city's Copacabana night club and thereby made history. A longtime fave on the U.S. military club circuit in Korea, she became the first entertainer of her nationality in memory permitted to work in Japan (except, of course, some Korean residents of many years who are "passing" as Japanese).

as Japanese).

That Miss Kim was granted a visa for Japan it took six months of paperwork and procrastination) is a reflection of relaxed relations between Japan and Korea, long-time bitter enemies. Miss Kim is being managed by Koji Ota, who said that he plans for Miss Kim to perform in Australia, Europe and the U.S. during 1961.

Further indication of a softer

Maloney has been with the expo in various capacities since 1947.

Maloney's resignation is in keeping with the periodic changes in administration within the organization. In the last three years, other department heads have resigned or have been retired because of age or ill health. Initially, Maloney worked with the expo on a contract basis handling national accounts in the Industrial Arts Bidg. In 1956, he became a fulltime member of the ESE staff.

entertained.

Particularly for regular Broadway first-nighters, it's a pleasure to see a show that's ready to be seen. 'I'ce Follies' is not like an uneven, tense musical comedy or play, worn from the rigors of tryout, still not settled down into its doctored form and the cast jittery about its fate at the hands of the critics. This production, like its predecessors, has been touring the country since last September, and will continue through early next May.

May.

Moreover, the New York reaction is not its be all and end all, but merely one of the more important of its engagements in 20 different cities. Everything and everyone in the show has been tested by audiences under various conditions, and its all solid and entertaining.

Despite the extended trouping, the production and performance are miraculously fresh. The bright

Despite the extended trouping, the production and performance are miraculously fresh. The bright and becoming costumes are immaculate, the props are all in workable condition and, despite the months playing across the country, the company seems spontaneous and eager, and at the same time superbly disciplined.

Like all true professionals, the skaters in the "ice Follies" make it look easy. As they skim around the rink, gliding, spinning, leaping

It's no wonder the "Ice Follies" is in its 25th season. As one of the best editions of a consistently successful series, it deserves to be an institution. It's a cinch to be a boxoffice draw in its annual two-week stand at Madison Square Garden.

Almost all skating shows are good, of course, but the "Ice Follies of 1961" offers a ball for everyone. It has expert skating, with grace and speed, brilliant color, stunning costumes, ingenious production numbers and plenty of comedy. There's ample to make 'he youngsters goggle and squeal, the old folks can sigh and gasp, and between-agers can lean back and be entertained.

Particularly for regular Broad.

was quickly back in faultless for
Ice Follics of 1961

Eddie and Roy Shipstad & Oscar
Johnson presentation of skating
show in two acts (18 numbers);
choreography, Fran Claudet; dance
direction, Stanley Kahn; costumes,
Renie: music director, George
Hackett; musical arrangements,
Larry Morey; master of ceremonies, Paul Gannon. Opened Jan.
10, 61, at Madison Square Garden,
N.Y.: \$5 top.
Company features Ina Bauer,
Richard Dwyer, Janet Champion,
Mr. Frick, Lesley Goodwin, Barbara Myers, Carol Caverly, The
Jacobys (2), Sandra Kulz, Meldrum Twins, Lee Carroll, Kermond
Bros (2), Wall & Dova, Dusseau
& Becerly, The Scarecrows (3),
The Beattys (2), Bikle & Mountaintes, the Ice Folliettes.

mation. Somehow, it was a disarm-

mation. Somehow, it was a disarming touch, and the audience loved it.

ing touch, and the audience loved it.

Olympic champion David Jenkins, regularly headliner of the show, is out because of a virus infection, but there are still a number of glittering solo skaters and teams, and as always the large ensemble, billed as the Folliettes, contains an astonishing number of pretty girls, all young enough to have seemingly unaffected enthusiasm. Well, why shouldn't any teenager enjoy skating, especially when paid for it?

There are, of course, just so many figures and tricks a skater can do, and the difference between a champion and a competent also—(Continued on page 65)

(Continued on page 65)

Celebrity Mgt. Corp. To Len Oliver in 35G Buy

Hollywood, Jan. 17. Hollywood, Jan. 17.

James Hines, prexy of Celebrity
Management Corp., has relinquished his holdings in the company to Leonard Oliver for \$35,000.

Amount includes the 60 controlling
shares of the firm which has numerous personalities under exclusive contract.

sive contract.

Deal calls for Hines to remain with firm for an unspecified period as advisory consultant. As of now he has no other plans in mind. Those under pact to Celebrity include Myoshi Umeki, Dick Strout, Lee Goodman, Peggy Sands, Jeri Southern, Spencer Quinn, Dick Bellis, Alice Lon and Philipa Falon.

Sammy Davis Jr. Pact Saves Pitt Town House From a Lent El Foldo

Pittsburgh, Jan. 17.

Pittsburgh, Jan. 17.

When he was offered Sammy
Davis Jr., for three nights, Feb. 9,
10 and 11, Mike Abriola changed
his mind pronto in deciding to fold
his Town House till after Lent.
Now he will grab spot attractions when they are available until
he starts full week operations
again on Easter Monday (April 3).
"There should be more guys like
Sammy." Agriola told VARIETY,
"look at all the guys he's putting
back to work. If more people like
him would come out, club owners
could make a buck and keep the
rest of their big staffs working all
year around. Now they would
rather hang around New York,
Hollywood or go to the inauguration."

Davis' Milwaukee Date
Milwaukee, Jan. 17.
Sammy Davis Jr. has been signed for two days, March 3-4 for the Kaiser Knickerbocker Hotel's Red Lion Room. According to H. B. Kaiser, the hotel's v.p., Davis will do a one-man show each night. He indicated that the tab for each of Davis' performances (limited to 100 couples) is set at \$25 a couple, including dinner and the show.

Milwaukee Date mission. She now has 10 investors whose stock holdings run as high as \$20,000. Her offices have three full time secretaries and a small boller room working.

Bromley's Schine Slot Saratoga, N.Y., Jan. 17.
Robert W. Bromley has been named social director at the state-owned, Schine-operated Gideon Putnam Hotel in Saratoga Springs. A veteran in the resort industry, Bromley has been associated with the Saranac Inn and the Higby Club in the Adirondacks.

Pitt Femme Parlays Party 'n' Affair Ideas Into Nationwide Service Org

Pittsburgh, Jan. 17.

An idea that was born when she was fired from the banquet staff of the defunct New Arena has developed to a point within less-than a year where Linda Goodman, former radio and tv personality, is about to launch the first all purpose nation-wide service organization. Entertainment chairman and other shindig tossers were given extra time and attention which got her calls for repeats even though she was no longer with the room.

Mrs. Goodman, who is married to

she was no longer with the room.

Mrs. Goodman, who is married to radio announcer Sam Goodman of WWSW, then came up with an idea for Arrange Affaire Inc., where she solicited all kinds of parties and affairs, with her end coming from the hotel or nitery where she put the business. She later expanded to a secretarial luncheon club called the GeeGees with plans for furnishing authentic atmosphere for each lunch, i.e., one day western, the next Hawaiian, then Spanish, etc.

With over 1.500 members. she

ish, etc.
With over 1,500 members, she had to return all the initiation money when the New Arena did an el foldo. She kept her people by making all the girls charter members of the club when she kicked back the dough and is now ready to move with them again now that the New Arena is a private club and available for business. There was no other room downtown that was big enough or available for use.

Mrs. Goodman became a corporation in October and was licensed by the Pennsylvania Securities Com-

the Pennsylvania Securities Com-mission. She now has 10 investors whose stock holdings run as high as \$20,000. Her offices have three full time secretaries and a small

fessionals who want to meet the public and speak to them. She charges the speaker a fee for this service.

charges the speaker a fee for this service.

Mrs. Goodman accepts all kinds of business from all over the country and anything she or her staff can't handle, she calls in the best professionals in town to do it for her. She takes layoff business from niteries and puts the parties in an available room, then hires an agent to give her a show. All performers and musicians come through licensed agents.

Now ready to expand, she has her eye on the larger cities along the eastern seaboard and plans to put personnel she has been training in Pittsburgh Into these territories.

ATTENDANCE GUARANTEE

Twins' Team Average Gotta Hit 750,000 Payees

Minneapolis, Jan. 17.
Calvin Griffith, president of the
Minnesota Twins, nee Washington
Senators, has disclosed that local
interests guaranteed him attendance of 3,750,000 over five years
to bring his American League to bring his American League baseball entry to the Twin Cities. The team will have to average 750,000 annually to reach the

speculation had it that Griffith had asked a million per year guarantee for five years to move his franchise. If the current drive to sell 12,000 season tickets is successful, the Twins will be assured of drawing 936,000 during the 1961



THANK YOU Ladies and Gentlemen . . .

Flattery will get me somewhere!

HENNY YOUNGMAN

Just concluded DRAKE HOTEL, Chicago

VARIETY

Drake Hotel, Chi

"If reaction at his opener sustains for the run, Henny Youngman should be all the proof needed that plushy Camellia House has shed its chantoosy typecasting. Booker Ben Marshall has surely made his point to the trade and night-lifers

Ilfers.
"Youngman's bow brought out lotsa pals, yet not that many to confuse the total audit. He clicked at the preemer.
"He got the laughs on the strength of his usual take-it-or-leave-it string of jokes."
"He's In for three frames."

"Henny Youngman is wowing them not only with SRO business

MAGGIE DALY, Chicago American

"Henny Youngman is playing to SRO nightly and hilarlous besides." HERB LYONS, Chicago Tribune

"For laughs that come staccato-like, catch Henny Youngman at the Drake." IRVING KUPCINET

"Henny Youngman is everybody's comedy dish."

SAM LESNER, Chicago News

"Henny Youngman is breaking up the swank audience at the Drake Hotel . . . He's fabulous."

ANN MARSTERS, Chicago American

Material: DAN SHAPIRO, BILL LEFF, AL SCHWARTZ

Publicity: ARTHUR PINE ASSOCIATES

Direction



Foreign Impresarios Now Key Figures BERMAN BITING INTO In Latin-Amer. Deals for U.S. Talent

A key rigure in the integer book-ing picture is the outside promoter, who is doing the bulk of the buy-ing for tours in nearly all parts of the world. Inasmuch as foreign ing for tours in nearly an foreign the world. Inasmuch as foreign tours have become an important segment of the agency sales picture, the foreign promoter is becoming an increasingly important person-

Many of the major countries in South America, the Caribbean, Mexico and Central America have a set of buyers who slot various attractions in several cities. The routing, left entirely to the foreign impressario, relieves the agency of a lot of headaches and establishes the financial responsibility for the tour as well.

Frequently, the bookers post salaries in an American bank before the tour starts. Some have a revolving fund, comprising negotiable securities in New York financial institutions, and many have accounts with various airlines which facilitate travel arrangements.

counts with various airlines which facilitates travel arrangements.

Among the promoters, the Brazilians predominate. Alex Valdez, for example, not only promotes in that country, but in Argentine, Chile and Mexico as well. He has Ray Anthony, for example, to start a tour in Mexico in April. Anthony for example, to start a tour in Mexico in April. Anthony follows with a fortnight of dates throughout the Continent following. Latter dates are through Ricardo Cella. Another important promotion outfit is Radlo Record, operator of tele stations in Rio de Janeiro and Sao Paulo. They have toured top personalities, not only in Brazil, but in other South American countries as well. Pablo Williams, operates extensively in Argentina. A Carib tour has been arranged for Sam Cooke to start April 14 in Trinidad. He'll be on exhibit on the Bahamas.

several islands during his eight-day stint. The name of the promo-ter wasn't revealed.

ter wasn't revealed.

The bulk of the foreign tours are operated in this manner because of the greater convenience. Agencies, despite familiarity with some of the major cities in which their performers are touring, frequently find that the locals know more about their particular situation and can do better for their artists by permitting tours by a promoter. This also has the advantage of setting up one promoter in a territory against another, and thus the artist is assured of better terms through this kind of competition. competition.

competition.

The aim of U.S. talent agencies is to get a string of promoters to underwrite a tour. Thus where one booker follows another until there is a string of consecutive dates with no time lost in between. This has been done is several situations, and indications point to an increasing number of such arrangements.

% ON WALDORF DATE

Shelley Berman is getting top takes at the Hotel Waldorf-Astorla's Empire Room. Set to break into the percentage figures when total on covers has reached \$8,500, Berman hit that figure during his first week and is on his way to nabbing a bigger slice on his second week.

ond week.

Shelley's Saturday (14) take on covers was \$2,908, the third highest cover take in the room's history. This was exceeded by the opening night of Eddie Fisher during his last engagement, and the top Saturday night of Lena Horne. Although Berman drew more covers than Miss Horne, the receipts were not as high because of the \$4 cover for Berman as against \$5 for Miss Horne. for Miss Horne

Total covers for the first three days of Berman's second week amounted to \$6,335.

Bob Newhart's Personal Mgr. Forms Talent Mgt.

Firm; Eyes L.A. Branch
Chicago, Jan. 17.
Chicago, Jan. 17.
Frank J. (Tweet) Hogan, comic
Bob Newhart's personal manager,
has formed Armanco Enterprises
Inc. for talent management which,
besides Newhart, stables Chi air
personality Dan Sorkin and chirper
Toni Lee Scott. Sam Honigberg,
ex-George Gobel press rep, will
be the new agency's praiser.
Sorkin, who has an avem deeiav

Sorkin, who has an ayem deejay show on WCFL here, is credited with the "discovery" of Newhart, the former Chicago tax accountant and radio scribé, who's a click via disks and niteries. Miss Scott, now a single, formerly sang with the Bob Scobey band:

Hogan was on the Coast last week to scout a Los Angeles office for Armanco.

Mayor Wagner to Shift Licensing Of Nitery Workers Away From Police In Move to Allay Widespread Beefs

in New York cafes is being transferred from the Police Dept. to the Dept. of Licenses in a new move being mapped by Mayor Robert F. Wagner. The License Dept. will handle supervision of cabarets, dance halls, public dances, masquerades, catering establishments, cabaret and dance hall employees and entertainers, along with tow car owners, drivers and helpers. The new step deprives the Police Dept. of all licensing powers except those of taxicabs and gun permits.

The Police Dept. supervision of the cabaret licenses and that of performers has been under heavy fire recently. The power to levy a fee for entertainer permits, and transfer of that monies to the Police Dept. Pension Fund, has been under fire in a test case filed by attorney Maxwell T. Cohen on behalf of several performers, bandleaders and nitery operators. The Police Dept. handling of the entertainer permits had also been attacked by the Citizens Emergency Committee, which was formed following the death of entertainer, Richard Buckley, after being turned down on a request for a license by Police Commissioner Stephen Kennedy.

Also leveling fire at the setup were the various unions that have jurisdiction of the cabaret and hotel field. The American Federation of Musicians lined up with the Dining Room & Hotel Embehalf of several performers, band-

Licensing of performers working ployees Unions, while the Ameria New York cafes is being transcessed on its own.

Despite the transfer of licensing from the Police Dept., Cohen declares that he will continue to process his suit which is slated to be heard Jan. 27 in the N.Y. Supreme Court. Cohen is seeking to have the licensing regulations declared unconstitutional as disdeclared unconstitutional as dis-criminatory, and is seeking an ac-counting of all funds and assess-ment of triple damages against the Police Dept. He says that the new law being mapped by Mayor Wagner will not affect the present suit which could even stymie any new legislation should the courts declare the licensing regulations unconstitutional

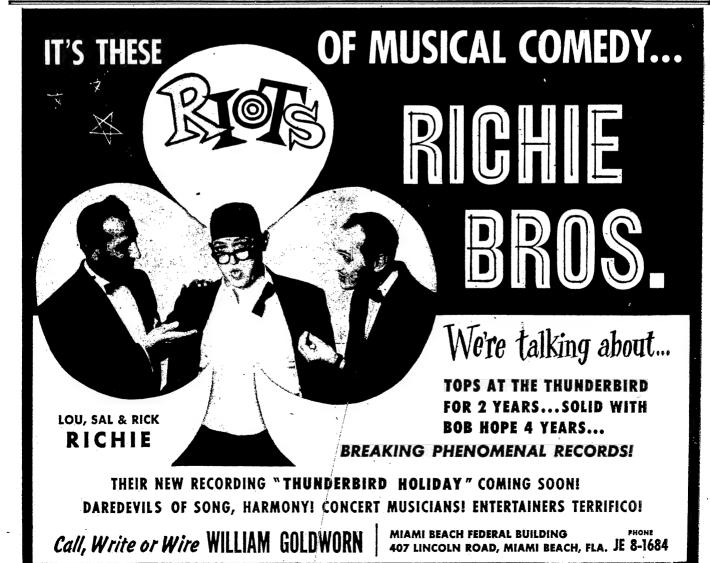
activate the incensing regulations unconstitutional

Alteration of the licensing provisions being contemplated with the switch to the Licensing Dept. call for permanent registration with the performer applying only once instead of every two years, and that licenses be issued from a convenient location, by mail if possible, according to the Mayor. The legislation that would make these changes possible must be passed by the N.Y. City Council. The Mayor also disclosed that cabaret and entertainer license fees, which formerly went to the Police Dept. Pension Fund, would no longer go into that kitty, but to the city general fund.

The Mayor stated that he had

to the city general fund.

The Mayor stated that he had asked the Budget Bureau to make an analysis of the License Dept. needs under the new system and make provision for it. Also, he stated that Police who handled these duties will be transferred to other assignments.



British Chirper Inked For 2-Months Soviet Tour in Unprecedented Deal

By DAVE JAMPEL

Tokyo, Jan. 17.

Armed with what she describes as "the best contract I've ever had," B. tish singer Gery Scott will invade Russia in March for a twomonth tour of 70-minute concerts. Sie will become, it is believed, the first vocalist in the popular idiom from outside the Iron Curtain to perform in the Soviet Union as star attraction.

The Russian tour, Miss Scott told Varefy, will be strictly on a nonpolitical, commercial basis. Half of her fee will be paid in rubles (which she'll spend on a souvenir sable' and half in a currency of her choice. She will appear with a 40-piece orch conducted by Igo Fischer, her manager, accompanist, arranger and husband-to-be.

Oddly, Miss Scott will sing mostly raucous songs out of the Roaring Twenties with a Dixieland beat. She'll also do big-voiced, dramatic ballads, such as "Over the Rainbow," her favorite kind of song. In addition, at the request of the Russians, Miss Scott will devote most of the first half of her program to songs from some of the 17 countries she's played in Europe, North Africa, the Middle East, Southeast Asia and the Far East. Southeast Asia and the Far East She'll sing in Japanese, German, French, Italian, Tagalog, possibly Hindustani (she was born in India and Russian.

Miss Scott has been a familian Miss Scott tas been a familian Miss Scott has been a familian figure on Japan's club circuit for the past year. As unique as her Soviet trek will be, the events leading up to it were equally unpredict.

The It seed and Austraila. That was her gamble. Conditions were in her favor. The pact was non-exclusive and permitted her choice of material. And, as the company's sole finglish and Austraila. That was her gamble. Conditions were in her favor. The pact was non-exclusive and permitted her choice of material. And, as the

the past year. As unique as her Soviet trek will be, the events lead-ing up to it were equally unpredict-

Her Czech 'Agent'

able.

Her Czech 'Agent'

It seems that one night more than three years ago, after doing a tv-radio show in Berlin, she and Fischer were making the rounds of the city's after-hours jazz clubs. At one place, the Badewanne, they encountered a touring Czech combo. After sitting in with the group, Miss Scott was invited by its leader to perform in Czechoslovakia.

The invitation resulted in 56 concerts in 55 days at 55 locations before audiences of from 500 to 25,000. As her Russian trip will be, the Czech tour was trailblazing for a singer from the West.

After her Prague concert, Miss Scott was approached to record for the local Supraphone label. She sceepted. Her thinking was that through this devious channel, she had a chance to score with a cli'k disk in such places of distribution

me it couldn't be done—and spoke to an official at the Ministry of Culture. He put me in touch with Goskonzert, their central booking agency," she explained. "I showed them my scrapbooks and gave them copies of my records. They promised to give me an answer that afternoon.

"A woman came to my hotel later in the day and said it was agreed," Miss Scott continued. "Then I started to talk terms and thought the deal would be killed. But surprisingly, they accepted. The terms are very, very good."

With her family in English politics and Miss Scott harboring a dream to perform in the U.S., she carefully cleared the Soviet swing with possible objectors. Being British helped, she offered, and the Americans don't seem to mind because, as Miss Scott put it, "I'll be selling mainly American songs.

Double Play

Tokyo, Jan. 17.
Tadashi (Bozo) Wakabayashi, newly-appointed general Tokyo office, will divide his time between baseball and entertainment fields.

tertainment fields.

Wakabayashi, a former professional pitcher and manager
here, has been signed by the
1960 Central League champion
Talyo Whales as pitching
coach on a part-time basis.

Third Week on Tour "HARLEM GLOBETROTTERS"

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PALISADE PARK'S BOAT SHOW

Palisades Amusement Park, N.J., which opens for the season April 1, will play host to the 1961 East-ern States Boat Show.

Boat exhibit will have a nine-day run at the park starting April 1.

Judy in Smash 'Comeback' With Fla. One-Niter

By LARY SOLLOWAY

Miami Beach, Jan. 17.

Miami Beach, Jan. 17.

Judy Garland played off a date she owed to the Deauville last week (9)—a one nighter for the inn's "Cavalcade of Stars" season series she was to have filled last year on a reported advance of \$5,000 against a \$10,000 plus expenses fee. The smash hit performance was in complete contradiction of the rep she left following an engagement at the Fontainbleau's LaRonde, two winters ago.

diction of the rep she left following an engagement at the Fontainbleau's LaRonde, two winters ago.

This time out, Miss Garland travelled 8,000 miles from her current London home, to play off the one-nighter commitment. Working to over 3,000 guests of the Miami Beach Associated Hotels at the Deauville convention auditorium, she came on the effervescent, high-range belting songstress who filled the auditor's preconceived image of the musical-films legend, She's more matronly in figure, but the big, dark-eyed gaminesque face is as attractive as ever. Her obvious desire to please was always evident. The lighting and musical backgrounds (a 30-piece and artfully batoned by Les Rhode, a vet vaude conductor) were keyed to her upbeat workover of all the now-standards she intred and clicked into the permanent repertoire of most of the present-day nitery thrushes.

Miss Garland was a vital, moving performer for over two and one-half hours, dividing her "concert" into two sections. Not a soul left after the intermission break-in fact standees fought their way—the word spread that fast—to catch the last-half of her tour-deforce. Smartly gowned in party dress and brief-cape for the first canto, and sophisticated lack-short cape outfit for the second, she set the build going to point of standup ovations and demands for more from an audience that had hundreds of the older set who "seen" her when and the younger crowd who, having heard her records, were now witnessing one of the ace performances of her newbudding career.

Inside Stuff—Vaude

A public notice ad in the N. Y. Times recently tipped off the loss of theft of confidential letters from Mrs. Eleanor Roosevelt to Mavris Chaney Martin, the former dancer (Chaney & Fox) whom Mrs. FDR addressed as "Tiny" and who was an intimate friend of the then First Lady. Eddie Fox, of the team, is now the producer of the Silver Slipper, Las Vegas, shows. Ad seemed to stress possible robbery, as the lawyer's offer of a "reward (was) for information leading to the recovery of all letters and to apprehension of parties responsible. Source protected." Letters were signed "ER" (Mrs. Roosevelt) to "Tiny" (Miss Chaney, now Mrs. Martin).

Tony De Santis, who operates the successful Drury Lane yearround stock theatre adjacent to his Martinique eatery-dancery on
Chicago's western perimeter, is mulling a name show policy for a
new room he hopes to have ready late this spring.
The room is upstairs the restaurant, will seat about 450, and serve
beverages only. Boniface seems to chiefly yen a chanteuse formathe's mentioned Julie London and Hildegarde—but insists the matter
is still being weighed. As for the room, still to be completed are the
decor and installation of an elevator.

Thrush Gail Stevens interrupted her engagement at the Gay 90s nitery in Minneapolis to get married . . . twice! In a whirlwind romance, Barry Katelman, son of Beldon Katelman, owner of Las Vegas' El Rancho Vegas, met, wooed and won Miss Stevens after attending her opening performance two weeks ago.

Couple were married last Wednesday (11) by Judge Irving Brand then flew to New York Sunday for a family wedding with the bride's father, a rabbi, officiating. Katelmans were due to return to Minneapolis today (Tues.) to permit the singer to finish her engagement at the Gay 90s.

Court Rules Against AGVA

the appellant."
The case creates a precedent under the Landrum-Griffin Act inasmuch as it makes it mandatory that a union must grant a member a full hearing before undertaking any disciplinary action against him. It also provides that if a union's action is deemed unfair, a member does not have to process within the union, but can proceed directly in a court. The decision could open boundless actions by union members in disciplinary matters.

Detroy originally claimed that

members in disciplinary matters.

Detroy originally claimed that he was being harassed by AGVA because he took an ad in Variety supporting the candidacy of Penny Singleton for the union's presidency. She was opposed by the administration forces of Jackie Bright. Detroy asserted that he left the

award, exhaustion of union remedies ought not to be required.

Grants Injunction

"The undisputed facts of the case require that a temporary injunction issue ordering the union to remove the appellant's name from its unfair list where it is now retained in apparent violation of the labor statute. We reverse the case with instruction to grant the temporary injunction requested by the appellant."

The case creates a precedent under the Landrum-Griffin Act inassemuch as it makes it mandatory that a union must grant a member a full bearing before undertaking any disciplinary action against him. It also provides that if a union's action is deemed unfair, a member does not have to process within the union, but can proceed directly in a court. The decision could open boundless actions by union members in disciplinary matters.

Eighth week of the Dunes engagement with the express permission of the operators and had even whelped break in his successor. His agare had also been placed on the unfair list because she booked Detroy, "an unfair act."

Detroy contended that AGVA and its organizers had taken specified the union had reps waiting to seize the union had reps waiting to seize his pay at every engagement he managed to get. At one date, he claimed his entire \$1,000 was garnished and at another \$50 was taken. Of the \$1,250 Dunes salary that he was assessed with on a miscalin him. It also provides that if a union's action is deemed unfair, a member does not have to process within the union, but can proceed directly in a court. The decision could open boundless actions by union members in disciplinary matters.

N.Y. Ballet At Loew's D.C.
Washington, Jan. 17.
New York City Ballet will give
four performances at the Loew's
Capitol Theatre here Jan. 24-26.
There'll be three evening performances with a matinee on Jan.
26.



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Vaude, Cafe Dates

New York

center Harold Davison planed back to England after a brief stay. . . . Marti Stevens due next at the St. Regis, Feb. 2. . . . Grego Twins Stor Friday (20) at the Boulevard, Rego Park, L.I. . . Ted Meyn, organist, moved into the Plantation Room of the Dixie Hotel.

Chicago

Chicago

Lenny Bruce and chirper, Linda Merrill for the Trade Winds March 23... Terp duo Nicki & Noel, originally down for the Joe E. Lewis bill in June, re-slated with Dorothy Dandridge for Feb. 16 in the Palmer House Empire Room.
Mel Torme to Gallagher's, Milwaukee, Feb. 24... Beertown's Holiday House booked Johnny Bachemin's "Pointblank 1961" revue to start Jan. 20.

Don Rondo set for the Capacabana, Winnipeg, Feb. 27 for one stanza... Jack Douglas and Reike co-billed for Eddys', Kansas City, March 17, two rounds... Hi-Lads into the same spot June 23.

Deedy & Bill down for the Radisson Hotel, Minneapolis, June 8-21... Kay Martin and her Bodyguards to La Rue's, Indianapolis, May 15 for three... Colony Club, Omaha, slated Jon & Sondra Steele for April 6-15, with the De John Sisters booked in April 20-29.

Hollywood

Bobby Darin swings into the Flamingo, Las Vegas, Feb. 2 for two weeks. . . Miriam Nelson will choreograph nitery act Gene Barry has in rehearsal. . . Dan Rowan & Dick Martin set for two weeks at Chase Hotel, St. Louis, starting Feb. 16. . . There's a report about that Gene Norman may reopen his upstairs Interlude room a la

"THE COMEDIAN"

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issues (1,200 gags) 54. EDDIE GAY 242 W. 72nd St., New York 23, N.Y.

Frisco's hungry 1. . . Ted and Tom LeGarde open tour Jan. 27 at Brown Hotel, Louisville. . . . Songstress Cindy Deveraux opens two weeker at Dino's this week. . . . Pianist Bela Malciner held over at Patsy D'Amore's Villa Capri. . . Jerry Lester held over another four weeks at the Slate Bros. Songstress Dolly Kay joins show tomorrow (19).

Philadelphia

Philadelphia
Sammy Davis Jr. current at the
Latin Casino, Merchantville, N.J.,
followed by Count Basie and Tony
Bennett, Jan. 23-Feb. 1; Ella Fitzgerald and Alan King, Feb. 2-Feb.
8; Patti Page, Feb. 9-15; Johnny
Mathis, Feb. 16-March 1; Harry
Belafonte, March 9-26; Joe E.
Lewis, Dick Haymes and Fran Jefries, April 3-9; Sophie Tucker, Ted.
Fries, April 10-16; Milton Berle,
April 17-30; Louis Prima, Keely
Smith, May 11-28; Joey Bishop,
Frankie Avalon, May 29-June 11
. The Four Aces slated for the
. Dorothy Lamour plays Eric
Social Club Jan. 28-29 . Connie
Francis booked into Sciolla's Jan.
19-28.

San Francisco

Jackie Gayle opened at the Purple Onion... Red Baker at the hungry i... Mel Brooks and Carl

'Ice Follies'

Continued from page 62

ran is apt to be a matter of detail, finish and, most important, of style. The present company includes the German champion, a dainty fraulein named Ina Bauer, who dances and twirls with exquisite grace; Richard Dwyer, who flashes about the ice with unerring balance and daring, and the veteran Mr. Frick, with a repertoire of antic tricks and pantomime.

There's also the diminutive, girlish-looking Janet Champion, and such gifted skaters as Lesley Goodwin, Sandra Kulz, Barbara Myers, Lee Carroll, Carol Caverly, such talented pairs as the Jacobys, the Meldrum Twins, and the comedy teams of Wall & Dova, the Kermond Bros, the Scarecrows and the deftly clumsy ballroom pair, the Beattys. However, the show lacks a top acrobatic skater who can do electrifying stunts.

There's more than a touch of timeless circus clowning in much of the comedy, which depends mostly on the prehistoric, irresistible elements of slapstick—prattfalls, swats in the klaser, kicks in the pants, dousing with buckets of water, and an assortment of hokum props. They frequently bring frontrow spectators into the rumpus, and have sleigh rides and gifts for some of the kids.

All ice shows have long since become a matter of formula, a basic element being production numbers to vary the Individual and team skating turns. The present edition has performers gotten up as bears, dogs, cats, rabbits, chickens, etc., and there are a number of notable special effects, such as a misting rain released from the Garden loft, artificial fog issuing from machines shoved out on the rink, and huge plastic balloons inflated to a height of about 20 feet to represent marine growths in an undersea number.

Being experienced, knowing producers, Eddie and Roy Shipstad & Oscar Johnson start the evening performance at 7:30 on school nights, so it's over a few minutes after 10 o'clock for the moppet trade. On Friday and Saturday nights, when the juveniles can presumably stay up later, the show starts at 8:30. There are also Saturday nights, when the juveniles can presumably

New Yorker Ups Galloway

New Yorker Ups Galloway
John T. Galloway, a former assistant manager of the Roxy Theatre, N.Y., has been appointed director of sales for the Hotel New
Yorker, N.Y. He joined the hotel
staff in 1958 as manager of the
tour & travel dept.
Galloway had been on the Roxy
staff for many years. He resigned
in 1958 during a retrenchment
program at the now demolished
house.

Reliner set for March 13 hungry 1 date, to be followed April 17 by Mort Sahl. . . . Joe E. Lewis goes into the Fairmont Jan. 28. . . . Pearl Bailey show due at Curran Jan. 23, for two weeks. In Pa Limning to Referend In Pa. Limping to Referendum

in their final drive to win approval for Sunday liquor sales. A referendum by the voters in both towns at the primary election May 19 may decide the issue.

Ouriously, the heavy vote of the Presidential election has made the innkeepers' job a tougher one. The 1959 law setting the stage for the referendum requires the signatures

Philadelphia, Jan. 17.
Hotelmen in this city and Pitts-burgh are limping to the finish tion just to put the Sunday liquor sales on the ballot. Since approximately 897,000 voted in Philadelphia in 1960, the hotelmen have to collect 224,000 signatures here. In Pittsburgh, where the vote totaled 268,000, some 67,000 signatures are needed.

Local business interests contend that present laws prohibiting sales (Continued on page 66)

"First Lady of the Supper Clubs"



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Beatniks' Bohemia & Java Beans

hathsy-painty to the politicians apparently have taken over, especially in Greenwich Village, to appear the local residents who have been claiming that the coffee shops have been bringing in an "unhealthy" element. Intead of attracting solid citizens, the shops were drawing in mixed race couples, suspected jurenile delinquents, oddballs, deviates, et al calling the raps holier-than-thou coffeehouse operators claim there has been a basic need for this kind of bohemian society for a long time.

Trade Assa.

Trade Assa.

A Coffee House Trade and Civic Assn. was formed early this year of about 15 members but there have been differences of opinion within its own ranks. Some want to drive out the beatniks entirely while others believe that the beat crowd helps add to the color and atmosphere of the espresso scene.

There are about 50 coffeehouses in Manhattan with close to 50 centered in Greenwich Village. Tommy Ziegler, owner of the Figars on Bleeker St. in the Village, is one of the most outspoken of the group. He insists that the coffeeof the most outspoken of the group. He insists that the coffee-house should maintain its bohemianism. "It's a place for the discussion of music, entertainment, art and literature and like the teahouses of the 1920s and '30s it has become a comfortable and pleasant place to meet people." Ziegler also adds that the coffee-houses have made the Village "the most vigorous entertainment area in the city."

He points out that the coffee-

He points out that the coffee-houses have brought in one-acters,

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harassment and headaches, In N.Y., revnes, modern jazz, folk music, especially, the beatniks and the espresso joints have come under fire from the police department, the fire department and even Actor's Equity.

The coffeehouses screamed "foul" at an Equity ruling that they were serving as an incubator for stagestruck kids willing to work the espresso spots for nothing or next to nothing just to be able to show their wares.

All this, the coffeehouse cult claims, is part of some political hanky-panky to wipe out a new cultural movement. The politicians apparently have taken over, especialty in Greenwich Villege to accompany to the politic and the red cosn't seem to be an end to the property of the politicians apparently have taken over, especialty in Greenwich Villege to accompany to the property of the property of the politicians apparently have taken over, especialty in Greenwich Villege to accompany to the property of the pro

ran into a barber shop and asked for asylum"; and "The sign in a Greenvillage espresso joint. Like

Following is a survey by VARIETY correspondents of the bohemian beat in other cities.

Chi's Bohemia Swings With SRO Consistency By LES BROWN

Chicago, Jan. 17.
Once a joke to the trade, the show biz of bohemia is suddenly phenomenal.

smow bit or bonemia is studently phenomenal.

Over the past year, not a single frontline nitery has been able to draw customers with the SRO consistency of the espresso cabaret, Second City, where holdouts for two shows a night spill into the beer garden, weather favoring, any night of the week. Take any dismal weeknight, when there's not enough trade to go around at the conventional Rush St. bistros, and such subterranean joints as the Fickle Pickle and Oxford House are pouring coffee—at 50c American to \$1 exotic—to virtual capacity. The point is they're getting the dress-up crowd as well as the otherwise-decked local color.

The current spots, in cross-sec-

the dress-up crowd as well as the otherwise-decked local color.

The current spots, in cross-section, run shades of gray genuine Beatnik (i.e., as "genuine" as any Beatnikism Chicago has spawned) to the fashionably bohemian, where the atmosphere is simulated and the operation, otherwise, that of a conventional nightclub. Typical of the latter is The Gate of Horn, five year old folksong cellar whose affected bohemianism is its license to advertise as a club "for people who hate nightclubs."

Except for a sprinkling of espresso houses and bierstubes near the U. of Chicago campus, the concentration of beard-and-sandal culture is on the perimeter of the Near North

tion of beard-and-sandal culture is on the perimeter of the Near North Side, in seedy sectors where storefronts, old warehouses and even a Chinese laundry resourcefully have been converted into showplaces. El Gitano, with its flamenco floorahow, is just outside the Loop, and it's about three miles to Second show, is just outside the Loop, and it's about three miles to Second City or to the three bonafide Beat cafes on North Ave.—Talk, Oxford House and Old Town Ale House. On the way are the Montmarte, Fickle Pickle and a growing string of quasi-bohemian boites.

The New Generation may not have built a better mousetrap than the frontline cabarets, but it's unquestionable given nightlifery here a dose of vitamins. And even if the

questionable given hightlifery here a dose of vitamins. And even if the lady stays on mocha, with whipped cream and essence of brandy at 90c a mug, the subterranean rounds are a cheap date.

L.A. Beat Movement Beats It Out of Town

By EDDIE KAFAFIAN

Los Angeles, Jan. 17.

Sunset Strip-the main thorough-Sunset Strip—the main thorough-fare for these dingy lit rooms—and those scattered in surrounding areas are gradually converting into continental eateries or are taking a turn at operating as regular cab-

arets.

The tide has turned against the true beatnik. Where once he reigned as kingpin of the coffee hangouts, he no longer does. Instead ops of these spots have wised up to the fact that beatniks are usually penniless and amount to no more than stool fillers. The tourists who slummed in these hangouts are now at a minimum and coffee house owners are corand coffee house owners are cog-nizant that to stay open they have to depend on a yearly rotation of business. To do this they have to draw the regular spending nitetime stroller, not the deadbeat beatnik

Gone are the bearded prophets Gone are the bearded prophets of poetic wisdom. They have been shuttling elsewhere. In mass they can be found at the nearby beach towns—areas that were unconventional long before the emergence of the sandal footed beatnit breed.

tional long before the emergence of the sandal footed beatnik breed. Presently, Cosmo Alley is shuttered and may not reopen; Pandora's Box, Troubador I and II, the Ash Grove, the Bit, the Unicornand several others are still open but are either doing just weekend hiz or in the process of converting over to a more accepted operation—that of operating as a regular dining spot or as a club with entertainment and booze. The Club Renaissance, strategically located on the Sunset Strip across from Ciro's, asks a \$2 yearly membership fee and may have enough in the kitty to carry the clubs operation through the annual post-Labor Day slump. Pesitanos, on the Pacific Coast Highway, is also on the membership kick and probably will continue to survive by its offering of an ocean view and modest operating costs. That is unless the cliff crumbles under it.

Of all the coffee houses in the LA. area, the Insomiac in Hermosa Beach has enjoyed the biggest financial success. The owner and manager, a bearded Northwestern graduate with a degree in business

sa beach has enjoyed the biggest financial success. The owner and manager, a bearded Northwestern graduate with a degree in business administration, as capitalized on the fact that most of the beach dwellers in that earer are employees of the L.A. airport and air-craft industry. His formula for op-erating in the black is by staying open until 4 a.m., providing both day and night shifts with silent movies, flamenco dancers, jazz, purty gal waitresses in tights, etc.

Frisco Is the Place Where It All Began By BILL STEIF

San Francisco, Jan. 17.
Bohemianism is almost a way of life in Frisco. This city, indeed, might be called the home of the Respectable Bohemian.

The trouble (if it is trouble) is that when the Bohemian becomes accepted, i.e., when his Bohemian-ism becomes profitable, he tends to retain his Bohemian manifestations but to retain the support to the support of th tions but inwardly becomes about as Bohemian as a bank clerk in

as Bohemian as a bank clerk in Keokuk, Ia.

In the post-World War II years the peak (or nadir) of Frisco Bohem ian is m probably was reached, thus far, around 1955, when the Beat Movement had a full head of steam in the city and was virtually unknown outside it. Oddly, the Bohemianism of the Beat Movement is dead today.

The beatniks used to congregate

The beatniks used to congregate on a couple of blocks of Grant Avenue, just up from Chinatown and in the Italian or Telegraph Hill sector of the city. The focus was a place called The Co-existence Bagel Shop. Nearby were places like musician Bill Weisjahns' Cellar and the Coffee Gallery, both very much alive today, and the hungry i, Purple Onion, Jazz Workshop, and so on, all in the same area, all oriented to intellectuals, jazz and, to some extent, "little" (or Bohemian) theatre.

The beats, in many ways, were part and parcel of this cultural growth—and the Bagel Shop was the symbol of the beats. This, of course, was truer in the early years The beatniks used to congregate

course, was truer in the early years of the movement, 1955-56-57.

What has happened since is typical of Frisco Bohemianism.

saw easy marks on Grant Avenue;
(4) With the tourists came the cops, who harassed "legitimate" beats and forced the phony hangers-on to live within the law;
(5) But the tourists also brought vast prosperity to places that had begun as Bohemian retreats—the haracrus interests—the program in the control of the control of

hungry i, where a 50c admission used to be large, now charges and gets \$3, for instance, and the suc-cessful coffeehouses' prices are

cessful coffeehouses' prices are commensurate;

(6) The beat leaders, the real creative talents among the movement, moved onward and upward, some to other parts of the city, some to more rustic parts of the Frisco Bay Area, some to Los Angeles and New York—and left very little in and around the Bagel Shop sector but third-raters and never-had-beens, the fringe hang-ers-on;

never-nat-beens, the Iringe hang-ers-on;
(7) The successful entrepreneurs
—whether a Jules Irving of the
Actor's Workshop, a Banducci, a
Fantasy Records' Max Weiss, or a
Jazz Workshop's Art Auerbach
—have become respectable. And the
old Bohemianism is dead, just as it
is dead with a Sable & Kervice a

is dead with a Sahl, a Kerouac, a Berman or Nichols & May.
Surest sign of this demise is the fact that the Bagel Shop's owner, Jay Hoppe, closed his doors forever just last October.

D.C. Shapes Up As Capital of Squaresville

By JAY LEWIS

Washington, Jan. 17.

For the seeker of the esoteric and unconventional, the nation's capital is a relative wasteland. The

and unconventional, the nation's capital is a relative wasteland. Theo officeats appear to have neither cult nor cohesion, and no Bohemian movement worthy of the name is discernible.

A year ago, there were two beatnik cases which received a big press because of their frequent skirmishes with the law—climaxed by a massive narcotics squad raid last summer. The original establishment, Coffee 'n Confusion, is still going, but the second, Java Jungle, was torn down to make way for a new building. Coffee 'n Confusion as did "Java Jungle," offers a meager variety of amateurish poetry reading, jazz, folk singing and coffee (at outrageous prices) in depressingly squalid surroundings. Neither has enjoyed commercial success.

Two other coffee houses cater to success.

Two other coffee houses cater to Two other coffee houses cater to avante guard tastes in entertainment but at the same time reject the slovenly aspects of beatdom. The Cauldron in fashlonable Georgetown is patronized by respectable young folk. It serves expresso in clean cups and its manager is professionally about as square as possible—a real estate agent agent

agent.

The Potter's House carries the respectability bit even further. It's operated by the non-denominational Church of the Savior. Folk singing, are displays, drama readings and rarified discussions are ings and rarified discussions are attracting a sizeable clean-cut fol-

St. Loo Also Booming With Back Alley B.O. By BOB GODDARD

St. Louis, Jan. 17. St. Louis, Jan. 17.
St. Louis, sometimes known as "the dowager on the Mississippi," is playing hob with its conservative roots these days with a swinging Bohemian area called Gaslight Square at Boyle and Olive, which only a scant few years ago was a rundown shambles of a neighborhood sporting hoosier bars, antique shops and not much alse.

and sporting noosier pars, antique shops and not much else.
Today, Gaslight Square, sparked by such enterprising souls as the Landesman brothers, the Mutrux brothers. Al "Smokey Joe" Bayou, Jimmy Massucci and Sam Deitch, has an enviable corner on the nitery trade hereabouts.

nitery trade hereabouts.

Espresso coffee, which was just flavorful talk in the wind a few months ago, now draws the carriage trade in droves to such ornate, intime spots as Montileone's and the Laughing Buddha, with new havens opening up almost over night—including the recent Kotobuki, a Japanese elbow-bending rendezvous; Massucci's, a combined restaurant and tippling place sprawling over three stories of an Los Angeles, Jan. 17.

The espresso cup looks to have runneth over in this town's so-called coffee houses. While the famed espresso drink was partially responsible for mushrooming the beatnik hangouts in Los Angeles several years ago, it now has added decor on the menu for those who enjoy spending 75c and up for a foamy coffee bean.

The espresso joints along the

TOP NAME BOOKINGS

George Gobel has been signed to

appear at the International Hotel's Club Tropicoro Jan. 20 through Feb. 2. Marlene Dietrich, originally scheduled to perform that particular two-week period, has been re-scheduled for Feb. 10-19,

Another new attraction for Tropi-coro's winter agenda will be sing-ing husband-wife team Steve Law-rence and Eydie Gorme, starting Feb. 20.

Albuquerque In Upbeat As Site For Conventions

Albuquerque, Jan. 17.
Albuquerque, Jan. 17.
Albuquerque, aow on a big "self-sell" kick to hypo the number of visitors to the city, did all right as far as conventions were concerned in 1960—more than doubling the tally over 1959. According to Chamber of Commerce's year-end export intal of 272 conventions report, total of 272 conventions were held in city during past 12 months, against 119 in all of 1959.

The 1960 conventions attracted more than 79,000 persons. Conventioners dropped \$5,079,406 in the city during the various affairs.

Sunday Liquer

Continued from page 65 ;

after Saturday midnight, except to licensed private clubs, cost the state's two largest cities huge sums in lost conventions and a lack of weekend visitors.

The hotelmen, however, haven't raised the necessary funds to gather so many signatures and wage a er so many signatures and wage a promotion campaign during the primary. In some quarters there was talk of postponing the referendum until 1962 and wait for the smaller vote in the 1951 general election to reduce the expenses. Another plan suggested centers around the possibility of amending the 1959 law at the next session of the legislature to nermit Sunday. the legislature to permit Sunday sales without the necessity (and expense) of a referendum.

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Hotel Plaza, N. Y.

Constance Towers, with the Towers Quartet; Ted Straeter and Mark Monte orchs; \$3.\$4 cover.

A fresh star was added to the constellation of stellar names for the Persian Room of the Hotel Plaza when Constance Towers Plaza when Constance Towers opened last Wednesday night (11). Known more recently for her film and tv appearances, Miss Towers is back in the realm where she scored her first N.Y. success at the St. Regis and old Versailles. Slickly presented, she clicked handsomely opening night. It looks like Neal Lang has chalked up another b.o. winner for his Plaza.

winner for his Plaza.

A comely blonde, Miss Towers is
a dramatic balladist, so much so
that one is inclined to tab her a
singing actress. Because she backs
such a sterling voice with gestures

such a sterling voice with gestures and facial expressions that go far in putting her over so solidly. A Grecian-fringe gown, Mitch Leisen creation, enhances her beauty. This act has been produced by Jon Gregory apparently to point up various facets of Miss Towers' vocalizing. And while the mixed quartet is an effective choral group, she is at her best singing alone. Also her forte is such numbers as "Summertime," "Love Is a Many Splendored Thing," "Lezebel" and "Little Child," and not the several medleys in her opening repertoire.

repertoire.
One of Miss Towers' standout ballads is "Little Child," billed as a French song. This accentuates her

banads is Little Chind, blittle as a French song, This accentuates her ability to handle a more subdued number in contrast to betting the lustier ones such as "Jezehel." The latter she puts over with Merman-Miss Towers closes with a Civil War medley, including "Ring Ring Banjo," which spotlights the vet Harry Reiser on the banjo; "Johnny Comes Marching Horne" and "Battle Hymn of the Republic." Roy Chamberlain, her musical conductor, does a yeoman job backing her turn. Ted Straeter's orch plays the show with elan. Straeter as usual contributes his own song styling while his band brings the terpsing patrons to the floor. Same is true of Mark Monte and his Continentals, who alternate in playing tinentals who alternate in playing

tinentals, who auternate in proposed for the dancers.

It looks like John Fossati, mattre d' at this room, should be busy at the tape for the next month. Opening night was the tip-

Harrah's, Lake Tahoe
Lake Tahoe, Jan. 8.
Les Paul & Mary Ford, Rowan &
Martin, Dorben Dancers and Singers (15), Leighton Noble Orch

It's a solid double bill at Tahoe Harrah's for this two-weeker, what with Les Paul & Mary Ford and Rowan & Martin making for strong marquee lure on the Reno-Tahoe scene where both acts are well known and win top endorsement. Billing is also enhanced by the Dorothy Dorben Dancers and Singers in a colorful, well-executed opener following a Mardi Gras theme.

Singers in a colorful, were-executed opener following a Mardi Gras theme.

Dan Rowan and Dick Martin, working together in obvious perfect rapport, take the lead spot for 30 minutes of clever clowning including the trademarked, and classic impress of a saloon drunk cluding the trademarked, and classic, impresh of a saloon drunk heckling a Shakespearean actor, with Martin as the imbiber and Rowan as the thesp. Albeit the routine is mucho familiar, it continues to draw a room full of belly lumber.

laughs.
For this turn, boys revive a mentalist bit (with Rowan asking questions from among tablers) that gives duo chance for funny play with words. Ditto the "Ol' Man River" rendition with the accent on proper grammar. Twosome keep material clean (it's a must at Harrah's), and prove the worth of material is not necessarily based on blue line values. Aud response on blue line values. Aud response is assuring.

For Les Paul and Mary Ford.

For Les Paul and Mary Ford, the repeat is a near carbon of the last time around, but with a new family addition. Son Gene takes the drum chores with the Noble orch while the parents are on stage. And in a solo, he indicates much skill on the percussions, despite only seven months of training, which apparently was intensified.

Duo, with big assist from off-

with big assist from off-Duo, stage electronics, give multi-sound treatment to "Waiting For The Sunrise," "Tennessee Waltz," "How High The Moon" and other titles they've put on wax. Presentation features the distaffer handling all the vocal work, and some chatter open Jan. 25.

with spouse, who emcees the turn.
Both are artists on the instruments.

and click solidly.

Leighton Noble and orch effectively back the many-cued show.

"Adventures On Ice" revue set for Jan. 24 opening. Long.

Basin St. South, Boston

Boston, Jan. 6.

"Idlewild Revue of 1961," starring Arthur Prysock, with Harlem Bros. (2), The Four Tops, Choker Campbell, Lon Fontaine Trio, Roger Fluker, Dell St. John, Mona Desmond, The Braggettes (14); produced and directed by Arthur Braggs; staged and directed by Lon Fontaine; tighting, Larry Jones; \$4 minimum.

This sparkling, flashing This sparkling, flashing sepla show opens the newest night club in Boston, Basin Street South, built on site of former Trinidad Club, a 250-seater with Johnny McIlvaine bonifacing. Show, in for three weeker, is forerunner of policy of package shows and names. The fast moving talented group, with 40 on stage, runs an hour and a quarter. Patrons get their moneys worth, with everything from an exotic to rock n' roll to showwise production numbers with

showwise production numbers with tall stemmed Negro femmes remi-niscent of the old Cotton Club

Arthur Prysock, star of the show does some terrific vocalizing with "Very Thought of You" and his "! "Very Thought of You" and his "I Get the Blues" hitting big. The Four Tops are a swinging group with "Only Have Eyes For You." "Still of the Night," and "Septem-ber in the Rain." Dell St. John takes a spot for some fine ballad and blues work. Tequila Davis is an exotic who sets the stage on fire with some

sets the stage on me with some sophisticated curvings and has a novel getoff in which gendarme whistles are used. Lon Fontaine is very big with singing and dancers score in precision terping plus jumple dance a la raw

terping plus jungle dance a la raw meat and primitive chants.

Challenges of the Harlem Bros. and the exciting, torrid paced extravaganza excite the customers in a blue zone of lighting in the new club, where biz has been great since New Year's eve bash opening. While the show moves on to Chicago and points west after three weeks ending Jan. 22. McIlvaine, who bought this package after seeing it at the Apollo Theatre, N.Y., is looking for kindred fare and names.

Guy. names.

Trade Winds, Chi

Chicago, Jan. 11.
Roberta Sherwood (3) with Don
Lanning, Mickey Sharp, Joe Parnello Trio; \$2.50 cover.

After a two-year absence (since the Black Orchid fold), Roberta Sherwood's back in town and, from the evidence of a packed firstnight (11) crowd, likely to mean fancy trade for this 250-seater.

The Miamian who hit show biz paydirt at time in life when some are in pasture (and that was a mere five years back) registers on the solid assets of beaucoup womanly warmth, plus the robust or tear-in-voice but always inimitable songology.

coup womanly warmth, plus the robust or tear-in-voice but always inimitable songology.

As she says, the long haul has given her quite a backlog of tunes, and the more-familiar of her disking and cafe turn are plenty in evidence as usual, including those saloon oldles currently identified with her. Much of her appeal, probably, is her un-show biz demeanor, as if to say "We're just folks, so let's have a ball"—and most audiences do.

On the circuit with her now is eldest son Don Lanning, which in no way shifts the burden from Miss Sherwood, who still keeps it very much her act. The youngster, however, proves a nice fillup in his brief spotlight—he's prepossessing, handles himself okay if with understandable reserve) and warbles pleasantly, though as yet missing the stuff for impact.

Also along are two sidemen encolled, with Joe Parnello's house

Also along are two sidemen en-lled with Joe Parnello's house rolled with Joe Parnello's house crew, including 88er Ernest De Lor-enzo who impresses with spirited backstopping and savvy cueman-

backstopping and savvy cueman-ship.

Mickey Sharp is a hometowner and a polished yet of the resort-saloon travels. He's a congenial dispenser of multi-dialect jokes, copping best audits via crafty de-lineations of Harry Truman and a visiting Russian. Some of his stuff is compall, some of his stuff visiting Russian. Some of his stuff is cornball, some clever, most of it quite funny. A topical bit on the Congo's Patrice Lumumba, though, is in questionable taste.

Sallie Blair and Jackie Mason

VARIETY Cocoanut Grove, L. A.

Los Angeles, Jan. 14.
Paul Anka, Four Step Bros.,
featuring Charlie and Sally Gray,
Freddy Martin Orch (23); \$3-\$3.50

For a 19-year-old teenage idol For a 19-year-old teenage idol who would seem more at home on a television dance party than at the Cocoanut Grove, Paul Anka acquits himself rather well in his Los Angeles nitery bow. Splitting his act between the songs he wrote and made famous and a set of standards used to round out his act, Anka turns out to be far more satisfying with the new hits. By adult standards and Grove precedent, Anka does not have an outstanding voice, though occa-

precedent, Anka does not have an outstanding voice, though occasional strength and tone indicate a potential yet to come. What he does have is poise, uncocky confidence, a usually appealing sound and a style and personality that have driven more than one horde of youngsters to riot. While not overly effective with songs like "You Made Me Love You," "Swannee" and "Hello Young Lovers," Anka comes on strong with his own songs, showing himself to be a talented composer reflecting qualitative as well as contemporary be a talented composer reflecting qualitative as well as contemporary spirit. He's fine with "Diana," "Put Your Head On My Shoulder," "You Are My Destiny," "Summer's Gone," "My Home Town" and his own version of "Down By The Riverside," Overall, the act is the same as the one he recorded last year at the Cop'a in New York.

Supporting Anka at the Grove are the Four Step Bros., who add considerable zip and fascination with their first-rate talent and teci-

with their first-rate talent and techwith their first-fate talent and tecinique. Dorothy Dorben Dancers and Charlie and Sally Gray make colorful and entertaining openers, providing fine sound and movement. Freddy Martin and his or-

ment. Fredgy Martin and his or-chestra are, as usual, matchless. Milton Berle, who intro'd Anka opening night, offered top laugh lines for the packed and star-studded house. Anka show con-tinues through Feb. 5. Ron.

Rmbers, Phoenix
Phoenix, Jan. 7.
De Castro Sisters (3) with Francisco Gonzales Jr., Al Pellegrini conducting the Al Overend Orch (7); \$3 minimum.

There appears to be an onus on this trim, compact eastside show-case. Meagre working capital, dubious promotion and an almost total blackout of nitery news by the local press have chased two

total blackout of nitery news by the local press have chased two previous owners to the cleaners in as many years.

Perhaps the new boniface, young Ralph E. Staggs, a local subdivider who enjoys an enviable Dun & Bradstreet, and his host of loch-heavy cronies can put this club over. Staggs, a civic minded go-getter who feels that the expanding local population deserves a name local population deserves a name talent policy, made a savvy choice kicking off this new venture with the bombastic las hermanas De

Castros.

Babette, Cherie and Olga, their raven coiffes complemented by startlingly white bouffants with mucho cleavage, have a delightful 45-minutes poking fun at the other De Castro—Fidel—belting a solid "Tiger Rag." walling "Babalu" and whispering a convincing "Teach Me To Love."

The Cuban pepperpots, with a fine flair for comedy timing, ring

The Cuban pepperpots, with a fine flair for comedy timing, ring the bell with a medley of their Capitol diskhits including "The Trolley Song," "Love Letters," "Manana" and "Flores Negras" with hip Francisco Gonzales, Jr., backing on the cha cha bongos. Al Overend's crew, cld hands at show-backing and batoned from the 88 by Al Pellegrini, take the tricky arrangements of the De Castros in stride trotting through the bill with nary a fault.

Statler-Hilton, D. C

Washington, Jan. 12. Vicky Autier with John Bonada, Rita Ann Artiste Trio, Steve Kisley Orch (8); \$1 cover (\$1.50 week-

Vicky Autier, a south-of-France chanteuse and 88er is gilt-edger from the top tier of supper clubery, drawing double the standard recompense of usual Embassy

A two-week trial fling with Mile.

More Night Club Reviews On Pages 68 & 69

Autier at the Troom last spring swayed Statler-Hilton bonifaces to swayed Stater-Findin boundards to depart from the budgetary norm and book her for a regular run. So far their judgment has been borne out and prospects are even rosier for the next three weeks which happily take in the traditionally hot Inaugural period).

One who can with some justifica-tion call herself a cosmopolite, Mlle. Autier has a multi-lingual program of ballads tailored especially for the D.C. crowd who, by rep anyway, is supposed to have acquired polish and savvy by being around in foreign places. Hence, she delivers in Greek, Italian, Spanish, French, English and admixtures thereof.

s.a. She has a superior soprano voice, reflecting operatic training, and displays obvious keyboard artistry with a medley of French oldies adapted to modern styles.

oldies adapted to modern styles. She's standout in her vocalizing of "La Mer" and a number from the pic, "Never on Sunday."

John Bonada, her regular accompanist, furnishes flawless background with guitar and accordion. Steve Kisley's orch and the Rita Ann Artiste Trio also compliment in pro fashion in addition to their regular duties to the dance patrons.

Walker Hotel, Toronto

Toronto, Jan. 12.
Denyse Ange; Jimmy Amaro's
Quartet; no cover.

On her first appearance at the lushly-decorated Franz Josef Room, lusniy-decorated Franz Josef Room, Denyse - Ange, Quebec-born chan-teuse, is packing them in for her billingual songs in English and French. With Jimmy Dale doing all her arrangements and acting as all ner arrangements and acting as piano accompanist, she fits into the intimate continental 200-seater and immediately establishes herself as a fine singer. She stayed on, plus encores, for 35 minutes when

caught.

In a blue and lilac evening gown, topped by a lace bodice, Miss Ange bouncily opens with a Parisian medley—in French and English—that included "Under 2aris Skies." She changes tempo to "My Man" and then into a rollicking style of "Thank Heaven for Little Girks."

Girls."

Her second set, still interpolating French and English lyrics, drew an even bigger hand with her vivacious delivery of "The Night They Invented Charragne," her waltz time version of "Madamoiselle de Paris" and her tempo switch to "I Enjoy Being a Girl." Her begoff, with straw hat in a takeoff to Maurice Chevalier, was "On the Riviera" and a contrasting, dreamy English-French interpretation of "I Wish You Love."

Sexy chantoosie, with intimate styling to fill the room, had the customers on rapport throughout.

styling to fill the room, had the customers on rapport throughout. She opens for four weeks at The Constellation, Winnipeg, Jan. 30, after her two-weeks, twice-nightly engagement at the Walker Hotel here. Meanwhile, she's taping two variety shows for the Canadian Broadcasting Corp. cross-country network.

Tropicana Lounge, L.V.

Las Vegas, Jan. 10.

Shecky Greene, no cover or minimum.

Shecky Greene has headlined main rooms on the Vegas Strip, but for the past few years he's built a strong following as a lounge bullt a strong following as a lounge star—first at the Riviera and now at the Tropicana. He's in the \$5,000 a week bracket, and well worth it; he usually plays to SRO at each of his three nightly shows (averaging an hour each) but what's more im-portant to the casino is that he lures members of the gaming fraternity.

Greene has the type of flexible comedy act that never gets tiresome no matter how many times you've seen it, so he pulls in many repeaters An ad-

repeaters.

An ad-lib artist, he's quick to jump on any immediate situation for added laughs. He has an intimate association with his audience from his entrance to his exit, and his routines are unpredictable. His impreshes are outstanding. Greene also has the knack of doing spur-of-the-moment Calypso

doing spur-of-the-moment Calypso pretty much to stylized vocalizing, type lyrics to fit any occasion. Tommy Butler whips out several whether it be a dropped tray or a solos, Skip Cunningham gets a lady departing for the powder hand for some fast terping and room. Proof of his stature as a Clora Bryant blares out a couple of top-notch comedian: other comics numbers of her horn. "When the come in to study and laugh with Saints Come Marching In" is a him.

Duke. | good closer. Whit.

Basin St. East, N.Y.

Joe Harnell Peggy Lee, Jo music charge.

Peggy Lee originally put the heat on Basin St. East in her last engagement at this Ralph Watkins spot. Her touch was sufficiently firm to cause a momentum of boom business during her absence. With her return, the b.o. at this spot is overwhelming. On her opening night (Thurs.) not only was there a waiting line inside the spot before her first show was over, but there were parishieners in a line which formed on the outside.

Miss Lee is getting a sizable slice during her engagement here. But it's apparent that the \$3 music mixtures thereof.

Mile. Autier performs with an effortless Gallic animation projecting gentile charm and unobtrusive s.a.

She has a superior soprano She has a superior soprano operatic training,

music.

The former band vocalist is one of the hotter pop singers around—also one of the most savvy. She knows how to excite moods, infuse humor and insert sly and wicked connotations into what the customers had previously imagined to be devoid of ulterior meaning.

Miss Lee sells jazz and sex in copious quantities. But she also dispenses fun. Her opening stint lasts just about an hour, but it wasn't overlong, the customers wasn't overlong, the customers were still on her side at the conclusion of her turn.

Miss Lee pitches the heat copiously on such items as "Fever" and gets sentimental "The Second Time Around." She's not all gaiety, mixing her moods and tempo of her numbers for an extremely colorful and satisfying session. From open-ing night indications, she'll prob-ably establish a record in this spot.

Society, London London, Jan. 5. Paddy Roberts; Gipsy Adams' orch; \$4.20 minimum.

It's nine years since a male act played this smart little night spot. That was the late Bill Johnson, and since then the management has specialized in a single femme singing act, and it's cast its net wide. Now they've booked Paddy Rob-erts, hit composer and disk per-former, and it's a distinct but useful change of pace.

ful change of pace.

Roberts deals in saucy songs at the piano. He has a middle-aged sophistication, an amiable charm and the distinct advantage of putities over his own material. The ting over his own material. The tesult is a brisk 20 minutes with no real highspots but with enough verve and wit to keep the customers happy over their brandy and

coffee.

Starting with "Love Isn't What
It Used to Be," he follows with
such varied tunes as "Poor Little
Country Girl," "Tattooed Lady,"
(deadpan sexiness), "When I Was a
Wolf Cub" and a folk song. On
balance the words are slicker than
the music, but it's an agreeable
act. Though no romantic heartthrob, Roberts obviously gets
through to the distaff side of the throb, Roberts obviously gets through to the distaff side of the supper-ites with smooth knowhow.

Gipsy Adams' orch supplies the backing admirably. Rich.

Ciro's, Hollywood

Hollywood, Jan. 17.
Billy Williams Revue (a. Negro); \$2.50 cover.

Billy Williams Revue, all-Negro troupe in for three weeks at Frank Sennes' Strip boite, provides plenty of sound, both vocal and orchestral. But opening night Thursday (12) failed to draw any more than a mere sprinkling of cash customers and outlook doesn't harbinger many more.

many more.

Citizenry is deserving of something more than this, a bunch of fellas up there apparently trying to be heard above the blaring of the seven-man band and distaff side repped only by a lone trumpetplaying femme.

Williams fronts a six-man singing combo to open show, starting with his familiar "I'm Gonna Sit Right Down and Write Myself a Letter," then leaves balance of time onstage to his cast, who confine themselves pretty much to stylized vocalizing.

Harry Mimmo, Del Campo Twins, Henry Boyer & Leonell, Chateau Madrid Dancers, Candido, Chino and Caney Orchs; \$5-\$6 min

The Chateau Madrid's familiar The Chatcau Madrid's familiar Latin-American revues are high-lighted this session by Harry Minmo, an alert and busy comic who is a master of the sight gag. Viewers of the Jack Paar show have enjoyed the Italian entertainer's hilarious takeoff of a Fred Astaire routine. This bit of busi-ness, by now a Mimmo trademark, remains the standout of his act. Mimmo is also recognized by his peculiar jerky hand motion, which ends with hand perpendicular and splitting his bowtie.

splitting his bowtie.

Mimmo augments his interpretations—he calls it his "inagination"—of the walks of different nationalities, the actions of the traffic cops of different countries, and his concept of a stripteaser with a nice line of patter. He has the aud with him most of the act because of an appealing personal-

His impact, however, could be stronger if he did not repeat his familiar motions and his sayings raminar motions and his sayings. They're funny for a few times, but become a little wearing when constantly repeated. Judicious triming would be helpful. Basically, however, Mimmo is extremely talented in the sight school of com-

ented in the Shahi Commender.

The Del Campo Twins, Chateau Madrid regulars, have a distinct flair and are hard workers. They harmonize well in their song and dance numbers. They weave in and out with Spanish and English

dance numbers. They weave in and out with Spanish and English and throw in a '20s bit, complete with flapper costumes and the Charleston, for good measure. All in all it's a solid act.

Henry Boyer & Leonella are a competent acrobatic ballroom team who manage to work well on the postage stamp floor. The three-gal line, all well-stacked lookers, are there more for decoration than for terping.

there more for decoration than for terping.
Candido provides some exciting drumbeating on a trio of bongos. The Chino orch backs the show with class and alternates with the Caney crew to provide the Latin rhythms for customer dancing, still an important aspect of a visit to the Chateau Madrid.

Holl.

Ye Little Club, Bev Hills

Beverly Hills, Jan. 13. Tune Jesters, Joe Felix duo, Joey Silva; two-drink min.

Booking of the Tune Jesters in this BevHills tavern is a definite departure for Marshall Edson who is better known for launching "un-knowns" than established names. However, vocal-instrumental group rowever, vocal-instrumental group three guys, one doll, is playing its first local date following lounge stays in Vegas and Lake Tahoe. Al-though extremely loud in spots, particularly for this petite room, they should draw spenders who dig a fast and breezy act. Lecters they

they should draw spenders who dig a fast and breezy act. Jesters they are—and in tune too! The doll (Cathy Carter) solos and segues her songs with the guys (Dick Merrick, bass; Sam D'Andrea, accordion. and Pete Peterson, drums) with a flair that keeps turn in motion. She definitely is steer-ing this group.

drums) with a flair that keeps turn in motion. She definitely is steering this group.
Following a bouncy opener, "Coming Up Roses," Jesters land one-two punch of ballads and uptempo tunes. Act gains additional stature via good Louis Prima-Keely Smith mimic "I'm Confessin" enacted by Miss Carter and Merrick, Toppers are "St. Louis Blues" and "Slow Boat to China."
Joe Felix on piano and Don

and "Slow Boat to China."

Joe Felix on piano and Don Greif, bass, are sandwiched 'tween shows to keep patrons sipping longer. As is the guitarist Joey Silva who shines with a nice calyp-Silva who snines was so approach to songs.

Jesters will jest here for four Kafa,

Tropicana Lounge, L.V.

Las Vegas, Jan. 11.
The Jerry Colonna Show, With
the Topotchers (3), Patty Cairns,
Joyce King; no cover or minimum.

Jerry Colonna, a big fave here returns with a brand new package—it's a pleasantly comical, tuneful romp embellished by two beautiful canaries, Patty Cairns and Joyce King, Both the blonde Miss Cairns and the redhaired Miss King join Colonna on duets; they give decorative movement to the festivities, and Miss King clicks also as a

Nigro on guitar; Al Pepi, accordion, and Frank Pepi, bass) which gives the turn good balance. Trio is excellent musically, and each member scores in the comedy department. Paul Suter on 88 and Chuck Gomes, drums complete the musical forms. drums, complete the musical frame

work.
Colonna, with the handlebar mustache and popeyes as his trademark, sings in his high, prolonged notes such numbers as "It Might As Well Be Spring," "Sweet Adeline," "Ebb Tide," and "Toot Toot Tootsie," all good for yocks. Duke.

Fairmont, San Francisco

San Francisco, Jan. 10.
Gordon & Sheila MacRae with
Van Alexander, Ernie Heckscher
Orch (11); \$2.50-\$3 cover.

Gordon and Sheila MacRae work hard and offer a pleasant, one-hour show which the audience likes.

They come on with a duet, "It's Showtime," and he does a pair of solos, "If I Loved You" and "So in Love." Then comes the act's piece de resistance, a long series of "blackoutt" impressions. I due to the state of the state in Love.

June 10 June

funny.

MacRae solos on two Broadway show tunes, Mrs. MacRae follows with "This Could Be the Start of Something Big" using a cute mirror gimmick. He sings a song from "Camelot" and then a medley of more than a half dozen standards, including a couple from "Oklahoma." They wind with "Accustomed to Her Face" and their familiar ver on of "I Remember It Well" from "Gigi."

both thoroughly MacRaes are MacRaes are both thoroughly engaging personalities, but some of their between-songs chatter—especially his—is not so engaging. Some, in fact, is pretty blue and, in several instances, just plain tasteless.

tasteless.

MacRae has a good, powerful voice, and though he seemed a trifle hoarse in the lower register, he punched across his numbers well. Mrs. MacRae's voice doesn't match her mate's, but she makes up for this with great vivacity.

Van Alexander led Ernie Heckscher's orch imprecably. Show

scher's orch impeccably. Show runs through Jan. 18. Stef.

Ragdad Room, Tueson
Tucson, Jan. 10.
Lenny Kent, Johnny Dugan,
Jimmy Thomas Trio; no cover or minimum.

Veteran comic Lenny Kent made his Tucson debut at the Tucson Inn's Bagdad Room and managed to maintain a pace slightly above the heads of local ringsiders. He mey be too "smart" for the room, but will build during his two weeks' stay.

eeks' stay. Kent's wit is razor-honed, topical

Acet's wit is razor-noned, topical and clicks solidly with his routine of various cops he has run into in his stints about the country.

Johnny Dugan, co-manager of the room and a former tv personality with his "Breakfast in Hollywood," opened with his capable. wood," opened with his capable Irish vocals of "I Still Get a Thrill" and "Rock-A-Bye." The Jimmy and "Rock-A-Bye." The Jimmy Thomas Trio plays for show-back-ing and terping. Alex.

Sahara Lounge, L.V Vegas, Jan. 10.

Mary Kaye Trio; no cover

Members of the Mary Kaye Trio Mary, her brother Norman Kaye, —Mary, ner brother Norman Kaye, and Frankie Ross—are permanent residents of Las Vegas, and it's always good to have them back home. Group has a big local fol-lowing cheering for its expanding

The Jerry Colonna Show With he Topotchers (3). Patty Cairns, love King; no cover or minimum.

Jerry Colonna, a big fave here, elturns with a brand new package—it's a pleasantly comical, tuneful onny embellished by two beautiful anaries, Patty Cairns and Joyce (sing. Both the blonde Miss Cairns and Heredhaired Miss King join colonna on duets; they give decorative movement to the festivities, and Miss King clicks also as a green.

Colonna is backed in this outing the Topnotchers trio (Eddie) Jan. 30.

Etc., Shall Stay Loyalty Of Josh White's Fans

There is a breed of performer who excites fierce loyalty from surprising segments of society which will follow idol to unlikely spots and create situations beyond a viewer's normal obligation and call of duty. A situation of this type was never more clearly demonstrated than on Friday (13) at the Roundtable, where a bill including Josh White is on tap,

It's not the kind of room White has been accustomed to and the buik of the parishioners there are not his particular saucer of tea. prising segments of society which

not his particular saucer of tea. Thus there was a fairly noisy level in the room. It was at this point,

Roundtable, N. Y.
Josh White, Irwin Corey, Cootie
Williams and Herbie Mann Orchs; \$4.\$5. minimum.

after his fourth song, that a woman seized the mike and made a fervent plea in a voice clouded by tears for attention to White.

Her pitch was that of a mature articulate and sincere listener and was so unusual that neither the audience nor White knew imaudience nor White knew immediately how to cope with it. The patrons applauded and thereafter paid more attention.

With this bill, the Roundtable is infringing upon the terraian opened by the Blue Angel-Village Vanguard

orbit. White and Irwin Corey both seem more at home in the inti-meries, and each had an uphill battle to make his turn come out

Corey, on first, made it He had some opposition from several ring-siders, but the absent minded pro-fessor bit was shifted somewhat so that much of his normal rambling was eliminated and he walked off to appreciative mitts. White's bal-ladeering and guitar work would undoubtedly have achieved those results. This Negro singer was using his reliable applause getters such as "St. James Infirmary" "Riddle Song" and others in that cate

gory.

The instrumental portions of the The instrumental portions or the bill are quite joyful and highly interesting. The Cootie Williams orch is a lively outfit paced by the leader's trumpet. It's melodic and bouncy, entices dancers and amuses Victoriars.

listeners.

Of equal importance is the Herbie Mann Orchestra. Its adaptations of Latino themes provide one of the more literate interpretations of this type rhythm. At's a clean and pleasant sound but lury'ed with color. Mann, a bearded gent who batons with his flute leads a crew of capable soloists, with the vibe player and the bass furnishing strong solo moments.

Jose.

New Acts

SOLER & LORCA

Steuben's, Boston
Although around for some time, this flashy, high stepping Spanish and flamenco terp team of Soler & Lorca has vet to be documented in VARIETY. Here during the holiday hiatus, they exhibit some very sophisticated trippery with technique to be admired and emulated. Opening with a very fast pasodoble, the handsome couple—Gisela Lorca, formerly with the Met opera, and Angel Soler, formerly with Jose Greco—segue to a bit of classical Spanish dancing in a light vein with "Granada," in which femme gives out with fancy lowing cheering for its expanding in a light vein with "Granada." in national success.

Trio intros: a new production number in this outing, a very funny spoof of such film folk as Nelson Eddy, Jeanette McDonaid,, Judy Garland, Ray Bolger, Jack Haley, Bing Crosby, Bob Hope. Dorothy Lamour, Fred Astaire, Nick Lucas and the Andrews Sisters, and Archive learth with short feeling.

feeling.

They display great versatility with a palmas (handelapping) bit and a fiery flamenco with footstamping working up to a frenzied pace for bowoff. Excellent in all visual situations.

Guy.

mite more nitery experience, could make Syltes a contender.

Resisting a natural temptation to be cute or coy, these demurely, green garbed lookers unwrap a tidy package, surprisingly mature, belying their limited experience and tender years.

and tender years.

Kicking off, before a thin postholiday mob, the wholesome ponytailed chirpers win solid outfront
rapport with a neatly arranged
folio of cagly paced faves. The
sisters have a fine, original blend,
but unfortunately, their arrangements suffer for lack of a stronger
lead. When this fault is corrected—
watch watch

They bounce on with "This Could Be The Start Of Something Could Be The Start Or Sometining Big," slide into a nostalgic "When I Fall In Love," a rousing "Piano Roll Blues" and bowoff with the novelty "Brother Bill." Impressive are their dittos of the Lennons, Andrews, Chordettes, De Castros and McGuires. Andrews, Cho and McGuires.

enhanced by their showcasing in the soon to be released 20th-Cen-tury Fox's pic "Madison Avenue" but their strong future suit could conceivably be on discs. O'Haf.

House Review

Empire, Glasgew
Glasgow, Jan. 5.
Bernard Delfont & Leslie A. Mac-Bernard Detjont & Lesue A. Mac-donnell presentation of "Stars in Your Eyes." With Eartha Kitt, Ed-mund Hockridge, Joe (Mr. Piano) Henderson, Billy Dainty, Des O'Connor, Ron Parri, Neil & Pat Deltrina, Bill Shepherd Singers (4), Palladium Girls & Boys (19), Funite Music Men. wides Cardon Empire Music Men, under Gordon
L. Rolfe (Bert Waller at piano for
Miss Kitt's act); twice-nightly,

Eartha Kitt, headlining at this top Scot vaudery for a limited winter season, is a provocative bill-topper with lotsa dynamic appeal and curiosity value for the femmel customers. Singer also has lotsa talent which she reveals in an arresting act, ranging in her numbers from "I Wanna Be Evil" through "Love Is a Gamble" to "Let's Fall in Love." But most applause is reserved for her treatment of "I'm reserved for her treatment of "I'm n Love." But most applause is eserved for her treatment of "I'm just An Old-Fashioned Girl."

Miss Kitt may not be to all family tastes at a time when vaudegoing here takes on the shape of night outings for families in festive-holiday mood, but her drawing-power is obvious. Her entrance is made is obvious. Her entrance is made wearing a leopard skin gown with scarlet: lining, which she discards slinkily to show a tight-fitting silver gown, mermaid-style. "It's real—all the way down!" she says, real—all the way down!" she says, with a glance at her frame.

Singer also gives out with "Santa Baby" and "Apres Moi," and garners socko reaction. She has Bert Waller at the ivories in the orch pit.

orch pit.

Support is headed by Edmund Hockridge, tall Canadian-born singer, who has much verve and is seen best in "Cranberry Corner," with Dorothy Penney and ensemble. Show, however, is so pruned for time that Hockridge doesn't get full scope for his obvious vocal talents. "An Italian Caprice," with singer as an operative barber, has colorful appeal.

Joe (Mr. Piano) Henderson is another useful support act, pulling in

Joe (Mr. Piano) Henderson is another useful support act, pulling in aud participation with his "Sing Along With Joe" spot. His skill at the piano, featuring some of his own tunes, is of a high level, although act would be more suited as a warm-up in first half of show.

In the comedy slottings, three of Britain's rising functors Des In the comedy slottings, three of Britain's rising funsters. Des O'Connor, Billy Dainty and Ron Parry, get some scope. Dainty has smallness and a brisk yet sympathetic appeal, and, with stronger material, has the potential to click further.

O'Connor, good-looking youth with an infectious chuckle, offers a with an infectious chuckle offers a travesty of lyrics, and also has a potential for bigger things. But he should devote himself, too, to a search for stronger yock-fodder. Parry makes much use of his ventriloquial flair and has an offbeat style that merits development. Neil & Pat Delrina offer stylish adagio dancing in the pre-interval slotting. Sonia Rees is a soubrette looker, and a line of dancing boys and girls add to the brightness. Vocal backing comes from the Bill Shepherd Singers, and special

SYLTE SISTERS (3)

SOngs

35 Mins.

Carrival, Phoenix

Joan Sylte, who's 22 ushers her pink cheeked, teen aged, twin sisters, Denna and Deanda, through a 35-min songalog which with a solution.

Adagio dancing in the pre-interval soluting. Sonia Rees is a soubrette looker, and a line of dancing boys and girls add to the brightness. Vocal backing comes from the Bill Shepherd Singers, and special orch of Empire Music Men is a stand for period will be Blindon L. Rolfe.

Mathis then moves to San Juan, Puerto Rico, March 6 for two frames; Eden Roc. Miami 23, 10 days: Harrah's Club, Lake Tahoe, orch of Empire Music Men is stand for period will be Blindon L. Rolfe.

Gord.

Unit Review

Brasiliana

Toronto, Dec. 26.

Dance Theatre of Rio de Janeito presentation of revue (18 scenes) in two acts. Staged by Mieco Askanasy; musical difference of the Staged by Mieco Askanasy; musical difference of the Hoyal Alexandra Theatre, Toront the Hoyal Alexandra Theatre, Toront the Hoyal Alexandra Theatre, With Nelson; Perraz, Nair Eugenia, Fausta Conceiczo, Dina Antunes, Maria Sabina, Sonia Sebastiana, Leda Phyllis, Diana Brasil, Nicea Queiroz, Paula de Salgueiro, Pierette Lucia, Berri Baia, Lucas, Wilson Dbs Santos, Dimas Cutinho, Bomcabelo, Mateus Waldemar Bastos.

With frenzied enthusiasm, the shapely boys and girls of "Brasil-iana" maintain a fast pace throughout, with such of the chosen audience dancing on-stage to the colorful climax of "Carnival in Rio." With balloons and streamers tossed from the balcony and boxes by ushers, this is a gay finale to a revue that, founded in Brazil in 1950, has since played leading theatres in Latin America, Europe, Australia and, of course, North America America

America.

Nelson Ferraz, Brazilian bassbaritone star of the show, scores
on his numbers, with the exception of a time-wasting hiatus in
which he asks for audience participation. But it is the sheer dance
enthusiasm that marks the "Brasiliana" troupe of more than a enthusiasm that marks the "Bra-siliana" troupe of more than a score in their production numbers ranging from their jungle-voodoo rituals, the birth of the samba, their beaches scene of returning fishermen, to the mad and violent danging of the "Carnival in Rio" finish. finish.

Adding to the speedy stage effects are the colorful sets and costumes, or lack of the latter plus the continuous step-out specialties which maintain the pitch. The girls have no voices, hence the unsightly use of three mikes spaced across the footlights. The men are okay in their choral work, however, and Ferraz, who has the audacity to present "Ave Maria" in samba swing-style, still acceptable to the audience.

The choreography of Berni Baïa Adding to the speedy stage ef-

The choreography of Berni Baïa is evident throughout, particularly in his jungle and carnival numbers, with his minuet a standout finally topped by a return to unhibited dancing in which the hip-wigglers

topped by a return
dancing in which the hip-wigglers
win plaudits.

In tempo, "Carnival in Rio" is
the acme of opulent costuming and
movement, backed by a full-stage
outdoors set, with the audience
participating onstage and in the
aisles in a finale that has been internationally performed.

With a 14-piece pit orchestra
heavy on percussion, exciting
rhythms add to the wild beat of
the dancing, including the sacrifice
of a virgin and other fullstage production numbers. From tropicana
to plantation to carnival finish,
"Brasiliana" is a lush revue,
marked by speed and verve.

McStay.

'Rainbow on Ice' Bows In

Buenos Aires at \$2 Top Buenos Aires, Jan. 17.

"Rainbow on the Ice," a European blades show opened here last week at Luna Park with admissions scaled from 50c to \$2. Company, comprising some 90 people, came by ship along with baggage, sets, etc.

Unit is known in Europe as Baier's Ice Show. Ernst Baier is producer, Rolf Arco is choreographer and Roland Eisenach, musical director. Show includes a skating monkey, Spanky, and a flock of chorines.

Mathis' Heavy Slate

Hollywood, Jan. 17.
Johnny Mathis' managers have booked him solid for first five months of 1961, after which he leaves June 3 for two-month hollday in Europe.

Currently at Sahara, Las Vegas, currently at Sanara, Las Vegas, where he opened four-week stand Jan. 3, Mathis follows engagement with two weeks of recording sessions with Nelson Riddle. Subsequently, he opens Feb. 16 at Latin Quarter, N. Y., for two stan-

In recent years, Alan King has become an annual winter-season staple at this posh inn's smart Cafe Pompeii. The wedding's been a happy one for prexy-booker Harry Mufson & King. Illustrative of their content is the draw-power King affirms with each January showing. He pulls the big-dough locals in more than most comics playing this resort, and this during the "lull" term before opening of Hialeah and "official" start of the peak-period next week. That he drew a nearly-full house on a night when the rains came—and stayed—noted his hold on local audiences. audiences.

audiences.

This time out, King comes in with a raft of new routines—only one was a familiar bit, and that at end of a howl-filled sesh that had him concerned with such aud-self identification rambles as early background and marriage (all with new lines, he's used the basics before); fresh gambit on supermarket visits; devastating satirization of television commercials and production and incisive, intelligent discourses on male and female wranglings that hit home to bring hearty howls. hearty howls.

hearty howls.
Further evidence of King's arrival as a mature, authoritative, always-in-command stand-up comedian is his adroit timing, keyed to auditors laugh-response. There's a sure-feel that marks him a top rank performer more than well equipped to handle any type of patron. He has to beg off.

Supporting performers make this the best-balanced, most potent bill to have played these parts this season. Sandy Stewart is an attractive youngster with song knowhow. tive youngster with song knowhow. The brunet works a soft-chant with full extract of lyric and melodic nuances, turns to an upbeat tempo with equal vocability. The approach is very pro, one to grab attention fast and build the hold and the palm-reaction—a constant matter throughout her stint. The lass, however, could use, a smart couterier to advise on gowning and on a more complimentary hair arrangement.

air arrangement. Little Buck tees off matters with Little Buck tees off matters with zing and zest, tapping out a fine series of with-and-without music precisions heel-and-toe routines that are a throwback to the danging toppers of vaude days. Mal Malkin and his crew rate kudoes for top showbacking for the latter two act. Due the 19th, Kathryn Grasson' for her first outing at two act. Due the 19th, Kath Grayson for her first outing Kathryn oufing at

Steuben's, Boston

Boston, Jan. 5.
Johnny Verdi, Chris & Stig Ersbern, Don Dennis, Sami Coe &
Debbie Powers, Tony Bruno Orch
\$5; \$2.50 minimum.

Johnny Verdi unveils a clever new piece of business here on Congressional investigation while holding the top-spot in this room. It's a well paced show, albeit two terp teams are on the same bill. Verdi, who has a fantastic ability for mimicry, takes off on a running commentary of one of the better known probes and works in some funny bits of rejoinders from an assorted variety of "dese, dose and dem" witnesses.

fenny bits of rejoinders from an assorted variety of "dese, dose and dem" witnesses.

Opening with some relaxed type oneliners, he builds steadily to his startling impresh bits in which ne voicefies a long list of celebs. Among the latter are Frank Sinatra, Tony Martin, Louis Armstrong Dean Martin, Joe E. Lewis, Nat "King". Cole and of course, Perry Como, whom he resembles. Verdi went off way ahead after a slow start opening night, Thursday (5), on start of two weeker. He snared the opening night and of partyites with his sharp impresions. He's at his best in multipie voice bits and repartee betwix, and looks to bring good biz in for freres Max and Joe Schneider.

Chris & Stig Ersborn, Swedish terp and comedy team, are visually exciting. They gag it up a la Swede with mispronounciations and such with boy and girl wresting the mike from each other to look for Swedes in the house. Tall blonde femme and fair haired parter take off on some swoons and swedes in the house. Tall blonde femme and fair haired partner take off on some swoops and swirls, breaking it up with musical bits of how they fell in love, etc. They're elegant in appearance and wardrobe.

Don Dennis, singing emcee and during the show.

Toom fave, swings with "Just Another Polka" and segues to "My House full when caught. Feve.

Eden Roc, Miami Beach
Miami Beach, Jan. 15.
Alan King, Sandy Stewart, Little
Buck, Mal Malkin Orch; \$5-\$7.50
ninimum.

Romance." He then ties up medley from "My Fair Lady" with
show's current stand in Boston,
pinimum.

Night" in standout fashion.

Sami Coe & Debbie Powers are a pair of youngsters who display considerable versatility in the cha cha, but need more floor time. Tony Bruno cuts the show in his cusmarily flairish tempofor good results all around.

Edgewater Beach, Chi

Chicago, Jan. 3.
Boyd Twins, Dink Freeman, John
Shirley & Bonnie, June Taylor
Dancers (6), Les Waiverly Orch
(5); \$2 cover, \$2.50 Fri.-Sat.

Opening night (3) performance might as well have been a dress rehearsal, trade was so slow, so it perhaps cushions the report that customer reaction to this Merriel Abbott-staged revue was very mild.

But even under best circumstances, with a full house, it's hard to imagine this lineup of competo imagine this lineup of compe-tent but undistinguished acts gen-erating much enthusiasm out front. This is a show that needs a headliner, and the number of participants (11, not counting the band) doesn't disguise the size of the budget.

the budget.

It's perhaps telling that the first night crowd, such as it was, didn't come to life until the show had ended, after balloonologist John Shirley had floated out dozens of colored latex bubbles into the audience in a chaotic finale. Having learned, from Shirley, the trick of shooting them across the room, the customers engaged in some do-it-yourself fun.

Shirley who is assisted by his

do-it-yourself fun.

Shirley, who is assisted by his wife Bonnie, is an engaging fellow who turns ordinary balloons into animals; bonnets and baskets of fruit. An amiable talker while he works his little wonders, he registered nicely, finishing his turn with a balloon bow and arrow with which he shoots balloon apple off his wife's head.

Dink Freeman, who serves as emcee, is one of those comics whose talent is better than his material. Undoubtedly his act suffered more than the others from the lack of audience.

Warming up a sprinkling of people in a large room is a rough assignment for a comic, and Freeman never quite accomplished it. His monolog, based entirely on the oldhat premise of how to has changed our way of living, seemed work work and respond only sight. and garnered only slight

returns.

June Taylor Dancers, known from the old Jackie Gleason telefrom the old Jackie Gleason teleshow, function as an attractive chorus line, opening the bill and adding some splash midway. Gals are proficient and showy, but their routines are on the standard side. Featured within the act are the three reed-haired D'Honau Sisters, who make with some fancy Latino tempology. terpology

Boyd Twins work the closing spot and are reviewed under New acts. Les Waiverly orch showacts. Les Waiverly orch show-backs okay as the Monday-Tuesday relief ensemble. Kenny Black orch toots the dance sets and show rest of the week.

Bali Hai. Portland

Portland, Ore., Jan. 11. King's IV with Dick Fisher Corky Proctor, Pat O'Neal Quart no minimum, no cover except \$2 Saturday.

New owners of this plush show-case, George Dussin & Jim George, have a winner with The King's IV who have invaded the north-west nitery circuit with blockbuster force. Word of mouth should keep the ropes up for their two week

Guys prove one of the strongest acts ever seen in these parts. Bill Kay, George Worth, Frank Ciciulla and Smiley Wilson play a variety of musical instruments, sing and handle comedy in a fresh manner. They get the customers off their mitts early and keep them applauding throughout the 30 minute stint. Fast layout has good material and change of pace.

Their best numbers are "Trouble," "Peter Gunn" slow motion bit, and "76 Trombones." Lads get solid assist from Dick Fisher, guitar, and Corby Proctor, drums. Pat O'Neal's house crew (4) sets, the tempo for dancing seshes but gets an intermission during the show.

VARIETY

Sands, Las Vegas Las Vegas, Jan. 11. Dey Bishop, Frankie Avalon, Las Vegas, Jan. 11.
Joey Bishop, Frankie Avalon,
Dunhills (3), Garr Nelson, Copa
Girls (12), Antonio Morelli Orch
(17): produced by Jack Entratter;
choreography, Renne Stuart; \$4 minimum.

Joey Bishop has been elevated to Sandstardom by impresario Jack Entratter, and in his first outing as a Copa Room topliner he's a solid click. The deadpanned, ne's a sond cilick. Ine deadpanned, quick-witted Bishop presents an expanded repertoire of situation stories and one-liners, plus some very funny parodies which are gems for any audience. He steers clear of blue material, and his additional statements of the statement of the st lib artistry gives the turn flexibili-Joe Merman at the 88 is most helpful.

Frankie Avalon, making his Vegas debut, is the bill balancer. The young singer surprises the skeptics who questioned his value as a nitery attraction—he's a personable entertainer who manages to combine humility with conto combine humility with confidence. Performing like a vet far beyond his years, the song styllst gracefully offers such numbers ar "My Ideal," "Blow Gabriel Blow," "Dream Walking," "Jericho," and "Old Man River," latter socking an interesting galloping arrangement. Nick Castle did a smooth job of staging, and at one point brings out Avalon's ability as an okay terper. Larry Gordon concocted the outstanding errangements. ments.

The Dunhills (3), longtime faves here, show again how good a male team can blend fine hoofing with team can blend fine hooling with precisioned acrobatic dancing. Show, with two colorful holdover production numbers. is expertly backed by the Antonio Morelli orch (17), and is skedded for three precks. dancing. weeks.

Harolds Club, Reno

Reno, Jan. 8.
Carl Ravazza, Freddy Morgan,
Don Conn Orch (5); no cover, no minimum.

Carl Ravazza has proved in past dates he's a natural for this inti-mate room—and in this playback he's proving it again with his easy, smooth styling. Billed with smooth styling. Billed with the singer is banjoist-comic Freddy Morgan, who has also done an okay job in this seventh floor Fun Room in prior billings. For this turn, however, Morgan plays it solo, in contrast to fronting a group as he did before.

group as he did before.

Ravazza retains his entrance through audience (singing "Hello") to reach stage (and effectively). He also reprises many of the other titles and modes of presentation that are well-tested and proven. Backed by his own accomp of piano, drums, accordion, and bass, he essays such as "Night They Invented Champagne," "I'll Take Care of Your Cares," and "Just In Time." Infectious personality, and close proximity with tablers, Infectious personality proximity with tablers, and close proximity with tabl assures good projection, and does it well.

Freddy Morgan, with an Ish Kabibble-type hair-comb, shows most talents on the banjo, albeit he rates as a comic with his ex-pressive face and mannerisms. pressive face and mannerisms. Most stories have made the rounds in yesterdays, but he gets in the telling.

Hotel Montoleone, N.

New Orleans, Jan. 10.
Denise Darcel, Florian Zabac
Nick Stuart Orch (7); \$2.50 wee
night minimum; \$4 Sats. Zabach

Denise Darcel supplies a relaxing change of pace for Billy Monteleone's plush Swan Room. The French chantoosy, in skin tight red velvet gown, serves it up a la Francaise in generous portions. She registers several notches above her previous visits having improved previous visits, having improved considerably as both warbler and performer.

performer.

It's a field day for the room's regulars. Although she was on close to 40 minutes opening night (9) the customers absorbed every minute of her varied menu.

Miss Darcel has a good tune selection, comprising pops both in Anglais and her native tongue, and generates planty of audience reco-

Anglas and ner native tongue, and generates plenty of audience reaction from start to begoff. She does such staples as "Poor People Of Paris." "I Love Paris," "The Birth Of The Blues," and others. Her "Allouette," in which she lures a tableholder to join her on stage, is good for lots a guiffave.

is good for lotsa guffaws.

La Belle Darcel warms and with
her patter and stories about patter

France, and sells sex all the way with wide-eyed innocence for hefty results. She makes an intimate act with hilarious asides on her weight, gowns, femme foibles, but playing always to tantalize l'hommes.

Warmth and charm plus show manship and throaty piping, to say nothing of her famed chassis, puts sultry Miss Darcel over with a bang in this room where she is no stranger.

stranger.

Florian Zabach and his violin tee off show. A handsome, personable young fellow, he demonstrates his skill on the strings in no uncertain terms. He nets hefty applause with "Holiday For Strings," "Runaway Romance," the old fave "Hot Canary," gypsy tunes and a cha-cha. During one of his selections he exhibited artistic sensitivity in a good-natured verbal tilt with a couple of heckling ringtilt with a couple of heckling ring-siders.

Zabach scored with a stirring ar-angement of "When Irish Eyes rangement of "When Irish Eyes Are Smiling" and several longhar tunes. Virtuoso was called back for several encores.

Nick Stuart and musical crew have a big band sound and back show expertly. Band nets nice hand with Dixieland medley as its con-Ankle benders flocked tribution. to floor during dance seshes. orsonable Stuart also emcees

Show runs two weeks.

Thunderbird, Las Vegas (FOLLOWUP)

Las Vegas, Jan. Las Vegas, Jan. b.
Dorothy Shay returns to topline
"Scandals On Ice," and in the
comedy spot is Paul Desmond.
With this one, producer Marty
Hicks glides into his 80th week on the ice kick, and the frosty spec-taculars have developed into the most exciting shows of their kind anywhere.

This edition has eight skating dancers, six skating nudes (covered for dinner shows), and the production numbers are staged with verve and imagination by production numbers are staged with verve and imagination by George Arnold, with fine assistance George Arnold, with fine assistance by choreographer Phil Richards, both of whom appear as outstand-ing performers. A highlight is the presence of beautiful 22-year-old Shirley Linde, three time inter-national skating champ, who spins like a tornado and gracefully blends into the festivities.

Miss Shay, a big favorite here, reprises the turn she offered here several weeks ago. Her "medley of songs most requested that I don't do," and the sophisticated appropriate the several programment of the several ways. don't do," and the sophisticated approach to rural songs such as "Feudin', Fussin', and Fightin'" are warmly received. She gets amusing assistance from her "kinfolks." Jo Ann Miller and Curtis Wheeler, and the pleasing act is batoned by Buddy Freed, fronting the Garwood Van orch (11).

the Garwood Van orch (11).

Paul Desmond, absent from Vegas for several years, demonstrates here that he's a potential headliner. His standup comedy material is mostly fresh, he's young, tall, handsome, and he has an okay singing voice. First-nighters tossed rapid-fire yocks, especially for his very funny parody on "On The Street Where You Live" about a GI housing project ("Where The Hell Is The Street Where I Live?")

Where I Live?")

Show, with production vocals by Carolyn Connolly and Ray Jarvis, is in for three frames. Duke.

Saddle & Sirloin, Tucson

Tucson. Jan. 4.
Eddie Peabody, Jack Smith Trio,
no cover or minimum.

The banjo master, Eddie Peabody, is celebrating his 40th year in show business and has lost none of the zing that has characterized his act for these many years. A favorite in Tucson, now his home-

favorite in Tucson, now his hometown, the entertainer plays to a full house, despite a post-holiday lull in the bistros.

Peabody opens with an up-tempo plucking of "Sweet Sue" and follows with a medley of evergreens, including "Star Dust," "Nobody's Sweetheart" and "Some of These Days." The banjo king has the audience with him from the onset and varies his performance with turns on his own instrument, the banjoline. Show-stoppers are his imitation of two banjos and an abreviated rendition of "Rhapsody in Blue." quite a feat for the fretted instrument.

about and plays for terps.

Camelot, N. Y. Phyliss Bobby Sherwood & Forne (5), Val Anthony; minimum.

Veteran trouper Bobby Sherwood is back in New York, this time for an engagement at the new eastsidenitery. the Camelot, with wife nitery, the Camelot, with wife Phyliss Dorne and an instrumental

Current date is not far from where Sherwood once fronted his own club. Otherwise, in a long and varied show biz career, he's been variety show but career, he's been around town as a big swing band leader, an early mosning WABC disk jockey handling one of the tolerably funny eye-openers and as an occasional vistor to the major ty studios for variety show guest experience. shots.

And it would be amiss not to mention his Coast turn in the Frank Sinatra vehicle, "Pal Joey," in which Sherwood had a strong supporting role, and which, inci-dentally, is in revival on the cir-cuits coincident with his Camelot opening.

opening.

The current quint was formed about seven months ago and has been playing the west 'Reno, Las Vegas etc.' and it brings into the sophisticated belt some of the razzle-dazzle associated with the all-niteries of the wide open spaces. Group, in fact, seems to strain a bit selfconsciously to inject sophistication apart sectors show three bit selfconsciously to inject sophis-tication anent esoteric show tune lyrics (the original, much bluer lyric of "Bewithed, Bothered and Bewildered," the verse of "Ac-centuate the Positive" and so on). This, however, doesn't pre-empt some wide open belting on such items as the bearded "Alexander's Ragtime Band" and "Ace in the Hole."

Group has genuine versatility

Hole."

Group has genuine versatility. Sherwood thumps piano, strums guitar and blows trumpet along with some husky, pleasant vocalizing. Wife Phyliss, a trim package with a fiery red mop to top it, plays swinging vibes and bongös and is a belting singer with an appealing vigor in the projection. (She's also an accomplished terper with a list of legit musical credits). Bass man Terry James adds a contrasting hip bop vocal style, and piano man Teddy Simons can swing over to vibes. Dick Sheridan just drums, but solid.

Versatility allows for a lot of

Versatility allows for a lot of movement and some nice medley work on show tunes.

Sherwood group is spelled by Val Anthony, whose piano is self-accomp to a catalog of evergreens sung in a sweet, soft and most pleasant style.

Le Cabaret, Toronto

Toronto, Jan. 10. Jennifer Marshall, Frank Manzell Trio; \$1.75 cover.

Posh holdout of well-mannered and well-heeled diner-drinkers, Le Cabaret is currently housing blend chanteuse Jennifer Marshall. in cream jacket-gown and white fox she was on for 45 minutes when caught opening night and had beg off.

With a range of three octaves, plus a trick falsetto, sexy chantoosie alternates her clear and slow-tempo style with all-out shouts in a blend of ballads, spirit-

shouts in a blend of ballads, spirithals, a calypso and a medley of
Paris songs.
Opens from back of the room
with a balled style of "Best Things
in Life Are Free," them—on floor—
into a bouncy "It's Good To Be
Back." She also does, among other
tunes, a "Trip to Paris" medley in
which she sings—in French—
"Pigalle," "Soul of a Poet," "Under the Bridges of Paris" and "If
You Love Me."

You Love Me."

Miss Marshall's calypso in which she extemporized in her table-hopping patter, via bandana and straw hat, plus "Women Are Smarter," also drew kudos from this class level of customers. Requests brought her medley of oldies in "Waiting for the Robert E. Lee" and "Rockabye, My Baby," with a finish of "Blue Moon" and "Old

and "Rockabye, My Baby," with a finish of "Blue Moon" and "Old Black Magie."

Just back from a song-tour of Caribbean hotel lounges and immediately embarking on a London engagement after her stint at Le Cabaret, Miss Marshall also dresses simply but elegantly, she is strong on diversified salesmanship of sex and sore delivery from deep notes. and song delivery from deep notes

banjoine. Show-stoppers are his imitation of two banjos and an abbreviated rendition of "Rhapsody in Blue." quite a feat for the fretted instrument.

The Jack Smith Trio backs show and plays for terps.

Alex:

and song delivery from deep notes to belling it out.

be elively from deep notes to belling it out.

She also sings in Yiddish, Italian and Greek, besides her English and French lyrics; held an udience entranced throughout, with no walk-outs.

llies

OBITUARIES

BETTY BROWN

BETTY BROWN

Betty Brown, 62, subscription
manager of VARIETY and an employe since 1919, died Jan. 14 at
New York Hospital. She was the
widow of Jack Conway, a VARIETY
reporter and former Federal

reporter and former Federal League catcher who died in 1928. A fuller news story about Miss Brown appears on page two of this

SAM KATZ

SAM KATZ

Sam Katz, 69, one of the ploneers in film exhibition who with now Par prexy Barney Balaban set up Balaban & Katz in Chicago as one of the first de luxe film circuits, died of a heart attack Jan. 12 in his Beverly Hills office. He had been in semi-retirement and most recently had been board chairman of the Stanley Kramer Corp.

Katz, born in Russia, launched his long career in show biz in 1905 in Chicago, when at the age of 13 he was a pianist in Carl Laemmle's first five-cent motion picture theatre on the west side. Katz owned three film houses four years later, and in 1914 formed the Amalgamated Theatre Corp.

Partnering with Balaban, he built the Central Park Theatre as a showcase, the first in the Windy City devoted entirely to motion pictures, followed by construction of the Riviera, after which the pair established their B&B chain, which became nationally known.

became nationally known.

Active until 1925 in circuit, Katz

In Fond Memory of

My Beloved Husband

LEE K. HOLLAND

Louise

joined Paramount - Famous - Lasky Joined Paramount Famous - Lasky Corp.as exec in charge of theatres and was elected veepee of Para-mount-Publix, where he remained uriil 1932. He then resigned to head his own company, Producing Artists, From 1936 to 1949 he was a veepee and exec at Metro.

Surviving are his wife, son and

surviving are his whe, son and two sisters.

Separate news story in picture section, this issue.

BARRY FITZGERALD
Barry Fitzgerald, 72, actor, died
an. 4 in Dublin, Ireland, after a Jan. 4 in D long illness.

Born in Dublin, his real name was William Joseph Shields. He was educated in the Merchant Taylors' School in Dublin and later Taylors' School in Dublin and later tock courses in bookkeeping, which led to a position as a clerk with the Board of Trade. He spent his evening hours at the Abbey Theatre and shortly before the first World War, got a walk-on-part and later a speaking role. In 1929, Sean O'Casey wrote "The Silver Tassie" for him and persuaded him to open in London where the wat the in London, where he was to be-

in Lordon, where he was to be come a great success.

He later went to Hollywood, appearing in numerous films which include, "Plough and the Stars," "Amazing Mrs. Holliday," "White Steed," "Stork Club," "Incendiary Blonde," "Two Years Before Mast," "Tatlock's Millions," "Sainted Siners," "Naked City," "Welcome Stranger," "Easy Come, Easy Go," Bringing Lin Baby," "Story of "Bringing Lin Baby," "Story of ners," "Naked City," "Welcome Stranger," "Easy Come, Easy Go," "Bringing Up Baby," "Story of Scabiscuit." "The Sea Wolf," and, his last two films "Broth of a Boy"

and "Rooney."
It was in 1944 that he played perhaps his greatest film role, that of Pather Fitzgibbon of St. Dominick's Church in "Going My Way,"

upon returning to the Palace after six years with the "Greenwich Village Follies" and other revues. "Savoy, gorgeously gowned, does his funny female impersonation, making the character a gabby, dirtidishing dame, ably assisted in Brennan's suave straight and flawless feeding," per Con adding, "Yaudeville has never had any team just like them."

Ned Brennan, a brother, survives.

BLANCHE RING

BLANCHE RING
Blanche Ring, 82, in her era
possibly the biggest female name
in musical comedy, died Jan. 13 in
Santa Monica, Cal. She originated
many boff songs of the pre-World
War I period. Her signature song
was probably "Rings On My Fingers, Bells On My Toes," though
she was identified with a whole
repertory of pops and standards.
Other ties with show business
were her also-famous actor husband Charles Winninger and her
brother-in-law, the late Thomas
Meighan, long a \$5,000-a-week
silent film star for Paramount.

DASHIELL HAMMETT

Dashiell Hammett, 66, author, referred to as the dean of the so-called "Hard-Boiled" school of detective fiction, died Jan. 10-in New York.

New York.

He earned his reputation in the late 1920's and early 30's as the author of detective novels. Probably his most famous creation was ably his most famous creation was the detective, Sam Spade, from his novel, "The Maltese Falcon." His other novels also include "The Glass Key," made into a film by Paramount, "The Dain Curse," "Red Harvest" and "The Thin Man," which Metro launched as a film series starring William Powell and Myrna Loy as Nick and Nora Charles.

Hammett's works were adapted to virtually every form of enter-

Hammett's WORKS were auapted to virtually every form of entertainment, radio, motion pictures, tv, magazine serialization and cartoon strips.

His two daughters survive.

THOMAS WARING

THOMAS WARING
Thomas Waring, 57, composer and arranger and brother of Fred Waring, died Dec. 29 in Stroudsburg, Pa.

In 1917, Fred and Tom Waring, with two friends, Poley McClintock and the late Fred Buck, founded the four-piece Waring Banjazzatra, which later evolved into the 50-piece band and glee club known as the Pennsylvanians. As pianist and composer of many numbers used by the band and choral group, Thomas Waring played a key role in the Pennsylvanian's rise to national prominence. His songs include "Count Your Blessings," "Desire," "Swing Me a Lullaby," "So Beats My Heart for You," "Way Back Home" and "Leave It to Me to Remember." He retired from the organization 15 years ago and in recent years operated a gift shop in tion 15 years ago and in recycars operated a gift shop Shawnee-on-Delaware.

His brother survives.

TOHN V T. HOGAN

JOHN V. L. HOGAN
John Vincent Lawless Hogan, 71,
who invented single dial radio
tuning and was co-founder of radio
station WQXR, died Dec. 29 in
Forest Hills, New York, after a station WQXR, die Forest Hills, New

Forest Hills, new York, after a Ballet, for a number of years, up long illness.

He also was credited with many other improvements in broadcast receiving. With Elliott M. Sanger, he established WQXR. The AM-FM daughter and brother.

the established WQXR. The AM-FM perhaps his greatest film role, that of Father Fitzgibbon of St. Dominick's Church in "Going My Way." with Bing Crosby. It was this role which won for him in 1945 the Academy's Oscar for the bets supporting role as an actor.

His brother, film actor Arthur Si.telds, survives.

JAY BRENNAN Slields, survives.

JAY BRENNAN

Jay Brennan, 78, longtime vaude perimental trans-atlantic station at partner of the famous "camp" act, at Brant Rock, Mass., as chief research as brief illness. He had lately resided in Brooklyn in retirement, rabided in Brooklyn in retirement. For many years after the passing of both his partner and vaudeville itself he carned his living as a script writer in Hollywood, notably at Warner Bros.

Bett Savoy was killed on a Long Island beach in 1923 in a freak accident when struck by lightning. Earlier that year Jack Conway of Variefy reviewed their "New Act"

In 1910 he National Electric Signaling account executive on the Texaco account, which he handled for many years. He previously was a veepee of Erwin, Wasey & Co., ad agency. He was in charge of their London office for several years. Before entering the advertising field he was a newspaper reporter in Columbus, Ohio, and a United Press correspondent in Wash, he Washington.

In 1912, he supervised the erection of the Bush Terminal station washing the Texaco account, which he handled for many years. He previously was a veepee of Erwin, Wasey & Co., ad agency. He was in charge of their London office for several years. Before entering the advertising field he was a newspaper reporter in Columbus, Ohio, and a United Press correspondent in Washington.

In 1912, he supervised the erection of the Bush Terminal station at the continued his experimentation and received a succession of casting and in reception designed to achieve higher fidelity.

In 1912, he supervised the erection of the Bush International Signal Co., produced the time. During the first World War, whose T-shaped steel towers were one of the landmarks of the time. During the first World War, whose T-shaped steel towers were one of the landmarks of the time. During the first World War, whose T-shaped steel towers were one of the landmarks of the time. During the first World War, whose T-shaped steel towers were one of the landmarks of the time. During the first World Wa

craft. In 1918, he was made manager of the International Radio Telegraph Co. He went into business for himself in 1921 as a consulting engineer, beginning a long series of experiments in television. During World War II he worked with the Armed Forces. He resigned as president of WQXR in 1949 to devote his time to consultation and development. He was also a founder of the Institute of Radio Engineers.

His wife and son survive.

HARRY PILCER
Harry Pilcer, 75, died Jan. 14 in Cannes, France, following a heart attack. An American, he had nearattack. An American, he had hearly all his experience as a performer in European cafes and
music halls. He went early into
theatrical mythology as the dancing partner of French soubrette
Gaby Deslys who, in 1911, as the
much-publicized girl friend of King muca-publicized girl friend of king Manuel of Portugal contributed to the downfall of that monarch of a strictly Catholic country. What-ever the historic truth, there has been no reigning royalty there

since.

Among Pilcer's subsequent feats was a drunk dance wherein he consumed a fifth of champagne, save one glass for a ringside table to prove it was the real bubbly. He consumed the wine in under five minutes of routine. This was in 1927 in the mad cabaret whirl of post-inflation Berlin.

nost-inflation Berlin.

A year before, Variety New Act notices covered Pilcer at the Empire, Paris, with a band, including his sister Elsie and Dudley Douglas, her husband. Quote: "Pilcer was at the Palace. N.Y., four months thereafter where he was caught for this paper by Robert Sisk, then a staffer, later a Hollywood producer. Said Sisk, "Pilcer could drop his singing but everything else is okay." There were 12 in his troupe then.

In late years Pilcer had been the entertainment chief of the gambling casinos at Cannes and LaBaule where his enormous acquaintances built over half a centerior.

LaBaule where his enormous acquaintances built over half a century were valuable.

His sister, Elsie Morrison of N.Y., survives as do two American brothers, Louis and Murray Pilcer.

RICHARD HAYWARD

RICHARD HAYWARD
Richard Hayward, 86, captain
and veteran bandmaster, died Jan.
2 in Toronto. In 1940, he was
elected president of the American
Bandmasters Assn. and was the
only member of that organization
to receive a life membership. During 1941-45, he was Dean of Bands
for the Southern Music Camp in
Texas and, in 1950, won a North
American composing competition
with a march and overture for
band.

Born in London, his first ap-

band.

Born in London, his first appointment was bandmaster with the Royal Irish Rifles in India. He came to Toronto in 1921 as director of music for the Queen's Own Rifles.

Survived by the Company of the Company of the Rifles.

Survived by two daughters.

Survived by two daugments.

MAE M. WILSON

Mae Murray Wilson, onetime ballet dancer who at the age of 14 was a soloist with the Russian Ballet Co. when Anna Pavlova was star, died Jan. 2 in Inglewood. Cal. As a child she studied dancing at Metropolitan Opera Ballet in N. Y., and after her stint with the Russian troupe toured as a head-liner on Orpheum Circuit. She also was a partner of Ted Shawn and danced with the Albertina Rasch Ballet. For a number of years, up to the time of her death, she operated the Mae Murray Dance School in Los Angeles.

JULIAN SNYDER

JULIAN SNYDER
Julian Snyder, 62, vicepresident
of the Cunningham & Walsh advertising agency, died Jan. 5 in
Norwalk, Conn.
At Cuningham & Walsh, he was
account executive on the Texaco
account, which he handled for
many years. He previously was a
veepee of Erwin, Wasey & Co.,
ad agency. He was in charge of
their London office for several
years. Before entering the advertising field he was a newspaper
reporter in Columbus, Ohio, and
a United Press correspondent in
Washington.

VARIETY BILLS

WEEK OF JANUARY 16

NEW YORK CITY

MUSIC HALL Maria Luisa Zeri DeMattiazzis Guide Monoco Choir Dandy Bros.
Anedda's Mandoling
Corps de Ballet
Raymond Paige Ore

AUSTRALIA

MELBOURNE

MELBOURNE
Tivell
Lee Davis
Barney Grant
Edith Dahl
Coquettes
Coquettes
Little Morema & Ann
Evelyn Ross
Uik & Maor
Marie Claire
Peter Crasolth
Eileen O'Connor
Jimmy Vaughan
SyDNEY
Tivell
Ted South

Ted Scott
Laurie Franks
Barrett Fleming
Al Mack
Kevin

Basin St. East
Peggy Lee
Bilue Angel
Kay Ballard
Pat Harrington J
Smothers Bros.
Jimms Lo Sol
Felicia Sanders
Isobel Robins
Tony & Eddie
3 Flames
Jimmie Daniels
Camelot
Bobby Sherwood

Camelot
Bobby Sherwood
Phyllis Dorene
Val Anthony
Chardas
Janine Poret
Lia Della
Tibor Rakossy

Janine 1 oc.

Ja

Entertainer
Johnny Johnston
Gladys Johnson
Joe Saye
Hotel New Yorker
Milt Saunders Orc

Cabaret Bills

NEW YORK CITY

Ivory Tower Revus
Fawzi Amir
Guili Guili
Nezla Iz
Yasmina Yamal
Maritza
Geo. Sawaya Group
Saville
"Fillies & Sullies" "Fillies & S Nejla Ates

Dahl
Flat Tops
Hi Fl's
Williams & Shand
Dancing Fountains
Paula Langlands

Holiday Harry Stevens Trio Smeed Charles Gould

Blackhawk Cal Tiader

Gloria LeRoy
Harrison & Kossi
Novelites
Metropolitan 6
Dorothea McFarland
Bob Anthony
Lowell Harris
Ronald Field
Jo Lombard
Bob Telet
Bank
Danny Apolinair
Mickey Manners
Living Room
Adam Wade
Roundtable Modernaires E. Heckscher Ors

Earthquake McGoon's Turk Murphy Ore Fairmont Hotel

R. Heckscher Ore
Gay 98's
Ray K. Goman
Bee & Ray Goman
Hungry 1
Stan Wilson
Red Baker
Stagg McMann 5
Sue Stanley

ANCISCO

JAT Workshop
Toshiko 4
On the Leves
Eid Ory Ore
Neve
Red Norvo
Jackie & Roy
Jackie & Gub
Gonzalez Gonzalez
Roberto Navarro
Maria Caruso
Marya Lines
Barry Ashiton Dad
Roy
Furner colon
Jackie Gale
Jackie

LOS ANGELES

Danny Apolinair
Mickey Manners
Adam Wade
Raundtable
Josh White
Irwin Cores
Roundtable
Josh White
Irwin Core
Rinat Yaron
Sara Avani
Baduch & Ovadia
Kovesh & Mirachie
Fershko Ore
Leo Fuld
Savoy Hillon
Gunnar Hansen Ore
Chay Hartley
Town & Country
Jewel Box Revue
Ned Harvey Ore
Martinez Ore
Ma

M. d. C. Allen
Viones Lantern
Eleanor La Forge
Franceis Landen
Eleanor La Forge
Franceis Lande
Sandra De Kiraly
Faul Mann
Joe Troppi
Village Barn
Jack Wallace
Johnny King
Carol Ritz
Elli Cimler
Lou Harold Ore
Village Gate
Cannonball Adderly
Art Farmer
Benny Golson
Nina Simone

Hotel New Yorks
Milk Saunders Ore
Hotel Hierer
Hotel Hierer
Hotel Hierer
Hotel Hierer
Jam Wartin
Jam McArtin
Jam Wartin
Jam Wartin
Jam Wartin
Jam Wartin
Jam Wartin
Jam Wartin
Jon Ricardel Ore
Hotel Plaza
Constance Towers
Ted Straeter Ore
M. Monte's Contimentals
Hotel Taff
Vincent Loper Ore tinentals
Hotel Teff
Hotel Teff
Hotel Teger
Hotel Rosevelt
Hotel St. Regis
Diana Trask
Mill Shaw Orc
Walter Kay Orc
International
Henny Youngman
Pat Windsor
Wickenna Line
Bike Dorso Orc
Latin Quarter
Rudas Dancers Art Farm.
Benny Golson
Nina Simone
Village Vanguard
Nina Simone 3
Ornette Coleman 4
Waldorf-Astoria
Shelley Berman
Ben Cutler Orc.
Theo Fanidl Ore

CHICAGO

Blue Angel
Mighty Panther
"Callypso Voodoo"
"Callypso Carnival"
Lisa Rivera
Dave Bynum
Camille Yarbrough
Jamaica Slim
Tino Perez Ore

Conrad Hilton
"Ballads & Blades"
Jo Marie Roddy
Wille Kall
Norm Crider
Ancelito
Fred Napier
Noran & Knowles
Clil Christopher
Frederick & Gina
Boulevar-Dears (5)
Boulevar-Dears (5)

Drake Jane Morgan Jimmy Blade Ore

Edgewater Beach
Boyd Twins
Dink Freeman
John Shirley &
Bonnie
John Shirley &
Bonnie
June There
Gate of Horn
Bod Gibson
London House
Borothy Donegan 3
Audrey Morris 3
Eddient Gethy's
Margaret Whiting
Dave Barry
Marty Rubinstein
Mark & Frigo
Palmer House
Sophic Tucker
Bonie Tucker
Bonie Arden Ore
Trade Winds
Roberta Sherwood
Mickey Sharp
Joe Parnello 3

MIAMI-MIAMI BEACH

MIAMI-MIA
Americana
Evdie Gorme
Steve Lawrence
Pupi Campo Oro
Ross TrioRoss TrioRoss TrioLou Waltors Rev.
Patit Moore &
Ben Lessy
Chiquita & Johnson
Janine Claire
Mons. Choppy
Kayal & Christine
Can Can Girls
Jacquee Chaevier
Buddy Greco 3
Buddy Lewis 4
Bobby Fields Trio
Ken Hewitt Trio
Iris Robin
Gogi Grant
Allen & Rossi
Henry Levine Orc Eden Roc
Alan King
Sandy Stewart
Little Buck
Duke Jenkins Orc
Embers

Duke Jenkins Ore Embers Gene Austin The Whipporwills Fontainebleau Cosby Broanklin's Murray Franklin's Murray Franklin's Murray Jackle Heiler Kay Carole Frankie Hyers Carolly Callas Eddle Remard Saxony Casa Diosa Revue Miguelito Valdes Diosa Costello Don Casino Oro The Sabras

Gallions & Ginny Marksmen Gigolos Gockarnes Della Riverside E. K. Everett Jo Ann Jordan Braman & Leonar Bob-Meivin Ink Spots Starlets Louwing Citaboe) Joe Maizo Johany Davis Newton Bros. Don Rose Bobby Fage Bo Harold's Club
Carl Ravazza
Freddy Morgan
Harrar's (Tahoa)
Paul & Ford
Rowan & Martin
Ross Lane
Joy & Boys
Dorben Dancers Dorben Dancers Leighton Noble Oro Harrah's (Reno) Kim Sis Tex Williams Golden West Conley 4 Blue 4

RENO-TAHOR

Fisher & White Melino & Hollis Barry Elliott Guy Taro Ronnie Leonard

Ronnie Leonard Lee Martin Ore Thunderbird Bobby Breen Richie Bros. Dick Merrick

SAN FRANCISCO

Band Box
Billy Gray Rev
Ketty Lester
Don Corey
Billy Gray Rev
Ketty Lester
Don Corey
Billy Gray Rev
Ketty Lester
Ben Blue's
Bran Faron Orc
Cloister
Belle Barth
Robinson Bros.
Geri Galian Orc
Coccanut Grove
Paul Anka
Four Step Bros.

NOGELES
Dot Dorben Dners
Matty Malneck Ore
Mort Sally Matty Malneck Ore
Mort Service Mort
Mort Sall Joanne Sommers
Billy Ross Ore
Diane Sooth
Jack Ellon Booth
Jack Ellon Steve La Fever
Jerry Lester
Powell Twee Brox.
Jerry Lester
Powell Twee Trio
Tomby Over Trio
"Playmate of *61"
Kkinnay Ennis Ore
'Ye Little Club
Tune Jesters
Joe Felix Duo
Joey Silva

LAS VEGAS

Allison McKay Nighthawks Ann Weldon Micki Lyna "La Plume de Ma Tante" Robert Dhery Billy Williams Rev Norman Brown 6 Jack Catheart Ore Desert inn
Louis Priman
Keeliy Priman
Keeliy Priman
Keeliy Priman
Keeliy Priman
Keeliy Minesses
Donn Arden Dnora
Cariton Hayes Oro
Mitcheel Kent
Michael Kent
Mitcheel Kent
Mitcheel Kent
Mitcheel Herith
Henri Rose 3
Jayra Michael Herith
Henri Rose 3
Jayra Michael
John Henri Rose 1
John Henri Rose 1
John Henri Rose 1
John Henri Michael
John Henri Michael
John Henri Michael
John Henri Michael
Sons Golden Nuoget
Lee & Faye Maynard
Arhur Filer

Jack Catheart Ore
Sahara
Johnny Mathis
Andre Tahon
Hermes Pan Dners
Moro-Landis Dners
Mary Kaye Trio
Characters
Louis Basil Ore

Characters
Louis Basil Ore
Sands
Joey Bishop
Frankie Avaion
Morrey King
Copa. Girls
Antonio Morelli Or
Folly Fossum
Johnay Cash
Silwer Slipper
Hank Henry
Sparky Kaye
Bed Marshall
Charlie Teagarden
Lori Phillips
Charlie Teagarden
Lori Phillips
Don Santora
Geo. Redman Ore
Lido bradies Silver
Lido Santora
Geo. Redman Ore
Thouderoir Geo
Docony
Paul Desmond
Garwood Van Ore
Jerry Stewart

Paul Desmond
Garwood Van Ore
Jerry Stewart
Strings
Strings
Peter Topicane
Folies Bergere
Kathy Barr
Bernard Bros.
Lily Niagara
Florence-Frederie
Dancers
Jerry Colonna

Jap Music Taste

Arthur Ellen Skeets Minton Sisters

Skeets Minton
Cooper Sisters
Hoyt Henry Ore
Nevada Club
Vido Musso
Little Red
Sally Korby
Johnny Paul
Mark Hall
New Frontier
"Holiday in Tahiti"
Harry Ranch
Sawyer Sisters

Continued from page 1 =

be a record. It is expected to be a record. It is expected to be be a record. It is expected to be topped in 1960 count only by Japanese hit "Zundoko Bushi," sung by rising screen actor, Akira Ko bayashi, which has reached th

bayashi, which has reached the 300,000 mark. "Plein Soleil" there from Franco-Italian production has sold more than 100,000 records since

Also sparking sales of Euro songs was concert swing of Yvette Giraud. Her "Papa Aime Mama." sung in Japanese, sold over 30,000 copies in a month.

Merrick Takes Swing at McCarten; Ken Tynan May Return Next Season

Editors of the New Yorker mag were quoted as saying privately last week that the spat with producer David Merrick had been all London, Jan. 17. last: week that the spat with producer David Merrick had been all settled, but maybe that was before he'd seen critic John McCarten's scathing pan of "Do Re Mi." Apparently still seething over some of former film critic McCarten's previous notices, Merrick had him taken off the press list for the "Do Re Mi" opening, and the New Yorker had no review of the musical in its issue of Jan. 7.

By iway of tossing more fuel on the emotional blaze, Merrick tried to place an ad in the magazine, reading "Bring Back Kenneth Tynan," a reference to the guest critic of the last two seasons. The The New Yorker refused to accept the ad, and arranged for McCarten to cover "Do Re Mi" at a subsequent performance.

The New Yorker refused to accept the ad, and arranged for McCarten to cover "Do Re Mi" at a subsequent performance.

The turn-down of the bring-back ad was; of course, a repeat of Merrick's recent scuffle with the N.Y. Times. In the latter case, the producer was and presumably still is miffed at the dally's critic, Howard Taubman, whose published opinion of "Do Re Mi" was, while technically favorable, hardly gushy. Merrick's proposed Times ad was to have read, "Bring Back Brooks Atkinson," the latter being Taubman's predecessor.

Incidentally, there's talk that there may be something prophetic in Merrick's suggested ad in the New Yorker. Although everyone concerned is reticent, the report is that Tynan will be back with the magazine next season, this time on a permanent basis. The British critic, who was under contract to return to London this season to resume his previous coverage of the stage for the Observer, made no secret of his liking for the New Yorker, and his sentiments were openly reciprocated.

There have been muted whispers that Tynan's skirmish with the U.S. Senate's Internal Security Committee might prove a hitch to his return to these shores. But as he related so trenchantly in a Harper's Magazine article last summer, he was not charged by the Sena-

per's Magazine article last summer, he was not charged by the Senatorial probers with anything much more serious than d'sagreeing with President Eisenhower.

Stars Must Solo Tour Or Starve, Sez Rathbone; Inflation Off-B'way, Too

Minneapolis, Jan. 17.

"The reason so many actors are touring the country with one-man shows is that otherwise we would be doing the old act of starving in a garret." So asserted Basil Rathbone, here for a one-nighter, in an interview.

bone, here for a one-nighter, in an interview.

Appearing in his "Evening With Basil Rathbone" at the Minneapolis Institute of Arts, the star underscored the difficulty many established actors face in finding new roles. "Prior to last year's 'J.B.," my most recent theatre success was in 'The Heiress,' which was 10 years ago. One can't go 10 years without working unless one cares to take up stealing."

Rathbone says that the living theatre is in danger of being strangled to death on Broadway, but is being kept alive by theatres in cities and towns throughout the country. He declared that the liveliest theatre of all is found in the

liest theatre of all is found in the

liest theatre or an account of the universities.

Broadway, he noted, "Is undergoing a plague of dramas about violence, perversion and psychoanalysis, and it is virtually impossible for most of us to get into a play.

alysis, and it is virtually impossible for most of us to get into a play. If you are not a Tennessee Williams or a William Inge or an Arthur Miller actor, you just don't act."

The star added that off-Broadway playhouses were started as an answer to the economic strangulation of New York theatres, but that even off-Broadway pirces are now up to \$4.80.

Jim Jeter has rejoined the Alley Theatre, Houston, as a member of its program for actors, started this season by the Ford Foundation. He was associated with the arena group during its early days, but has spent the last three years on Broadway and in Hollywood.

Ends Feb. 18 in London

London, Jan. 17.

"Waiting in the Wings," Noel Coward's sentimental comedy-drama which he predicted would run two years, even after it was generally panned by the critics, will close Feb. 18 at the Duke of York's Theatre after 193 performances. It will tour the provinces with the West End cast, including Sybil Thorndike, Lewis Casson and Marle Lohr. Marie Lohr.

Despite the poor notices, "Waiting in the Wings" played to capacity attendance for about three months, then declined progressivaly

Mike-Elaine, 'Hat' Into the Black

Alexander H. Cohen's Nine O'Clock Theatre has recouped both on Broadway and the road. Two shows have thus far been produced by Cohen for the Nine O'Clock venture, "An Evening With Mike Nichols and Elaine May," currently in its 15th week at the Golden Theatre, N. Y., and "At the Drop of a Hat," now in the 11th week of a post-Broadway tour.

The entries, both two-character revues, represent a combined investment of \$110,000. Recovery of the stakes in the two shows was completed during the last fortnight. The investment in "Hat," the first of the Nine O'Clock offerings, was \$50,000, while the Nichols and May presentation was financed at \$60,000.

"Hat," which opened Oct. 8, 1959, at the Golden, ran there for 30 weeks prior to laying off last summer and resuming on the road in October. As of its New York closing, the production, costarring Michael Flanders and Donald Swann, had a deficit of \$14,442 on its investment. Pre-tour expenses hiked that amount to \$22,314, of which \$18,551 had been recouped as of a Jan. 7 audit. It's figured the remaining \$3.763 deficit was erased during the St. Paul stand last week.

The Nichols and May show which ext \$60.012 to read the remaining \$2.762 to read the best.

erased during the last week.

The Nichols and May show, which cost \$69.125 to produce, had a \$5,362 deficit as of a Dec. 31 audit. The presentation is figured (Continued on page 78)

DeHaven's Empire Prod. **Booking Shows in Texas**

Houston, Jan. 17.

A shopping center circuit appears to be opening up for legit. George DeHaven's Empire Production Co., which presented plays last summer the shopping center in Paramus, N.J., has extended its operation to the southwest territory. The outfit has been booking Texas shopping center dates for its production of "Janus," starring Jack Carson. production of Jack Carson.

production of Janus, Stating Jack Carson.

The play, slated for a regular eight-performance run this week at the Big Town Shopping Center Town Hall, Houston, has been booked for a similar stand at the local Gulfgate Shopping Center next week. The production has been directed by Jeanne Donovan Davis. Local merchants plan presenting a series of plays at the auditorium if "Janus" is successful. Discount ducats to the play are available to those making purchases at the shopping center stores.

Cancel Genevieve Tour

Cancel Genevieve Tour

Detroit, Jan. 17.

A projected production of "From Paris, with Love" has been cancelled. The musical, in which French comedienne-singer Genevieve was to have starred, was scheduled for a 12-week tour beginning yesterday (Mon.) at the Cass Theatre, Detroit.

Joseph Heidt, pressagent for the Cass, was informed of the cancellation by Norman Weiss, of Music Corp. of America. The offering had also been slated to play Detroit, Cleveland, Toronto, Los Angeles and San Francisco.

May Do 'Royal Enclosure' In England, On the Road

In England, Un the Koad
Plans are underway for productions of Kleran Tunney's "Royal
Enclosure" in England, The Netherlands and Belgium. Paulette
Goddard is a possibility for the
London edition.

The show, which toured the
strawhat circuit last summer, has
reportedly attracted the attention
of Faye Emerson for a pre-Broadway road edition. Another possibility is a film version involving
Ginger Rogers.

Purify 'Marriage' With Church OK For Chi's Drury

Chicago, Jan. 17.
Drury Lane Theatre, situated in a predominantly Roman Catholic community and therefore self-restricted to plays having the sanction of official church agencies, has scheduled an expurgated version of "Marriage-Go-Round" for Feb. 21, with Constance Bennett as star.

Feb. 21, with Constance Bennett as star.

In its original form, the Leslie Stevens comedy had received a "completely objectionable" rating by The Sign, national magazine serving as spokesman for the church on the moral conent of plays. With the author's approval, Miss Bennett and Drury Lane producer, Carl Stohn Jr., collaborated on a revision, eliminating suggestive scenes and dialog. The altered script was submitted to Jerry Cotter, drama editor of The Sign, and received speedal approval in the form of a letter. Nevertheless, production will be advertised as "for adults only," the first Drury Lane show to be so designated.

The year-around stock theatre is constantly running into a shortage of vehicles for its star system because of its moral inhibitions, but it refuses to stage any play that does not have The Sign approval. The method used in getting an okay for "Marriage" may prove to the the solution to the problem.

MERM TO TOUR 'GYPSY': NO COAST DATES SET

Ethel Merman is going on the road. The star will continue in 'Gypsy" when the longrun Broad-"Gypsy" when the longrun Broad-way musical begins touring next spring. Except for a Washington date in "Call Me, Madam" several years ago, the comedienne-singer hasn't toured since early in her

hasn't toured since early in her career.

Present plans call for "Gypsy" to exit New York for the road next April. Although the musical figures as a natural for Edwin Lester's Civic Light Opera Assn. season in Los Angeles and San Francisco next summer, a deal for those dates hasn't been set. However, Lester, who's currently in N. Y., has been huddling with "Gypsy" co-producer David Merrick.

It's understood, though, that the stripper accent and other controversial aspects of the show are considered an obstacle to a CLOA bocking, since Lester leases his Los Angeles showcase, the Philharmonic Auditorium, from the local Baptist Church, which objects to any show with even a faint morality taint.

Gil Kraft Buys Playbill, B'way Theatre Program

B'way Theatre Program
The Playbill, the program for
Broadway legit theatres, has been
purchased by Gilman Kraft, its
publisher and president for the
last four years. Kraft, who owned
20% of the stock in the publication, bought the controlling interest for \$180,000 from Producers
Theatre (Roger L. Stevens, Robert
Whitehead and Robert W. Dowling) and William Becker, employee
of Stevens in his realty dealings.
The Playbill, which has been
published for the last 74 years,
distributes around 250,000 copies
weekly. Besides Kraft, the management of the publication consists of Thomas A. Steinfeld, vicepresident, Alexander H. Carver,
v.p. and sales manager, and Arthur Weleverseret differ.

v.p. and sales manager, and Ar-thur Wolsoncroft, editor.

Peggy Cass is starring in "On the Town," at the Coconut Grove Playhouse, Miami Beach.

Maidman-Twain 'Off-B'way' Project May Hinge on Union Rules Waiver

Set 5-Play Shakespeare

Repertory at Princeton Ellis Rabb, artistic director the Assn. of Producing Artists Princeton, will present a season

Princeton, will present a season of Shakespeare in repertory at the McCarter Theatre there. The program, consisting of "King Lear," "Midsummer N | g h t's Dream," "Twelfth Night," "As You Like It" and "Hamlet," is scheduled Feb. 3 through March 25.

A permanent, flexible stage has been designed by Hugh Hardy, and Ann Roth has fashloned the costumes. Directors for the season are Stephen Porter for "Lear" and "Twelfth Night," Allen Fletcher for "As You Like It," David Wheeler for "Midsummer Night" and Rabb for Hamlet."

'Mary' Film Deal Brings 200-500G

"Mary, Mary," which went into rehearsal last Monday (16), is already almost in the black. The Roger L. Stevens presentation has recouped \$72,000 of its \$100,000 investment as the result of a preproduction sale of the film rights to Warner Bros. for \$200,000 down, plus 10% of the weekly gross up to a \$500,000 ceiling. The deal also provides for the production to share in the picture gross.

The WB down payment for the Jean Kerr comedy, of w.ich the legit production's share is \$72,000 (40% less 10% commissions), was payable when rehearsals began for the play's scheduled March 8 opening at an undesignated Broadway theatre. An unusual wrinkle in the film deal is that the WB payment of 10% of the show's gross up to the \$500,000 mark does not hinge on the production operating at a profit. It's to be paid on each week's gross.

The normal procedure in such deals is that the picture company only pays a percentage of the gross on those weeks the show earns an operating profit. If the play clicks and the payoff from the studio (Continued on page 78)

Schedule 'Magic Lantern' Live-and-Film Opening

Live-and-Film Opening
London, Jan. 17.
In spite of a threat of legal action, Leon Hepner is proceeding with his arrangements for a Feb. 6 opening of the "Magic Lantern" at the Saville Theatre. It will replace "The Amorous Prawn," which has been running there 13 months with Evelyn Laye starred.

"Magic Lantern" is a Czech entertainment, combining film and live performers, first demonstrated in western Europe at the Brussels World Fair nearly three years ago. It was then largely a gimmick production, but has since been revised, and in its new form was premiered last weekend in Moscow.

The British edition has been staged by Wendy Toye, who has made several visits to Prague during recent months and she may, if necessary, further adapt the show seen in Moscow.

The threat of action against Hepner was made last week by Morris Linden, managing director of Academic Films, who claims that he has contractual rights to the production Hepner, on the other hand, says that Linden had a short option which has already expired.

Nassau Legit Season

Nassau Legit Season

Nassau Legit Season
Miami, Jan. 17.
Plans are in the works for Owen
Phillips, producer of the local
Coconut Grove Playhouse, to excend his legit activities to Nassau.
It's understood Phillips and
Charles W. Teague will present
an eight to 12-week season of
shows at the British Colonial Playhouse in the Bahama capital.
Slated as the initial entry Feb. 7
is "The Gazebo," with Robert Q.
Lewis. tend his legit activities to Nassau. It's understood Phillips and Charles W. Teague will present an eight to 12-week season of shows at the British Colonial Playhouse in the Bahama capital. Slated as the initial entry Feb. 7 is "The Gazebo," with Robert Q. Lewis.

In connection with the project Mackey Airlines here intends offering a special showplane package for an evening's hop to Nassau for a looksee at the Playhouse presentation and a visit to a native nitery.

By JESSE GROSS

Although realtor-investor Irving
Maidman and producer Norman
Twain have announced plans for
a 299-seat legit showcase in the
heart of the Broadway theatre district, they haven't cleared all the
obstacles to such a move. Among
matters still to be ironed out is
the position of the theatrical
unions in relation to the operation of such a smallseater in the
Times Square area.

Maidman and Twain plan the

tion of such a smallseater in the Times Square area.

Maldman and Twain plan the project, to be called the Mayfair, in the Hotel Paramount cellar spot formerly occupied by Billy Rose's Diamond Horseshoe. Russell Patterson is to design the house, which is scheduled to open March I with Arnold Wesker's British play, "Roots." It's to be produced by Normaid Productions, Inc., formed by Maldman and Twain.

However, in order to operate the 299-seater, Maidman and Twain will presumably have to obtain concessions from the union to make it economically feasible. In line with this, Twain has sent a letter relating to the planned operation to Actors Equity, which was expected to take up the matter at its council meeting yesterday (Tues.). If the union does go along with the plan it will probably require the establishmen of a special contract.

It's figured unlikely that Equity will permit its members to per-

a special contract.

It's figured unlikely that Equity will permit its members to perform at the theatre under the existing off-Broadway contract, which calls for a minimum salary of \$45.

isting off-Broadway contract, which calls for a minimum salary of \$45. The union, if it were to endorse the venture, would probably demand a much higher minimum, presumably more than that now required under the special contracts covering the 41st St. and Barbizon Plaza theatres. The minis around \$65.

An Equity rule defines off-Broadway as being outside the area bounded by 5th and 9th Aves., from 34th to 56th streets. The Barbizon Plaza is just outside that area on 58th St. and 6th Ave., while the 41st St., an exception to the rule, is located on 41st St. between 6th and 7th Aves. Under its existing rule, Equity could demand a regular production contract be enforced at the Hotel Paramount theatre, which would be on the same street with three Broadway houses, the Lunt-Fontanne, Helen Hayes and 46th St. An exception to the prevailing Equity conditions would probably bring protests from regular Broadway managements.

Providing favorable arrangements with Equity and the other unions are worked out, plans for the Maidman-Twain project call for "Roots" to be followed by several other productions including Robert Ardrey's "Shadow of Heroes" and Wesker's "Chicken Soup with Barley" and "Jerusalem."

Forsyth Adapts Chinese Play for Pitlochry Fest; Set 10th Season's Sked

Pitlochry, Scotland, Jan. 10.
A traditional Chinese play, "Fifteen Strings of Money." by Chus. Su-Chen, adapted by James Forsyth, will have its United Kingdomy premiere April 22 at the Festival Theatre-in-the-Hills here. The production will lauval 10th section.

Theatre-in-the-Hills here. The production will launch 10th season of this Highland legit operation, which runs to Sept. 30.

Forsyth, a Scot playwright, has never had his plays performed in Scotland. He was recently commissioned by the Stratford Ont.) Shakespeare Festival to do a new version of "Cyrano de Bergerac," and is also completing a play "O Wormwood," based on C. S. Levis' "The Screwtape Letters," for American production.

Shows on Broadway

Show Girl
mith. James A. Doolittle & we presentation of revue in scenes, with music, lyrics additional and scenes are Gaynor, additional and the companies of the scenes o es Lowe presentation of revue in acts 115 scenes), with music, lyries sketches by Charles Gaynor, addissected by Ernest Chambers, by Ernest Chambers, which was been been seen to be considered by Richard D'Arcy; rv. Oliver Smith; costumes, Miles in shaling, Peggy Clark; musical iops and orthostrations, Robert Christians, producion supervision, Oliver 1, Stars, Carol Channing; features Munchin, Les Quat', Jeudis (4); producion supervision, Oliver, Natland, Stars, Carol Channing; features Munchin, Les Quat', Jeudis (4); producing the control of the control o

Having had its genesis as a cabaret act, "Show Girl" remains essentially nitery entertainment, although it serves passably enough as a legit entry on Broadway. After a long tryout tour under the title, "Show Business," it opened last Thursday night (12) at the Eugene O'Neill Theatre, and largely due to Carol Channing's performance and personality, it should be around for a reasonable stay. The cabaret nature of the show.

The cabaret nature of the show applies to both the size of produc-tion and the style of material. In addition to the star, the company includes Jules Munshin as foil and incidental performer, plus a French singing act, Les Quat Jeudis, obligingly translated by Miss Channing as The Four Thursdays. There's little physical production—merely an inset proscenium, different colored drapes, one movable platform and a few props. Miles White has provided striking costumes for the

Since Miss Channing is a big tal-Since Miss Channing is a big talent with potent impact and a seemingly boundless desire to please,
the aptly named presentation is entertaining enough for a somewhat
limited New York public, despite
Its preoccupation with show business. The material is uneven, the
best things generally being the
familiar bits from the star's cabatel appearance. ret appearances.

ret appearances.

Munshin has one solo number, a sharp but slightly overlong caricature of an egocentric concert impressario, indicatively titled "S. Eureka Presents." Otherwise, he joins Miss Channing in a spoof of Alfred Lunt and Lynn Fontanne giving a "performance" as members of the audience in the theatrenamed for them, a limp burlesque of a Biblical picture and another of romantic westerns. He also does a number with Les Quait 'Jeudis, as does the star. The quartet is acceptable as a filler.

Miss Channing's, best numbers

to be a feet, a inches tain with only a major talent, but also an expressive face, including huge eyes and a mouth that can instantly register glee, anxiety, severity or intense concentration. It's an xtraordinary combination of qualand she's a remarkable per-

a number of stars, howand william Pitkin is simple, light and looks inexpensive, as narrowly voted the best new lay of the year, and Frank Norman and william Pitkin is simple, light and looks inexpensive, as narrowly voted the best new lay of the year, and Frank Norman and Lionel Bart's "Fings and with laughter at every line and applauding every number to absurd length. To the undedicated observer, the show isn't all that good but it's better pickle-puss expression or look of than they made it seem.

Hobe.

Elleen Herlie to Coast;

Mulling Tuner for Fall

Elleen Herlie, who has been ii with flu since the recent closing of "Take Me Alone" the best according to the year, and Frank Norman, and Lionel Bart's "Fings Ain't Wot They Used T'Be" was cited as the best musical.

As the reluctantly bogus hero, to man, and Lionel Bart's "Fings Ain't Wot They Used T'Be" was cited as the best musical. Took the provide man and Lionel Bart's "Fings Ain't Wot They Used T'Be" was cited as the best musical. Took the provide man and Lionel Bart's "Fings Ain't Wot They Used T'Be" was cited as the best musical. The farmed a visit of the provide man and Lionel Bart's "Fings Ain't Wot They Used T'Be" was cited as the best musical. The farmed as viola in the Stratford Memoral Memor ever, Miss Channing has a hys-jean terically devoted following for the whom she can do no wrong. Appar-ently they were all in the audience and

Mulling Tuner for Fall Elleen Herlie, who has been ill with flu since the recent closing of "Take Me Along," the Broadway musical in which she was starred, leaves next Tuesday (24) for several weeks' vacation with friends living near Phoenix. She'll then go to Hollywood, and is due back in New York in mid-February. The actress-singer is being sought for the lead in a new musical being readled for fall production, but is also considering other Broadway offers, and probably won't make a decision before late spring.

The Conquering Hero

Lee Walter F Bob | Bill McD

Walt
Be
Bill Me
Peter Loo.
Lionel State
Marilyn State
Bob Kali
Erik Kri
The LeMas
Tom P
Bur
U Samye V.
J. Hallig
Don Morg
Fred Stews
am LeMasse
ohn McMar
Kalit man .. Noble . Cox
Anne Barnes
Scout
Truesmith
y Callan Johnson nv Captain ... nng Woodrow

Enemy Costain John Aristides
Dancing Woodrow William Guske
Effie
Danciers Margery Beddow, Pat Ferrier,
Reby Howells, Shellie Farrell, Marlene
Reby Howells, Shellie Farrell, Marlene
William Cheske John Aristides, Bale
Moreda, Erik Kristen, Dick Korthaze,
William Cluske John Aristides, Bale
Moreda, Erik Kristen, Dick Korthaze,
Michel Stuart, James Senn.
Sinsers: Georgia Creichton, Brina Dexter Marianne Gale. Charlotte Frazier,
Var Marianne Gale.
Mussical Numbers: "Girls. Girls." "Five
Musical Numbers: "Girls. Girls." "Five
Mother Marvelous "Gongering
Heron." "Wonderful Marvelous "Gongering
Heron." "Wonderful Marvelous "Gongering
Heron." "To Beautiful," "Rough Times,"
"Yours, All Yours."

Although "Hail the Conquering Although "Hall the Conquering Hero" was supposed to have been a passably daffy screen farce, it's a forlorn legit musical. Under the slightly abbreviated title, "The Conquering Hero." it opened last Monday night (16) at the ANTA Theatre. Future looks dim.

as does the star. The quartet is acceptable as a filler.

Miss Channing's, best numbers are her amusing but repetitious and lengthy gibe about the contrast between old fashioned musical comedies and the neurotic musical dramas currently in style, the superbly handled bit about a silent film star who's unaware of the speech defect a spectacular whispeech defect a spectacular whispeech defect a spectacular whispeech defect as perfectly and the lethal mimiery of Mariene Dietrich's cafe act and Judy Garland making an appearance at N. Y.'s Palace Theatre.

Miss Channing is a big girl said to be 5 feet, 8 inches tall) with not only a major talent, but also an imayor. mayor

All this is presented with maximum energy, but spotty comic effect and almost no real humor. On the tentative basis of a single hearing, Moose Chariar's music is pleasant but unmemorable, and Norman Gimbel's lyrics might be called serviceable. The scenery by Jean Rosenthal (who also devised the lighting and William Pitkin is simple, light and looks inexpensive, and Patton Campbell's costumes are notably colorful, but provide few changes for the cast.

As the reluctantly bogus hero. All this is presented with maxi-

necessary to carry a legit musical.

Lionel Stander is forceful but monotonous as the assertive, sand-paper-voiced sergeant who takes charge of the hoax project. Shapely Jane Mason brgihtens the proceedings briefly with a display of physique in a seductive dance number. Kay Brown is passable as the plain jane who really loves the imposter. Fred Stewart is properly pompous as the incumbent mayor and Elizabeth Kerr is acceptably glowing as the fond mama. The others are incidental.

"Conquering Hero" has a com-

as presenter, although the show is actually presented by Robert Whitehead and Roger L. Stevens (who are partnered in Producers Theatre on a number of other projects), but they are merely billed in small type at the bottom of the credits as producing the show under their management. The American National Theatre & Academy is associated in the present

The American National Theatre & Academy is associated in the presentation, but isn't mentioned in the credits. As a non-profit organization, it is in line to retain the admissions tax on the operation.

No one is program-credited as director or choreographer. Bob Fosse, who originally had both assignments, withdrew or was dismissed (depending on who was quoted) during the tryout, and Albert Marre took over the staging. Fosse subsequently threatened Albert Marre took over the staging, Fosse subsequently threatened legal action over the use of his choreography. Under the circumstances, there's no occasion for anyone to take credit (or onus) for

one to take credit (or onus) for any of it.

"Conquering Hero" is just another well-meant failure. Hobe.

Toys' Exit Cost **Robards \$3,950**

Jason Robards Jr. paid the production of "Toys in the Attic" \$3.950 to get out of his run-of-theplay contract as top star. That's disclosed in a Dec. 3 audit, which also lists a total net profit of \$88,-566 on the \$125,000 venture as of that date.
Robards withdrew from the Ker-

Robards withdrew from the Ker-mit Bloomgarden presentation last Nov. 12 after having costarred with Maureen. Stapleton and Irene Worth for 37 weeks. The actor, who exited the Lillian Hellman drama

exited the Lillian Hellman drama to take on a Hollywood assignment, was succeeded by Robert Loggia, who's costarred with the Misses Stapleton, Worth and Anne Revere. According to the Dec. 3 audit, the operating profit for the five weeks ending that date was \$207. There were two losing weeks during that period, when there were waivers of royaltles and other expenses. However, the profit for the five-week period, including the Income from Robards and souvenir booklet revenue, less expenses, was \$3.493.

\$3.493.
That brought the total profit as of Dec. 3 to \$114,958, of which Miss Hellman gets 20%, in addition to 10% of the gross. Thus, the net profit after the deduction of \$22,992 for Miss Hellman and \$3.400 for N. Y. State unincorporated business that the state of the state o

for N. Y. State unincorporated business tax, was \$88,566.

Of that amount \$56,000 has been distributed to the backers and management. The balance available for future distribution as of the audit was \$3 283 after the deduction of an undistributable \$15,000 sinking fund and \$14,283 in bonds and deposits.

London-Resident Yank 'Most-Promising' Author

'Most-Promising' Author
London, Jan. 17.
The London Evening Standard's annual award for "the most promising playwright" goes to an American resident here who writes for the British theatre. He is J. P. Donleavy, author of "Ginger Man."
His "Fairy Tales Of New York" opens bt the Comedy next Tuesday (2\$\frac{1}{2}\$).
Harold Pinter's "The Caretaker" was narrowly yoled the best new

companies; ard, a nove Memoriai companies, Enzaucti Jane Howard, a novelist; Philip Hope-Wallace, legit critic of The Guardian, and Milton Shulman, drama critic of the Standard.

ceedings briefly with a display of physique in a seductive dance number. Kay Brown is passable as the plain Jane who really loves the imposter. Fred Stewart is properly pompous as the incumbent mayor and Elizabeth Kerr is acceptably glowing as the fond mama. The others are incidental.

"Conquering Hero" has a complex billing setup. No one is listed to the stage of the formulation of the stage of the formulation of the standard. The stage is a robust warbler and a flashy strutter and comedienne. Barnes himself is a more comedienne. Barnes himself is a marble rand a flashy strutter and comedienne. Barnes himself is a marble promer. Almost imperation of the Standard.

"Cherchez la Femme." a new warbler and a flashy strutter and comedienne. Barnes himself is a marble rand a flashy strutter and comedienne. Barnes himself is a more comedienne. Barnes himse

Asides and Ad-Libs

Shows Out of Town

There's sufficient talent aboard and ample inside references to sustain "The Billy Barnes People" for a reasonably healthy local run. But Broadway is beyond its range, and even a tour appears wishful thinking at this point.

The difference between a smash revue and a moderately successful one often is one or two show-stoppers. "The Billy Barnes People," at its best is a near-miss. It is betrayed by failure of several promising ideas to materialize and exceeding the desired when the several promising ideas to materialize and exceeding the desired when the several diffed young norformers to several gifted young performers to realize their porential because of a grab-bag "book," generally un-distinguished music and lyrics, un-

a grab-bag book, generally midstinguished music and lyries, uneven staging and, with one sterling exception, no appreciable hoofing.

"People" is a two-act series of alternating musical spoofs and some jarringly dated gag blackouts. Of the other numbers, three or four have lingering merit. In spite of its uninspired material, "Let's Get Drunk" is a nifty personal dancing showcase for Ken Berry, an expert, personable hoofer with a future. The beguine-tempoed "L Like You" is the catchiest tune in the show. The wistful "Where Is The Clown?" makes an impression and is a dandy exercise in silent-pic maneuvers for Len Weinrib, a good mimic. mimic.

All eight performers have their All eight performers have their moments, but there is an impression that their resources haven't been tapped sufficiently. Joyce Jameson is a deft, glib comedienne, with little opportunity to sparkle or scintillate. Patit Regan and Dick Patterson have a tendency to overney, possibly in an understandable effort to compensate for lacklustre material.

Jo Anne Worley is a robust

The Billy Barnes People
Joe Landis, John Pool, Bob Reese presentation, Bob Rodgers takes credit for the Stacketches by Bob Rodgers; music and lyrics, Billy Barnes, Staged by Rodgers; dard lyrics, Billy Barnes, Staged by Rodgers, dard live light lyrics, Billy Barnes, Staged by Rodgers; dard live light lyrics, Billy Barnes, Staged by Rodgers, dard live light lyrics, Billy Barnes, Staged by Rodgers, dard light lyrics, Bob Reese presentation, Bob Rodgers takes credit for the Rodgers takes credit for the Swetches and did the staging. A five-piece orchestra does an able lyrics, Billy Barnes, Staged by Rodgers, dard light lyrics, and lyrics, Billy Barnes, Staged by Rodgers, dard light lyrics, Billy Barnes, Staged by Rodgers, dark light lyrics, Billy Barnes, Bob Reese presentation, Bob Rodgers takes credit for the Rodgers dark light lyrics, Billy Barnes, Carlon, Bob Reese, presentation, Bob Rodgers, dark last lyrics, Billy Barnes, Bob Reese, presentation, Bob Rodgers, dark last lyrics, Bob Reese, credit for the Rodgers dark lyrics, Bob Reese, credit for the Rodgers dark lyrics, Bob Reese, Carlon, Bob Reese, Arthur, Bob Reese, Carlon, Bob Reese, Arthur, Bob Reese, Arthur, Bob Reese, A

How to Make a Man

How to Make a Man

Jay Garon & Morgan Wilson presental,
tion of concelly in Igan. Wilson presental,
by William Welch, based is a story as

Ciliford Simal. Staged by Harry Horner;
seener; and lightine. Harry Horner; costumes, Frank Thompson: electronic sound
composition. Brace Hasek: associate protumes and the story of the story of the
composition. Brace Hasek: associate protumes and the story of the story of the
composition. Brace Hasek: associate protumes, and the story of the story of the
composition. Brace Hasek: associate protumes, and the story of the story of the
composition. Brace Hasek: associate protumes, and the story of the story of the
composition. Brace Hasek

Joseph Market Hasek

Joseph Market

Joseph Mark Announcer
Harriet Lee
Grace Knight
Anson Lee
Gordon Knight
Albert
Delivery Man
Abe Delivery Man
Abe Charl
Gardner Robot A
Waiter Robot J
Chef Robot Charl
Operator, Brunette, Miss Jenki Beer Robot George Brasno
Legal Robots Michael Dunn,
Legal Robots Michael Dunn,
Judge Butch Karollus, Pepi Krisch
Counsel David Durston, Scott Hale
Trial Commentor Allen Swift

"How to Make A Man," a comedy by William Welch, provides an ironic lesson in how not to make a play. In attempting to show the differences between man and robots, the piece has the faults of man which tend to make him robot-like, I is obvious that most of the creative effort for this production went into material things—ingentous moving stages, a wondrous

ous moving stages, a wondrous home electronic console with a widescreen rear-projection color ty set used effectively to impart inset used enectively to impart in-formation and to introduce gim-micks, one-man and "pool" heli-copters bringing exurbanites home from the office and landing them on stage, two stunning, futuristic sets and gorgeous costumes. Very little substance is given to

Very little substance is given to the words and motivations of the human actors. In short, the author, producers and director-designer of this alleged peek into 1991 have fallen into the same trap as the characters in the comedy. They try to substitute gadgets for humor, wit, wisdom and spiritual values. Plot imagination is so lacking (Continued on page 78)

B'way Better; 'Rhinoceros' \$21,767, Channing \$27,270 (6), Fonda \$35,893, Ball \$65,608, 'Molly Brown' \$63,422

Broadway held to form last week, with business climbing after a traditional post-New Year's drop. The pickup in receipts, substantial for a number of shows, ran as high as \$12,363 over the previous stanza's take for one straight play.

Parties week, \$26,868.

Miracle Worker, Playhouse (D) (64th wk; 508 p) (\$6.90-\$7.50; 994; \$36,500) (Anne Bancroft, Patty Duke). Previous week, \$25,012.

Last week, \$26,868.

Entries which hit capacity last week included "Camelot," "Do Re Mi," "Irma La Douce," "Sound of Music" and "Wildcat." Three Music" music." and "Wildcat." Three shows scheduled to fold next Satur-day (21) are "49th Cousin," 'The Wall" and Conquering Hero," which opened last Monday night (16)

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played,

refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Advise and Consent, Cort (D) (9th wk; 68 p) (\$7.50; 1,155; \$40;-500) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy). Previous week \$30.584. Last week, \$36.119.

All the Way Home, Belasco (D) (7th wk; 53 p) (\$6.90-\$7.50; 967; \$38,500). Previous week, \$15,347. Last week, \$15,007.

Becket, Royale (D) (15th wk; 114 p) (\$6.90-\$7.50; 1,050; \$45.507) (Laurence Olivier, Anthony Quinn). Frevious week, \$31,965. Tomorrow night's (Thurs.) performance has been cancelled to permit Olivier and Quinn to participate in the "inaugural gala" in Washington.

ton. Last week, \$34,261.

Best Man, Morosco (D) (41st wk; 320 p) (\$6.90-\$7.50; 999; \$41,000) (Melvyn Douglas, Lee Tracy, Frank Lovejoy). Previous week, \$24.009

Last week, \$26,016.

Bye Bye Birdie, 54th St. (MC) (39th wk; 304 p) (\$8.60-\$9.40; 1,434; \$60.172). Previous week, \$40,042. Moved last Monday (16) to the

Last week, \$43,578.

Camelot, Majestic (MC) (6th wk; 49 pl (\$9.40; 1,626; \$84,000) (Richard Burton, Julie Andrews). Previous week, \$84,039 with parties. Last week, \$84,093 with parties.

Critic's Choice, Barrymore (C) (5th wk; 37 p) (\$6.90-\$7.50; 1,067; \$40,000) (Henry Fonda). Previous week, \$23,530.

Last week, \$35,893 with parties.

Do Re Mi, St. James (MC) (3d k; 24 p) (\$8.60-\$9.40; 1.615; \$69,-00) (Phil Silvers). Previous week,

Last week, \$69,889.

Evening With Mike Nichols and Elaine May, Golden (R) (14th wk; 115 p) (\$6.90-\$7.50; 773; \$30,439).

Previous week, \$27,763.

Last week, \$63,422.

Last week, \$63,422. Last week, \$29,728.

Fiore!lo, Broadhurst (MC) (59th k; 468 p) (\$8 35-\$9.40; 1,182; 58,194). Previous week, \$43,127. Last week, \$44,775.

49th Cousin, Ambassador (C) 2th wk; 92 p) (\$6.90, 1.155; \$32,-10) (Menasha Skulnik, Martha ott). Previous week, \$13,286 Scott). Previous week, \$13,286 with twofers. Closes next Satur-

Last week, \$15,610 with twofers.

Gypsy, Imperial (MC) (79th wk; 623 p) (\$8.60-\$9.40; 1,427; \$64,500) (Ethel Merman). Previous week,

Last week, \$35,508.

(64th wk; 508 p) (\$6.90-\$7.50; 994; \$36,500) (Anne Bancroft, Patty Duke). Previous week, \$25,012.

Last week, \$26,868.

Music Man, Broadway (MC) 60th wk; 1,271 p) (\$8.05; 1,900; 73.850). Previous week, \$32,305 \$73,850). Previous week, \$32,305 with twofers.

Last week, \$30,710 with twofers.

My Fair Lady, Hellinger (MC) (252d wk; 2007 p) (\$8.05; 1,551; \$69,500) (Michael Allinson, Pamela Charles). Previous week. \$36,100. Margot Moser succeeds Miss Charles next Jan. 305 Last week, \$36,415.

Period of Adjustment, Hayes (CD) (10th wk; 76 p) (\$6.90-\$7.50; 1,139; \$43,530) (James Daly, Barbara Baxley, Robert Webber). Previous week \$14,957.
Last week, \$18,482.

Rhimoceros, Longacre (CD) (1st basic wk; 8 p) (\$6.90; 1,101; \$37,000) (Eli production of the composed of the c

Tribune) and one channed and (Coleman, Mirror).

Last week, \$21,767.

Show Girl, O'Neill (R) (1st wk; 4 p) (\$6.90-\$7.50; 1,076; \$45,052) (Carol Channing).

Opened last Thurs. (12) to four favorable notices (Aston, World-Telegram; Chapman, News; Coleman, Mirror; O'Connor, Journal-American), two yes-no (Kerr, Herald Tribune; Taubman, Times) and one unfavorable, Watts, Post).

Last week, \$27.270 for four performances and two previews.

Sound of Music, Lunt-Fontanne

Sound of Music, Lunt-Fontaine (MD) (57th wk; 452 p) (\$9.60; 1,407; \$75,000) (Mary Martin). Previous week, \$74,454. Last week, \$75,938.

Taste of Honey, Lyceum (D) (15th wk; 119 p) (\$6.90; 995; \$32, 000) (Joan Plowright, Angela Lansbury). Previous week, \$17,506.
Last week, \$20,063.

Tenderloin, 46th St. (MC) (13th k; 104 p) (\$8.60-\$9.60; 1,342; \$65,-31) (Maurice Evans). Previous eeek, \$34,011.
Last week, \$44,705.

Tenth Man, Booth (D) (62d wk; 487 p) (\$6.90-\$7.50; 807; \$32,000). Previous week, \$14.817 with two-fers. Moves next Monday (23) to the Ambassador.

Last week, \$15,788 with twofers.

Toys in the Attic, Hudson (D) (46th wk; 360 p) (\$6,90-\$7.50; 1,065; \$39,600) (Maureen Stapleton, Irene Varian) (Maureen Stapleton, Irene Varia

Last week, \$15.846 with twofers.

Under the Yum-Yum Tree, Mil-r's (C) (9th wk; 69 p) (\$6.90-7.50; 912; \$30,486). Previous week,

Last week, \$15,682.

Wall, Rose (D) (14th wk; 111 p) (\$6.90-\$7.50; 1.162; \$46,045). Previous week, \$13.141 with twofers. Closes next Saturday (21). Last week, \$11,786 with twofers.

Wildeat, Alvin (MC) (5th wk; 35 p) (\$8.60-\$9.40; 1.453; \$65,000) Lucille Ball). Previous week, \$57,-277 with parties. Last wcek. .65,608 with parties.

Closed Last Week

She Stoops to Conquer, Phoenix (C) 12d wk; 16 p) (\$4.60; 1.150; \$29,-382). Previous week; \$6.430. Ended two-week return engagement last Sunday (15). Last week, \$10,445.

Opening This Week

Invitation to a March, Music Box (C) (11th wk; 89 p) (\$6.90-\$7.50; (1.101; \$40,107) (Celeste Holm). Previous week, \$10,269. Last week, \$11,237. Irma La Douce, Plymouth (MC) (16th wk; 124 p) (\$8.80; 999; \$48, 250) (Elizabeth Seal, Keith der the management of Robert March 1998) (Seal, Seal, Seal

VARIETY.

\$80,000).

City Center Gilbert & Sullivan
Co. presentation of a repertory
of four Gilbert & Sullivan operettas, "Mikado," "Pirates of Penzance," "Gondoliers" and "H. M. S.
Pinafore," Began limited threerinafore." Began l week engagement (Tues.).

Offer All Regular-Run Profits to Investors In Musical for Off-B'way

Musical for Off-B'way

A 100% interest in the basic production is being offered prospective backers of a contemplated off-Broadway musical. The projected presentation is "I Want You," by Stefan Kanfer, Jeff J. Korman and Joe Crayhon. It's planned for production next April by Theodore J. Flicker and Crayhon.

The venture is budgeted at \$30,000. Instead of retaining a producers' interest in the production (usually 50%. Flicker and Crayhon will take 5% of the gross against \$200 weekly, to be figured as an expense item. Although they will not get a cut of any profits on the basic off-Broadway production, the producers will share 50-50 with the backers in all subsidiary income.

Besides the payment, they're to get as producers. Flicker and Crayhon will also get 3% and 2% of the gross, respectively. Flicker is to get the 3% as director and Crayhon the 2% as his cut of the authors' royalty.

uthors' royalty.

NO IBO HEAD SELECTED: BERNSTEIN SUPERVISING

The Independent Booking Office is apparently in no rush to fill its executive secretary spot, which has been vacant since the death last Dec. 24 of Harold Goldberg. The board of directors met in New York last week to select a successor to Goldberg, but no decision was reached. reached.

reached.

Emma Mascola, Goldberg's assistant, is continuing to run the office under the supervision of Herman Bernstein, a general manager for Broadway shows.

Royal Ballet \$111,571, O'Keefe Centre, Torento

Toronto, Jan. 17.
The Royal-Ballet grossed a powerhouse \$111.571 last week for five evening performances and three matinees at the 3.200-seat O'Keefe matinees at the 3.200-seat O'Keete | Centre here. The potential ca | RS) (16th | \$7.50 top Friday and Saturday nights and \$6.50 other eves, was \$116.757.

Midgle Purvis, Beck (1-27-61).
Octoroon, Phoenix (1-27-61).
Julia, Jake, Booth (1-28-61).
Hamburg Playhouse, Center (2-7-61).
Comedle Francaise, Center (2-23-61).
Comed Blow Horn, Atkinson (2-22-61).
13 Daughters, 54th St. (3-2-61).
Happlest Girl, Beck (3-9-61).
Happlest Girl, Beck (3-9-61).

Off-Broadway Shows

Grigures denote opening dates)
Balcony, Circle in Squere (33-80),
Balcony, Circle in Squere (33-80),
Ballet Balladde, E. 74th St. (3-8-7),
Beautiful Dreamer, Mad. Ave. (12-27-60),
Connecton, Living Thre (Rep) (71-22-60),
Partasticks, Sullivan S. (53-80),
Belgiaph for Dillon, Actors (12-28-60),
Partasticks, Sullivan S. (53-80),
Living (Rep) (12-28-60),
Living (Rep) (13-80),
Living (Figures denote opening dates)

Anna Cinquefoil, E. End (1-0-61): closed Wednesday (1) after 2 performances. Prums Under, Cherry Lane (20-13-60): closed Sunday (15) after 109 performances.

whitehead and Roger L. Stevens, in association with the American National; Theatre & Academy. Opened last Monday night (16). Gilbert & Sullivan Reperfory. City Center (Op) (\$3.95; 3.090; \$80.000). Tallu \$23.617. D.C.: 'Hat' \$23.218 St. Other Center (Op) (\$3.95; 3.090; \$3.95; \$3.95; \$3 Tallu \$23,617, D.C.; 'Hat' \$23,218, St. P.; 'Mattress' \$48,447 in 6-Show Split

The road was uneven last week, with receipts ranging from under \$5,000 for one tryout to over \$67,000 for a regular touring musical. Registering the low mark was "Catstick," which shuttered last Saturday night in Boston after one week of a scheduled fortnight's engagement. The high figure for the frame was set by "My Fair Lady" in the second week of Boston engagement.

Estimates for Last Week

1.758; \$50,000 (Bert Lahr). Previous week, \$31,339 with TG-ATS subscription.

Last week, \$31,339 with TG-ATS without the week, \$34,645, Hartford, Los negagement.

Particular for the second week of Boston engagement.

Estimates for Last Week

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows in-clude 10% Federal Tax and local clude 10% Federal Tax ann local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taes. Engagements are for single week unless otherwise noted.

BALTIMORE

Andersonville Trial, Ford's (D-RS) (\$4.88; 1,819) (Brian Donlevy, Martin Brooks). Previous week, \$12,232, National, Washington.

Last week, under \$6,500.

BOSTON
Catstick, Wilbur (D-T) (\$4.95\$5.50; 1,241; \$35,000 (Patricia Jessel). Previous week, \$6,174 for
five performances, Shubert, New
Haven. Folded here last Saturday

Haven. 'Folded here last Saturday night (14).
Opened here Jan. 9 to unanimously unfavorable reviews (Doyle, American; Durgin, Globe; Hughes, Herald; Maddocks, Monitor; Maloney, Traveler; Norton, Record).
Last week, under \$5,000.

My Fair Lady, Shubert (MC-RS) (2d wk) (\$6.50-\$7; 1.717; \$67,355) (Michael Evans, Caroline Dixon) Previous week, \$63,739 with Theatre Guild-American Theatre Society subscription.

Last week, \$67,319. with TG-ATS subscription.

subscription.

Last week, \$52,614. Majority of One, Erlanger (C-S) (16th wk) (\$5.50-\$6; 1.380; 45,000) (Gertrude Berg, Cedric ardwicke). Previous week,

Last week, \$35,649.

CLEVELAND

CLEVELAND
Destry Rides Again, Hanna (MC-RS) (\$6; 1.515; \$48,000) (Stephen Douglass, Gretchen Wyler). Previous week, \$20,000, American, St. Louis.
Last week, \$18,860 for seven performances.

performances.

DETROIT

Once Upon a Mattress, Shubert (MC-RS) (3d wk) (\$4.50; 2,000; \$50,000) (Dody Goodman, Buster Keaton). Previous week, \$7,846 with discount tickets.

Last week, about \$10,200.

HOUSTON

Music Man, Music Hall (MC-RS). Previous week, \$39,445, six-per-formance split. Last week, \$52,446.

subscription.

000) (Claudia McNeil. Previous week, \$34,645, Hartford, Los Angeles.
Opened here Jan. 9 to three raves (Einstein, Examiner; Knickerbocker, Chronicle; Speegle, News-Call Bulletin).

Last week, \$24,841 with TG-ATS subscription.

ST. PAUL
At the Drop of a Hat, Auditorium (R-RS) (\$4.40; 2,695)
(Michael Flanders, Donald Swann),
Previous week, \$22,247 with TGATS subscription, Alcazar, San

Francisco.

Last week, \$23,218 with TG-ATS subscription.

WASHINGTON

WASHINGTON
Midgle Purvis, National (C-T)
(1st wk) (\$4.95-\$5.75; 1,685; \$47,825) (Tallulah Bankhead). Previous
week, \$6.810, Locust, Philadelphia.
Opened here Jan. 10 to three
unfavorable notices (Carmody,
Star; Coe, Post; Donelly, News).
Last week, \$23,617.

SPLIT WEEKS

Fiorello (MC-RS). Previous
week, \$52,301, eight-performances
split.

Last week, \$50,346 for seven permonday (9), one, \$8,033 with Broadway Theatre League subscription;
Ovens, Charlotte, Tuesday-Wednesday (10-11), two BTL, \$12,127;
Camp LeJune, Jacksonville, Thursdav (12), one, \$8,110; Center, Norfolk, Friday-Saturday (13-14), three
BTL, \$22,076.

Once Upon a Mattress (bus-and-truck) (MC-RS) (Imogene Coca, Ed-ward Everett Horton, King Dono-

CHICAGO
Five Finger Exercise, Blackstone
(D-RS) (3d wk) (\$4.95-\$5.50; 1.447;
\$42,500) (Jessica Tandy, Roland
Culver). Previous week, \$31,212
with TG-ATS subscription.
Last week, \$37,103 with TG-ATS
subscription.
Flower Drum Song, Shubert
Flower Drum Song, Shubert
Flower Drum Song, Shubert
GMC-RS) (9th wk) (\$5.50-\$6.60;
2,100; \$67,613). Previous week,
\$40,452.
Last week, \$52,614

Pleasure of His Company (C-RS) Joan Bennett, Donald Cook). Previous week, \$31,739, eight-perfor-mance split.

Last week, \$28,455 for seven performances: Lafayette, Buffalo, Monday (9), two BTL, \$8,700; Palace, Youngstown, Tuesday, Wednesday (10-11), two BTL, \$7.354; Sexton High School, Lansine, Thursday (12), one BTL, \$3,251; Purdue U, Lafayette, Ind., Friday-Saturday (13-14), two, \$9,150 guarantee. Last week, \$28,455 for seven per-

TOURING 'MIDSUMMER' CALLING QUITS EARLY

"Midsummer Night's Dream" has tered its touring schedule and "Midsummer Night's Dream" has altered its touring schedule and will close Feb. 25 at the conclusion of a two-week stand at the National Theatre, Washington. The American Shakespeare Festival Theatre Co. presentation, starring Bert Lahr hasn't been faring too well on the road. It began touring this season in repertory with "Winter's Tale." which was scrapped shortly thereafter.

Last week, \$52,446.

LOS ANGELES

J. B., Biltmore (D-RS) (1st wk)
(\$5-\$5.50; 1.024; \$53,000) (John
Carradine, Shepperd Strudwick
Frederic Worlock). Previous week
\$22.739, Geary, San Francisco.
Last week, \$25,834 with TG-ATS
subscription.

PHILADELPHIA

Julia, Jake and Uncle Joe, Walnut (C-T) (2d wk) (\$4.80-\$5.40; 1,340; \$33,000) (Claudette Colbert). Previous week, \$20.821 for seven performances with TG-ATS subscription.

The subscription of the formation of the state fair Music Hall, and four other cities, Houston, Austin, St. Louis and Cincinnati, have been cancelled. Instead, "Mideummer." which finished a two-day stand in Salt Lake City last night (Tues.), moves to the Forrest Theatre. Philadelphia, for a two-week run beginning next Saturday (21.9). The subscription of the formation of the fo

SAN FRANCISCO
Midsummer Night's Dream, Curran (C-RS) (2d wk) (\$4.85-\$5.40; Eleanor Gould Theatre, N. Y.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and tele vision shows. All information has been obtained directly by the Vantery Casting Department by telephone calls, and has been rechecked so in noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

In addition to the available parts listed the tabulation includes were

charge.

In addition to the available parts itsted, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic

Legit

BROADWAY

BROADWAY

"All The Best People" (C). Producers, Joel Spector & Buff Cobb (147 W. 57th St., N.Y.; PL 7-2691). Available parts: naive femme, 21; male, 30-35; middleaged femme; executive male, 50-60; callous male, 30-35. Mail photos and resumes, co above address.

"Carnival" (MC). Producer David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Available parts: femme singer, tough, brash, sexy, 5 feet, 2 inches tall; male concertina player; character man, 50, comic; character woman, 40, comic. Mail photos and resumes, c/o Michael Shurtleff, above address.

"Donnybrook" (MC). Producer, Fred Hebert (130 W. 57th St., N.Y., JUS-61962). Available parts: man, JUS-61962). Available parts: man, St. burly, agile, 6 feet tall or over; several male and femme character singers. All roles are Irish. Mail photos and resumes, c/o above ad-dress.

Drama (untitled, formerly "Gen eral Seegar"). Producers Shirley Ayers, Charles Bowden & H. Ridge Ayers, Charles Bowden & H. Hugs-ley Bullock Jr. (137 W. 48th St., N. Y.; CO 5-2630). Available parts: male lead, 45-55; woman, 50; girl, 30; man, 24. military; five officers, 35-50; 10 reporters. Mail photos and resumes, above address.

and resumes, above address.

"Gypsy" (MC). Producer, David
Merrick (246 W. 44th St., N.Y.;
LO 3-7520. Available parts: girl,
50-54 inches tall, must sing and do
toe and tap dance work; man
17-20, good-looking dancer, must
also sing; boy singer-dancer, 7-11,
under 54 inches tall; girl, 25, to sing, dance and play trumpet. Accepting photos and resumes, c/o Michael Shurtleff, above address.

"How to Succeed in Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (Lunt-Fontanne Theatre, 205 W. 46th St., N.Y.; JU 6-5555; in asso-ciation with Frank Productions. ciation with Frank Productions. Available parts: ingenue, unusual personality, wide vocal range; character baritone, 50, charming, handsome; comedienne, 25, sexy singer or singer-dancer; soprano, 45-30, sophisticated, cold, singer or lyv League type, cold, singer or singer-dancer; character man, 55, vaudevillian. Mail photos and resumes through agents only co sumes through agents only, c'o ry Kasha, above address.
phone or visit theatre.

'Love A La Carte" (MC). "Love A La Carte" (MC). Producers, Arthur Klein, in association with Conrad Thibauit (St. James Theatre Bidg., 246 W. 44th St., N. Y.; LO 5-6376. Available parts: girl. 22; leading man, 30; second leading man, 30; character comedienne, 30. Accepting photos and resumes, above address.

and resumes, above address.
"Medium Rare" (R). Producer,
Robert Weiner (146 CPW, N.Y.;
SU 7-1914). Available parts: man,
20's, legit voice; male comic, some
singing; femme comic, good singing voice, wide acting range; ingenue, pretty, dance, some singing
and acting experience: insenue and acting experience; ingenue, pretty, legit soprano, some acting experience; femme, 20-30, tall, pretty, legit soprano, some acting experience: femme, 20-30, tall, wide acting range, deep voice; male comic, 20-30, tall, wide acting range; comedienne, 25-30, short, wide acting range. Apply through agent or mail photos and resumes, c o above address.

"Nine Millionth Star" (D.

Ave., N. Y.); casting director, Eddle Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. characters. Mail photos and resumes to above address.

OFF-BROADWAY

"Achilles and the Maidens" (C). Producer, Leonidas Ossetynski (40) W. 45th St., N.Y.; MU 2-4390), in asso. with Richard R. Roffman. Available parts: several girls, 16-18, beautiful; leading man, young, handsome, muscular; woman, 35-45, beautiful; woman, 35-45, cultured, dignified; man, 40's, military, regal; man, 40's, easygoing, aristocratic; bu xo m, redhaired maid; middleaged man servant. Mail photos and resumes, c/o Anthony Smith, above address.

"Apple" (D). Producer, Living Theatre Repertory Co. (530 Sixth Ave., N.Y.; CH 3-4569). Available parts: man, 30's, oriental. Bring photos and resumes, c/o above address, 12-4 p.m. daily.

"Barabbas" (D). Producer, Isaiah Sheffer (515 W. 110 St., N. Y.). Available parts: two character women, 20-30: several character men of varying ages, all speaking roles; several bits and extras. Mail photos and resumes c/o above address.

"Capiain Jinks of the Horse."

roles; several bits and extras. Mail photos and resumes c/o above address.

"Captain Jinks of the Horse Marines" (C). Producer, Scotti D'Arcy (66 W. 46th St., N. Y.; JU 2-4860). Available parts; plump, bubbly character woman; slender, sweet, character man, Italian accent; several bits and extras. Mail photos and resumes, c/o above address. Script available at Samuel French Inc. (25 W. 45th St., N. Y.).
"It Should Happen To a Dog" (C). Producer, James J. Cordes (600 Tenth Ave., N. Y.; JU 2-5999). Available parts; five character men to play older Jewish types with authentic accents. Mail photos and resumes c/o above address.

"Jungle of Cities" (D). Producer, Living Theatre Repertory Co. (530 Sixth Ave., N.Y.; CH 3-4569). Part available for Oriental man in his 50's as a six-week replacement.

a six-week replacement 50's as

50's as a six-week replacement. Bring photos and resumes c/o above address, 12-4 p.m. daily. "Leave It To Jane" (IAC). Producers, Joseph Berhu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address. "Souaring the Circle" (C.). Pro-

above address.

"Squaring the Circle" (C. Producers, Cecil Reddick, Harvey L. Bilker & Richard Mendelsohn (3435 Giles Place, N.Y.; KI 8-5265). Available parts: girl, 20's, attractive; man, 20's, over six feet tall. Mail photos and resumes c/o above address.

address.
"Tree Grows in Brooklyn" (MD).
Producer, Dick York (c/o H. L.
Stone, 521 Fifth Ave., N.Y.; MU
2-7836, suite 1918). Available parts:

Solie, 321 Fifth AVe., N.1; M. 22-7836, suite 1918). Available parts: soprano, 25, devoted wife; character man, 50; man, 30's, handsome, Irish. Mail photos and resumes, above address.

"Trip to Chinatown" (MC). Producer, Equity Library Theatre (226 W. 47th St., N.Y.; PL 7-1710). Available parts: two boys, 20-25; man, mid-30's, heavy, comic; man, 25-30, tall, handsome; man, 25-30, tall, handsome; man, 25-30, tall, handsome; man, 26-30, tall, must do comedy; character man, small, dried-up, must dance some; girl, 20-25, beautiful; girl, 20-25, beautiful; garkling; femme, 25-35, comic manner; man, 45-55, authoritative; character man, comic; three men, 20-25; character man, comic three men, 20-25; character man, comic manner; male and femme dance team to do waltz or "Sound of Music" (MD) Producers, Richard Rodgers & Oscar Hammerstein 2d (438 Madison)

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"Sound of Music" (MD) Producers, Richard (MD) Producers, Ric

duced in 1891, is one of America's Lehman (L & L Theatre Prods., first long-running musicals. 245 Lexington Ave., N. Y.; OR 5-

Untitled Medieval Musical Revue, based on Boccaccio's "Decameron." Producers, Selma Tamber & William Tarr (250 W. 52d cameron. cameron." Producers, Selma Tam-ber & William Tarr (250 W. 52d St., N. Y.; JU 6-0482). Available parts: mezzo-soprano, 26, come-dienne; soprano, 28, lyric soprano, 20; leading man, 35, baritone; char-20; leading man, 53, barnone; character man, 45, basso; leading man, 20, tenor; six male and femme singer-dancers. Bring photos and resumes to above address, 11 a.m.-12:30 p.m. daily, beginning tomorrow (Thurs.).

row (Thurs.):

"What a Killing" (MC). Producer, Jack Collins (c/o Lambs Club, 130 W. 44th St., N. Y.; JU 2-1513). Available parts: man, 30's, quiet, confident must have comic touch, sing and dance; woman, 30, attractive, warm but brassy, versitile singer; man, 35-40, big, tough, must sing and dance; man, 30's, smooth, glib must do comedy and dance; character comedian, chubby, dance some; girl, 25-30, commedienne, must sing and dance, well - proportioned; man, 30's, well - proportioned; man, 30's, medienne, must sing and dance, well - proportioned; man, 30's, stool-pigeon type, must sing; man, 40's wry humor; man, track announcer, must sing; character man, 45-50, tough, menacing; two femme dancers, must work well to gether; few male and femme night club type performers. Mail photos and resumes, c/o above address.

TOURING

"Get On Board" (R). Producer, Manning Gurian (157 W. 57th St., N. Y.; CI 5-8221). Parts available for several male and femme Negro

for several male and femme Negro sincers and dancers. Mail photos and resumes, above address.

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: two femme dancers. Mail photos and resumes c/o Michael Shurtleff, above address.

"Sound of Music" (MD). Producers, Rodgers & Hammerstein, Leland Hayward & Richard Halliday (428 Madison Ave., N.Y.). Several parts available. Mail photos and resumes, c/o Edward Blum, eral parts available. Mail photos and resumes, c/o Edward Blum, above address. Script, published by Random House, available at bookstores.

STOCK BOILING SPRINGS, PA.

Allenberry Playhouse. Producer Allenberry Playhouse. Producer, Charles A. B. Heinze (c/o Playhouse. Boling Springs, Pa.; CL 8-3211). Parts available for male and femme musical and dramatic performers and paid apprentices. The 29-week season opens April 22. New York auditions will begin late in Launary. Mail photos and late in January Mail photos and resumes, c/o Richard North Gage above address.

PALM BEACH, FLA. West Palm Beach Musicarnival. Producer, John Price (940 S. Military Trail, West Palm Beach, Fla.; P.O. Box 2108). Parts available for leading men and women, and male and femme chorus performers and femme chorus performers Mail photos and resumes, through agents only in the case of the leads c/o above address.

SHOWS IN REHEARSAL BROADWAY

"Big Fish, Little Fish" (C). Producer, Lewis Allen (165 W. 46th St., N. Y.; PL 7-5100).
"Come Blow Your Horn" (C).

"Come Blow Your Horn" (C). Producers, Michael Ellis & William Hammerstein - 1119 W. 57th St., N. Y.; CI 5-4157).
"Devil's Advocate" (D). Producer, Devad Co., in association with Walter Reilly (75 E. 55th St., N.Y.; PL 1-2950).
"Happiest Girl in the World" (MC). Producer Lee Guber (140).

"Happiest Girl in the World"
(MC). Producer, Lee Guber (140)
W. 58th St., N. Y., LT 1-3250).
"Mary, Mary" (C). Producer,
Roger L. Stevens (745 Fifth Ave.,
N. Y.; PL 1-1290).
"Once There Was a Russlan" (C).
Producers, Leonard Key, Morton
Segal & Kenneth Schwartz, in association with Mel Howard (120)
E. 56th St., N. Y.; PL 2-4190).
"13 Daughters" (MC). Producer,
Jack H. Silverman (152 W. 42d St.,
N.Y.; OX 5-3783).

OFF-BROADWAY

OFF-BROADWAY

"Bartleby" (MD). Producers, Richard Barr & Clinton Wilder (c/o York Playhouse, 64th St. and First Ave., N. Y.; TR 9-4130).

"Call me by My Rightful Name" (D). Producer, Judy Rutherford (31 Grove St., N.Y.; OR 5-1854).

"Cieero" (D). Producers, Norman Scaman, Ben Tarver & Wilder (15).

"Moss of the Dark Chamber"
(D). Producers, Van Joyce & Harold Leventhal, in association with
Patricia Newhall (c/o Jan Hus
House, 351 E. 74th St., N. Y.; LE
5-6310).
"Moss

5-6310).

"Moon and the Yellow River"
(D). David Fulford & William
Dempsey (60 W. 54th St., N. Y.;
MU 2-1570).

"Octoroon" (D). Producer, Phoe-

nix nix Repertory Co. (1 Ave., N.Y.; OR 4-7160). (189 Second TOURING

Theatre Guild American Repertory Co. (27 W. 53d St., N. Y.; CO-5-6170).

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No dupli-

cates.

"Defenders" (dramatic series).
Producer, Herbert' Brodkin (Plautus Prods., 44 E. 53d St., N. Y.;
PL 1-2345). Parts available for
Screen Actors Guild extras. Bring
photos and resumes to Central
Casting (200 W. 57th St., N. Y.;
CO 5-0756—rm. 1110). All applicants must bring SAG membership
cards.

"Lamp Unto My Feet" (religi-"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

No duplicates.

"Naked City" (dramatic series).

Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address. Appointments will be made for interviews.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Edith Hamlin is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to her, c/o above address.

Opera

After Dinner Opera Co. Producer, Richard Stuart Flusser (550 Fifth Ave., N.Y.; SP 7-1396). Parts available for male and femme singers to perform contemporary English opera in domestic and foreign tours. Call Adam Kilgour, above number for annountment or above number, for appointment or mail photos and resumes, c/o above

Films

"Young Doctors" (D). Producers, awrence Turman & Stuart Mil-Lawrence Turman & Stuart Millar, for release through United Artists (729 Seventh Ave., N. Y.; CI 5-6000). Parts available for Screen Actors Guild extras. Bring photos and resumes to Central Casting (200 W. 57th St., N. Y.; CO 5-0758—rm. 1110). All applicants must bring SAG membership cards.

Miscellaneous

American Mime Theatre. Managing Director, Paul Curtis (192 Third Ave., N. Y.; SP 7-1710). Parts available for Equity character man and young leading lady with movement background. Auditions Feb. 18, at 2 p.m., by appointment only. Call above number, 2-8 p.m. daily, for appointment. The repertory group plays concert, tv and off-Broadway engagements.

Ballets Africains 24½G For Solo Week, Montreal

Montreal, Jan. 17.
Ballets Africains, with the femme dancers covered up above the waist at the insistence of local authorities, grossed nearly \$24,500 last week at Her Majesty's Theatre

The 1,704-seater was scaled to a

Concert Reviews

Helga Pylarcik (Washington Opera Society)

Washington, Jan. 17.

This venturesome musical body here in the nation's capital combined two offbeat events over the bined two officest events over the holiday period. Schoenberg's "Erwartung" was having its U. S. first, teamed with "Rossignol" by Igor Stravinsky. The first work dates from 1909 when it must have been truly pioneering operatics since it attempts a state of mind rather than a vocal line in a work sans story or action presenting its story or action, presenting ne, "The Woman" searc heroine. searching her lover in a deep forest.

her lover in a deep forest.

Though "Erwartung" is anything but an inviting item, the Washington Opera Society stopped rather short in mounting a forest with only rocks and no trees and using nondescript color patches in lieu of more theatrical effects. Result was that they succeeded beyond the treating in continuing since the continuing since was that they succeeded beyond intention in capturing aimlessness. In view of the uncertain setting and production all the more acclaim for Helga Pylarczik of the Hamburg Opera, making her American debut. Her range and intensity proved hardly short of phenomenal. She will debut with the Met Opera next season in more classical repertory and is almost certain to be closely watchd then. Goth.

Stanislaw Skrowaczewski with N. Y. Philharmonic

Unlike the film vaudeville and Unlike the film, vaudeville and television media, the concert world sticks to the name thy gavest me. Hence this conductor from Warsaw (and more recently Cleveland and Minneapolis) braves the stammers and gags which his Polish spelling invites. The regulars at the N. Y. Philharmonic forgot their preoccupation with cognomen soon enough for the lanky Pole, aged 37, proved a musician of much promise.

New York heard for the first

a musician of much promise.

New York heard for the first time an orchestra concerto by Witold Lutoslawski, touted as Poland's chief living composer. His arresting use of the different instruments creates a color-rife work, derived from folk sources but richly tapestried. It was light-miles ahead of the typical "new" concerto of the average symphonic season and average symphonic season and made a strong impression, in ad-vance of the arrival in Manhattan Warsaw Philharmonic Papa Hurok.

The visitor opened with Mozart's The visitor opened with Mozart's 29th; about which there might be invidious comparisons with better-known readings of the score. Brahms Third closed. All in all the man from Minneapolis Symphony "debuted" to a pleasing impact.

Land. pact.

Touring Shows

(Jan. 15-29)

Andersonville Trial—Ohio Theatre, Mansfield (16-17); College Aud., Geneseo, N.Y. (18); Aud., Rochester (19-21); Para-mount, Springfield, Mass. (23); Klein Memorial, Bridgeport, Conn. (24); Strand, Abany (25-26); Bushnell, Hartford (27-28), (16-21); Blackstone, Chl. (123-28); Chl. (16-22); Desity Rides Agaln—O'Keefe, Toronto (16-22);

(1622).

Fiorello (2d Co.)—Ford's, Ballo (16-22);
American, Roanoke (23); Municipal.
Charleston, Redin-Albe, Huntilotod.
(25); Loew's, Canton (26); Municipal, South
Bend (27-28).

Five Finger Exercise—Hanna, Cleve.

Five Finger Exercise—Hanna, Cleve. (16-28). Flower Drum Song—Shubert, Chl (16-28).

15.23). "Jord Song—Snucert. Un. J.B.—Bilfmore, L.A. (16-22).
Julia, Jake, and Uncie Joe (tryout)—
Valunt Philly (16-21, moves to N.Y.).
Vegas (15-29). "Mar Tante—Riviera, Law
Vegas (15-29). "Mar Tante—Riviera, Law
Mark Twain Tonlight—Hancock Aud,
1919; Kleinhans Music Hall: Buffalo (22),
1919; Kleinhans Music Hall: Buffalo (22),
1920; Finley Chapel. Oberlin O. (23).
1820; Finley Chapel. Oberlin O. (23).
1821—Rows to N.Y.).

(16-21). moves to N.Y.).
Midsummer Night's Dream—Capitol.
Salt Lake City (16-17); Forrest, Philly
(21-29).
Music Man (2d Co.)—Civic, New Orleans
(16-28).

My Fair Lady (2d Co.)—Shubert, Boston (16-28).
Once Hear

(16-28).
Once Upon a Russian (tryout)—Playhouse. Wilmington (26-28).
Once Upon a Mattress (Hurok)—Hartman. Columbus (16-21); Shubert, Cincy (23-29).

23).

105 Upon a Mattress (bus-and-truck-ple, Tacoma (15); Fox. Spokane (16); tol., Salt Lake City (18); High School, and Junction. Colo. (19); Palmer High ol., Colorado Springs (20); Municipal, Ol. Colorado Springs (20); Municipal, Ol. Colorado Hall, Omaha (24); KNNT. Att. (22); Stuart. Lincoln. Neb. (23); 6 and Music Hall, Omaha (24); KNNT. (27); Sp. Sr. High School, Appleton, (29).

Monro Wilson School, Appearance of His Company—Central Sr. h School, Springheld, Mo. (16-17) icipal, Tuka (18-19); Robinson Memorical Carlo St. Monro Memorical Carlo St. Monr

Off-Broadway Reviews

In the Jungle of Cities,
Living Theatre Repertory Co. presentailes of three-act drams by Bertont
Streed by Judith Malina: settings, Julian,
Reck, including Judith Malina: Settings, Julian,
Reck, including Judith Berton, Julian,
Reck, including Judith Berton, Julian,
Living Theatre, N.Y.

at the Living Theatre, N.Y.

George Garga | Jamil Zakkai
Secretary | Benjamin Hayeem
Malayan Lumber Dealer | Khigh Dhiegh
Rental Library Owner Bennes Mardenn
J. Finnay | John A. Coe Ja J. Finnes

Jane Larry Marilyn Chris

Mary Garga Ethel Manuelian

Salvation Army Preacher

Peter L. Feldman

Salvation Army Lassies
Cynthia Robinson, Lola Ross
Seaman Tullio Garzone
John Garga Grani Code
Mae Garga Robert Base
Secretary Robert Base
Secretary Tarned-up Ness Mary
Bartender Base
Musicians Peter Berry, Teiji Ito

Amid the conglomerate maze of revivals, adaptation and other at-tempts at commercialism off-Broad-way, the Living Theatre Repertory

way, the Living Theatre Repertory Co. displays experimental imagination and daring. Its newest offering, Bertolt Breeht's "Jungle of Cities," is not a commercial play, but in its current home it should find its audience.

The drama is an obtuse piece which playright laureate of Communism, in a preface to the audience flashed on the curtain, calls "inexplicable" and advises spectators not to "wrack your brains over the motives," but just watch what happens. What there is to watch is skillfully executed, often difficult to follow, but always interesthappens. ficult to follow, but always interest-

weaving their way through Julian Beck's eerie and inventive settings creating the overall effect of an Oriental haunted house, an settings creating the overall enect of an Oriental haunted house, an assortment of characters conduct a metaphysical contest between two strangers. The result is the de-mise of one of the participants and the ruination of several others. It is a demonic struggle which envolves the audience almost in spite of itself.

"I'music of Cities" is basically

of itself.

"Jungle of Cities" is basically
a mood piece in which the language and action combine to repreguage and action combine to repre-sent the almost overpowering op-pression of the big city, in this case Chicago, and its effect on the mind and body of the derelict in-habitants. Its major drawback is that, in his meticulous designing of this city of horrors, Brecht creates onfusion and weight that wear out

confusion and weight that wear out the audience. Under Judith Malina's able direc-tion, Jamil Zakkai as a book-seller who submits to the ordeal concocted by a sleezy lumber dealconcocted by a sleezy lumber dealer with a rather odd sense of sport, and Khigh Dhiegh as the Orientai antagonist, are provocative combatants. Grant Code is amusing as the bookseller's father and Rithel Manuelian gives a charged performance as his sister. Marilyn Chris is an emotional prostitute and John A. Coe performs with gusto and humor as a slick fop.

Teiji Ito's chilling background music helps intensify the atmosphere when it is not being intrusive, and Nikola Cernovich's lighting effectively complements Beck's

phete was and Nikola Cernovich's lighting effectively complements Beck's settings. "In the Jungle of Cities" is not written in a style of popular appeal, but it may be provocative for certain playgoers. Kali,

Rules of the Game

Rules of the Game

Sizer Society presentation of three-act
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conselys and the presentation of three-act
consumers and the presentation of the conconsumers. Game of the presentation of the consumers of the presentation of the consumers of the presentation of the presentat

Also differing from the accepted Pirandello notion is the play's form which, unlike the improvisational style that has become some tional style that has become some-what of the author's trademark, is in strict adherence with the fourth wall principle of keeping all the action within the proscenium. There isn't much fluidity and in-vention in "Rules," so it stutters rather than flows and its explosive scenes are more like small bursts.

The play itself concerns the sometimes comic, sometimes sar-donic relations between a woman, her estranged husband and her lover. The situations are often absorbing but loosely tied and not always explained. It is partly sorbing but loosely tied and not always explained. It is partly through the efforts of Paul Sparer as the husband who puts himself above emotion and feeling, William Windom as the finally gallant and Joanna Merlin rever, and joint a merin as the vacillating, plotting wife that the presentation provides impact and interest. There are also helpful assists from Alek Primrose and assists from Alek John Anthony Zee.

William Murray's adaptation and W. Swackhammer's direction seem restrained, as though there were more to what is going on than is being exhibited, a situation accented by the small dimensions of is being exhibited, a situation cented by the small dimensions of the Gramercy Arts stage, which focuses attention on detail. Gordon Micunis' settings are overelaborate and his lighting and costumes are appropriate.

Overall, "Rules of the Game" provides diversion and should be particularly interesting to Pirandello fans and students of theatre. Kali,

Reautiful Breamer

JOSEPH F. MOOR, CABERINE STREET STREE The store management of the store of the sto MacDowell Tilton rietta Hoctor

Ther Jud Bartlett Bonzital Clerk Steehen Lodd Musical Numbers: Minstrel Parade, Femperance Trio. "Gleen." Doley Jones," "Linger in Bissful Revoce," "Shanghal Rootse," "Corrardes, Fill No Cup for Me," "I Drewn of Jeanne, "Some Folks De." "Nelbe Bty." "Ah. May the Red Rose," "Our Bright Summer Days Are Gone." "How Fold Rentucky Heme," "Beautinit Dreame."

As is often the case with Broadway presentations involving the work or life of a revered per-sonage. "Beautiful Dreamer" seems sonage, "Beautiul Dreamer" seems patronizing. The musical, which opened recently at the Madison Ave. Playhouse, N.Y., is a lengthy biography of the life and songs of Stephen Foster, and it depends almost entirely on the tunes.

There is no denying the earnestness of William Engvick's book, and producers Joseph Moon, Catherine Connor and the Wickland Co. erine Connor and the Wickland Co.
have been seriously motivated in
this portrait of the rise and fall of
the 19th century tunesmith. If anything, they've gone overboard in
their efforts and burdened the
audience with intrusive detail which tends to drag out the pro-

ceedings.
When the Christy minstrels strut Pilippo Lance Cunard Dr. Spiga When the Christy minstrels strut Alek Primree Dr. Spiga When the Christy minstrels strut berein the concepts that are the heart of his clarity. As the minstrels, Ted more-acclaimed pieces.

Lloyd and Jud Bartlett perform with jest and flamboyance, and Lillen Fields, Reese Burns and Clinton Dolan are pleasant in other roles. Don Gunderson is appropriately stern as Foster's brother and Jeanne Schlegel is credible as his mather.in.law.

mother-in-law.

Ernestine Perrie's direction is generally lucid, if slow-paced, and Tom Ribbink's choreography is bright and authentic. Joe Crosby's costumes are tasteful and decorative. "Beautiful Dreamer" is a rare purisal in that the audience entermusical in that the audience enters the theatre humming the tunes as well as leaving it.

White Cargo

While Carge
Rio Kem Preductions presentation o
three-act drama by Leon Gordan, adapte
by Jed Huden and Roger Sullivan. Set
tings and Highling by Charles Brandon
Stars Jed Hudena: features Ben Hayes
Donald Marye, Norris Rorden, Joseph
Hammer, Britt Barto, Richard Kinter
Charles Harrigan. Neville Mur, Marcii
Roward, Opened Dec. 25, 50, at the Play
ers Theatre, N.Y., \$4.50 top,
ers Theatre, N.Y., \$4.50 top,
All Marian Carge Star
Tamaku Ernest Fierro
Alnari George Luis Rodrique. d Dec. 29, '69, at the PlayY.; \$4.50 George Starr

Nelson Tirado
George Lus Rodriques

George Lus Rodriques

Jeseph Hammer
Charles Harrigan

Fich Norris Borden

Rich Bart
Ben Hayes

Marcia Howard

Neville Mur Tamaku Alnari Harry Witzel Dr. Pierson Fred Ashle Jim Fish Rev. John Roberts Skipper Ted Marcia Howai
.... Neville Mu
.... Tony Castan

Leon Gordon's tawdry "White Cargo" has returned, but its visit is not likely to be a lengthy one. Having already been presented in at least four legit and an equal number of film incarnations, the

at least low legs and an equal number of film incarnations, the play appears to have run itself out, at least in the Jed Hudson-Roger Sullivan adaptation at the Players Theatre, N. Y.

If "White Cargo" is about anything, its about temperature. "God, its hot today," gasps character after chdracter. The climate's not the only thermostatic influence around the Brazilian mining camp. There's the notorious Tondeleyo, also making fevers soar, and Marcia Howard wriggles and squirms her way through the role with serpentine appeal.

But beginning, middle or end, very little really happens. The season's change from rainy to dry and back te rainy, a greenhorn arrives

son's change from rainy to dry and back to rainy, a greenhorn arrives from the homeoffice, Tondeleyo seduces him and he leaves, while a strawboss decries the weather and the state of his existence.

In a telegram sent the afternoon of the opening, Shepard Traube. president of the Society of Stage Directors & Choreographers, requested that Roger Sullivan's name be deleted from the credits as director because "drastic changes in pace, interpretation and staging" land been imposed by an outside imposed by an outside

Jed Hudson, who figures as star as well as adapter, gives a unila-teral performance as the gruff overseer and Ben Hayes is an oboverseer and Ben Hayes is an or object for the seductress' atten-tions. Donald Marye is credible as a company doctor and Norris Bor-den is restrained as a local Reverend.

Reverend.

Charles Brandon has designed an elaborate and authentic looking setting. (Closed Jan. 6 after 10 performances.)

Kati.

Rarsk

BOFFEK

Richard Blofson, Gordon Davidson &
Richard Jackson presentation of two-set
drama by Robert II Block and
Richard Street II Block and
Robert II Block
Robert II Lane Smith ene R. Wood Joel Riggs

The often-tragic hardships of wartime command have served as the springhoard for many dramatic presentations and in "Borak," Robert D. Hock's drama which opened recently at the Martinique Theatre, some of these old wounds are re-opened.

re-opened.

Although the play deals with the period of the Civil War, it is essentially a condemnation of all wars. Hock's primary concern lies with the unreasonable requirements of command and the eventual despair and disillusion they can bring. It

(Continued on page 78)

Theatre Guild's Booking 'Neutrality'

Caro Defines Position As to Organized One-Nighters And Alliance-Harlowe Dean's Points

New York.

Editor, VARIETY: Editor, VARIETY:
Several misstatements and errors of fact concerning the Theatre Guild-American Theatre Society were contained in an account, in Variety's Jan. 11 issue, of the sale of the Broadway Theatre Allian subscription network to Unite United Performing Arts Inc.

It is true that the Alliance sub-It is true that the Alliance sub-scription system has certain fea-tures in common with that used successfully during the past 28 years by the Guild. The organiza-tion of the two systems, however, has differed fundamentally, for with our system, under the auspices of the Council of the Living Thea:

of the Council of the Living Thea: presi
tre, a producer chooses his own ment
route for his play, while the BTA
itself books all attractions playing
under its auspices.

This essential difference has
meant that TG-ATS has found it
self unable consistently to assure
a supply of attractions for one—
or two—night stands, since it has
no power whatever to direct any
show to play a particular engagement. ment.

However, far from electing eschew one-nighters and stick with its weekly and fortnightly sub-scription's situations," we have scription' situations," we have experimented extensively with subscription schemes in split-week cities, in an attempt to overcome this problem. TG-ATS in 1958 en cities, in an attempt to overcome this problem. TG-ATS in 1958 encouraged its then deputy executive director, Harlowe F. Dean (now president of United Performing Arts Inc.), to establish Toledo as a two-night stand on the traditional "urganized audience" plan, promoting a completely pre-sold audience through the Toledo Civic Playgoers Assn., whose first two highly successful seasons were conducted under TG-ATS auspices. Playagers Assm., whose first two highly successful seasons were conducted under TG-ATS auspices. When Dean founded United Performing Arts Inc., Toledo was transferred to his organization intact and serves as a model for his entire system, with the approval and cooperation of TG-ATS and the council whose policy of neutrality toward bookings proved incompatible with operations in the city. the city.

the light of this policy of In the light of this policy of hooking neutrality, there is also no foundation whatever to the allegation that "the Guild assumed a defensive posture against the BTA's expansion and refused to permit Guild-affiliated shows to high for the Alliance toe."

permit Guild-affiliated shows to play for the Alliance, too."
The fact is that we have never played any part in the booking of any attraction, nor specified any limitations to producers who have been free to book whatever route they chose for any length of enagement under any length of en-gagement under any auspices of booking or local sponsorship. Indeed, the administrators of the TG-ATS and CLT subscription pro-gram will not even consider a play for subscription until its producer has submitted a route of his own

choosing.

Several tours booked widely on TG-ATS subscription time have also played BTL engagements: "The Diary of Anne Frank," "The Dark at The Top of The Stairs," "The Warm Peninsula," "L'II Abner" and "J.B." On the other hand, the following attractions playing across the country primarily under BTA auspices have also used TG-ATS subscription time: "No Time For Sergeants," "L'II Abner," "Auntie Mame," "The Diary of Anne Frank," "Look Homeward Angel." "The Dark at The Top Of The Stairs," "Two For The Seesaw," "J. B.," "Fiorelo." "Once Upon a Mattress" and "The Pleasure of His Company." Many of these have also enjoyed TG-ATS "extra option" circularization to subscribers in cities where subscription itself was not available. The above record clearly shows that there has been no "defensive posture" nor any limitation of any producer on the part of TG-ATS and the council. choosing.

Several tours booked widely on

and the council.

into the current BTA circuit which has now been taken over by United Performing Atrs. The subscription audiences of America will continue to be well served by all organiza-tions in the field acting, as in the past, in harmonious cooperation. Warren Caro

Executive Director Theatre Guild American Theatre

Dean & Fox Comment
Harlowe F. Dean, president of
United Performing Arts, the new
proprietor of the Broadway Theatre Alliance, and Herbert Fox, its
president under Columbia, commented in a separate communication.

Charles Jones, a former aide of Warren Caro at the Theatre Guild, was credited with the concept of the one-night-stands on an organized audience basis. They assert that the Alliance system grew out of "the vast experience of Columbia with Community Concerts."

Booking commissions collected by the Alliance, and the rentals paid local film theatres by sponsoring committees were, says Dean, "greatly exaggerated," but no "corr s t" data is offered.

Nobody at United Performing Charles Jones, a former aide of

no "corı ... Nobody "CONT) I" data is offered.
Nobody at United Performing
s is connected with Luben
they of National Concerts. MarTabse was company manager,
producer of "No Time For Arts is Vichey Sergeants.'

to the motivation factor of legit," the Vaniety story and their statement seem focused, to

wit:

"Columbia Artists Management Inc., parent corporation to BTA, decided to divest it-self of its theatrical subscripsen of its theatrical subscrip-tion plan at the recommenda-tion of its three BTA execu-tives. Herbert O. Fox, Ronald A. Wilford and Charles K. Jones. Basis for the recom-mendation was the conviction of the BTA staff that under its subscription plan the service of the BTA staff that under its subscription plan the service could not continue to operate at the 1960-61 season's profit-able level. BTA felt that a shrinking profit margin in touring theatre could be corrected only by eventually com-bining the functions of the rected only by eventually com-bining the functions of the managing of tours and actually producing the touring com-panies. Columbia's decision not to enter the producing field led to the decision to transfer the subscription activity to another company.

(VARIETY'S news-story last week on the sale of the Broadway Theu-tre Alliance to the Dean syndicate referred to the Theatre Guild only Caro letter in passing. Hence the Caro letter is somewhat devoted to what was not stated, rather than what was not stated, rather than what was stated. Housever, the clarification of fact, above, is printed to complete the record. The "mentrality" philosophy followed by the Guild on bookings is, of course, a key factor.—Ed.)

Monumental Tomes

"The London Stage, 1660-1800" (Southern IR. U. Press, 2 vols.; \$5.0) is a monumental masterwork, the first two volumes of a series of 12, which, eventually, will cover in detail the years mentioned above. Initial books record Landon theatres from 1700-1729, and, in chronology, will form Part II of the total assessment. Editors and authors of critical material include William van Lennep (curator of the Harvard theatre collection), Emmett L. Avery Wash. U. Prof., and an expert in this field of research!, Arthor H. Scouten, George Winchester Stone, Jr., and C. Beecher Hogan.

Beecher Hogan.

Volumes, well-illustrated, carry a complete calendar of productions, cast lists, boxoffice receipts, and a survey of contemporary criticism compiled from playbills, newsand the council.

Dean, as president of United Performing Arts and Herbert Fox, president of the Broadway Theatre Alliance, have both graciously expressed their concurrence in this reply. We and they look forward to the continuance of a vital and growing touring circuit throughout the U.S., consisting largely of the 20 cities of the TG-ATS circuit and the many other cities, built by devoted and imaginative work,

Literati

76

World's Discovery

Susan Sherman, 20-year-old New Yorker, working in the Paul Reynol's agency in Gotham, is having her first novel, "Give Me Myself."

Mayes' technique has inclined more to show biz memoirs, with their showmanly, built-in marquee published by World, next month, appeal, although he has also paid William Targ, editor-in-chief of fancy prices for statesmen's World, is teuting Mass Sherman as a remarkable "discovery."

Vet playwright-libration Company of the playwright-libration of the state of

a remarkable "discovery."

Vet playwright-ibrettist Guy
Bolton's new novel. "The Olymplans." also for World, dealing
with the life of Mary and Percy
B; sshe Shelley, is the result of the
aution's little-known hobby: the
Keats-Shelley circle.

Truin B Blacker currently in

Irwin R. Blacker, currently in Hollywood on a film assignment, has his fourth book, "Days of Gold." novel with a Yukon background, due via World also.

Brown's Additions

Bebe Bergsten, ex-James Brown Associates, has rejoined the litthe p.r. firm of Walker & Crenshaw and with the McCann-Erickson agency.

Robert E. Lewis, ex-Crowell, is another new staffer of the authors' reppery of which James Oliver Brown is prez.

Another Bardot Book

N. Y. Journal-American night city editor George Carpozi is au-thor of a Belmont paperback origi-nal on Brigitte Bardot which v.p.-editor-in-chief Samuel H. Post will make the firm's No. 1 publicity

agents.

Good Housekeeping, where
Mayes was long the editor, is now
ballyhooing "fastest with the
mostest in 1961" with serializations
of "The Split-Level Trap" (Geis),
Erich Maria Remarque's "Heaven of "The Split-Lever Trap Frich Maria Remarque's "Heaven Has No Favorites" (Harcourt, Pernard Ashbell's Brace & World, Bernard Ashbell's "When FDR Died" (Holt) and



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Medical-Surgical Clamp

Medical-Surgical Clamp
Reuben H. Donnelley Corp. of
Illinois, has merged The American
Journal of Medicine Inc. and The
American Journal of Surgery Inc.,
both New York companies. Barbara H. Woodward, c/o Reuben H.
Donnelley Corporation, 466 Lexington avenue, filed both certificates in Albany. cates in Albany.

She recorded another showing that the Donnelley Corp. has merged Yorke Publishing Co. Inc. (a New York company).

To Aid AM-TV Newsmen

Democratic assemblyman Tom Carrell, of San Fernando, has in-troduced a bill in the California legislature to give legal support to wire service, radio and tv reporters wire service, radio and tv reporters; courant with the growing vogue of and to magazine writers who refuse barmanship, i.e. jokes, gags, games, to name confidential news sources. gambits and byplay while the boys Carrell said the present California are hoisting a few.

Abel, law protects only newspaper reporters.

In 1959 California Gov. Edmund G. Brown vetoed a bill to protect radio and tv newsmen, saying there was no evidence it was needed.

make the firm's No. 1 publicity item.

Carpozi has been a prolific by liner of late, turning out 63 Hollywood celebrity pieces and published in divers magazines and periodicals this past 14 months.

Great For The By-Producis Rivalry between the women's magazines, notably the remarkable progress of McCall's since Herb Mayes took over as editor-in-chief, has keyed competitive biddings for first serializations of new books. This is, of course, a windfall for the authors and their agents.

Good House keeping makes and events of the annual are Robert M. Hutchins, and philosopher Mortimer Adler.

Toronto Star's New M. E.
Himie Koshevoy, 50, is new managing ed \(\) r of Canada's largest daily, Toronto Star (334,000). He replaces Borden Spears, who quit, was lured back then quit again to become asst. to Floyd Chalmers, president of Maclean-Hunter Ltd., Canada's largest mag house (Maclean's et al). Spears had been with the Star about 20 years except for war service.

war service.

Koshevoy. who's been m.e. of
tor of Vancouver Province, has also
freelanced for U. S. and Canadian periodicals.

Boozing Can Be Fun (Fawcett) "VIP's

VARIETY **Publishing Stocks**

	r annount brooms
	(As of Jan. 17, 1961, closing) Allyn & Bacon (OC) 361/2+41/2
	American Book (AS) 581/2+11/2
	Book of Month (NY) 263/8+11/8
	Conde Nast (NY) 1514+ 34
	Crowell-Collier (NY) 43 +2
	Curtis Pub. Co. (NY) 97/8+11/8
	Grolier (OC) 481/2+5
	Harc't, Brace (OC) 361/2+234
	Hearst (OC) 111/8
	Holt, R&W (NY) 531/2+ 1/2
	L.A. Times Mirror (OC) 3112+212
ı	Macfadden (AS) 918— 18
ı	Macmillan (OC) 71 +8
ļ	McCall (NY) 3312+178
	McGraw-Hill (NY) 11534+614
	New Yorker (OC)118 +6
	Pocket Books 3614
	Prentice-Hall (AS) 4214+114
	Ran'm House (OC) $43^{1/2} + \frac{1}{2}$
	Scott Foresman (OC) 2734-38
	Time Inc. (OC) 85
	H. W. Sams (OC) 4512+6
	Western Pub. (OC) 78 +112
	World Pub. (M) 1218
	,

-Over-the-Counter N.Y.—N.Y. Stock Exchange AS—American Stock Exchange AS—America M—Midwest

Note: Midwest and over-the quotes counter are the

Georgia Press Advertising Service's new directory reveals Georgia has 222 newspapers read by more than 1,000,000 daily and weekly.

has 222 newspapers read by more than 1.000,000 daily and weekly. Directory lists 28 daily Georgia newspapers, 194 weeklies and 10 Sunday editions. Two new members of Georgia press family are The Hahira Gold Leaf and Blairsville Mountaineer.

Advertising Service, a division of Georgia Press Assn., reveals that one Georgia paper, Cedartown Standard, has switched from daily to twice-a-week issuance. Two former weeklies, Covington News and Jesup Sentinel, became two-times-a-weekers.

Atlanta Journal remains the largest member in Georgia's press family with a daily listing of 259, 230 subscribers. Danielsville Monstribers.

scribers.

CHATTER

Bantam Books Inc. has acquired paperback reprint rights to "Good-bye, Ava," novel by Richard Bis-sell.

Ned Schnurman, who's taking a

Ned Schnurman, who's taking a year's sabbatical as rewrite man for the Newark News, is working on the news desk of the Paris edition of the N. Y. Herald Tribune Milwaukee Press Club has Harry Sonneborn, City Editor of The Milwaukee Journal, as new president. Other officers: Jack E. Krueger, Walter Wegner, treasurer and Bennett Waxse, secretary.

Three officers of Albany Local 36 of the American Newspaper Guild have been re-elected. James Gallagher, travel editor of The Times-Union, defeated Ben Seidenberg, of that paper's circulation department. Ann Bolich, of The Knickerbocker News, and Paul Lyman, of The Times-Union, were re-chosen. Chet Vanderbilt, of Boozing Can Be Fun
Gold Medal's (Fawcett) "VIP's
All New Bar Guide," with some clever text by John Armstrong and an anthology of Virgil Partch's Times-Union, defeated Ben Seidenty (VIP's) cartoons, is not all fluff and frivolity. While out to prove that drinking can be fun, Armstrong's well edited words range from bar jokes to bar games; from recipes to a dictionary explaining virtually every brand of alcoholic beverage, vintage, origin, region, and the like. Lots of value and fun is packed into this 35c original paperback.

Armstrong and VIP are also au

Canada's Rising Ad 'Nationalism'

Not merely 69% of Canadian-owned firms but also 33% of U.S.-owned firms, in a poll of major advertisers, considered U.S. "Canadian editions (such as Time's and Reader's Digest's) unfair competition" to Canadian-owned mags. So did 90% of Canadian ad agencies and 50% of U.S. agencies operating in Canada, who replied

agencies and 50% of U. S. agencies operating in Canada, who replied.

One said, "Some of the publications now producing so-called Canadian editions are merely looting the Canadian market for ads." Foll results were given out—despite polisters' bid to keep them dark—by the Royal Commission on Publications now considering the plight of Canadian-owned mags in face of U. S. split-runs and "Canadian editions." Survey was conducted by Canadian Asson. of Advertising Agencies 112 of whose 44 members are U. S.-controlled and Assoc. of Canadian Advertisers (two-thirds of whose 160 members are U. S.-owned). 84% of agencies voted, but only 28% of advertisers.

Taxing United States split-runs entering Canada was favored not only by 67% of Canadian-owned firms but by 33% of U. S.-owned ones. (Such a tax was levied by a previous government, but with-drawn by the present one). U. S.-owned firms also voted 45% for requiring a fixed "Canadian-originating content," with Canadian-owned advertisers 61% for it. Both groups opposed a general tax on all foreign mags entering Canada—which organized Canadian mag publishers also oppose.

Shows Abroad

The Lion in Love

London. Dec. 30.
English Stage Co. presentation (in astion with Wolf Mankowitz) of a thri drama by Shelagh Delaney. Staged as Collins; incidental music, Monty Et an. Opened Dec. 29, '60, at the Rojurt Theatre, London; \$2.20 top. eimusic, music, Lane Nora Ceter Fraser
Renny Lister
Renny Lister
Margery Mason
Jeanette Hider
Townspeople Juliet Alliston,
Anthony Beeston, Brian Croft,
Maureen Dormer, Dermot McDowell
rists Martin Kershaw, John Bennett Although "A Taste of Honey" be-

Although "A Taste of Honey" became a freak success for Shelagh Delaney, her second play, "The Lion in Love," shows little prospect of repeating. It met with a fairly frigid reception on tour. Now, with slight revisions, it has been brought to the Royal Court for a limited engagement.

Miss Delaney has yet to show that she can construct a play. Her chief talent is an ability to evoke an occasion colorful phrase and in her understanding of the North Country characters with whom she has been reared. But a straggly, untidy slice of life in a dingy Northern town does not make a play. At least, not in this instance.

"The Lion in Love" concerns the yearnings of people to break away from environment and domestic shackles, It jerks along in uneven cameos and then abruptly comes to an end. Meanwhile the authores has dealt scarpnilly with

uneven cameos and then abruptly comes to an end. Meanwhile the authoress has dealt scarppily with a feckless, goodtime housewife, the husband who wants to leave her for another woman but never will, a grandfather who hangs around the house, the daughter who falls for a shy young man and the som who emigrates to Australia. For good measure, there are flung in some gossiping neighbors, a tart who wants to give it up and her pimp who decides that they can't afford to.

pimp who decides that they can't afford to.

For the first act these characters hold interest, but it presently becomes obvious that neither their actions nor their observations are going to open up original spheres of thought. Clive Barker's direction is spasmodic and often too slow. There is a feeling that an uneven cast has been left too much to its own resources. its own resources.

Patricia Burke brings gusto and

Patricia Burke brings gusto and some pathos to the role of the slattern, and her verbal duels with her husband, played by Garfield Morgan, have wry fascination. Howard Goorney is in good form as the garrulous grandfather.

Other useful performances come from Kenneth Cope, Diana Coupland and Peter Fraser, while Patricia Healey, as the daughter, settles down after an uncertain start to a delicate and sympathetic performance as the most rounded charformance as the most rounded char

to a delicate and sympathetic per-formance as the most rounded char-acter in the cast.

Una Collins' open set often con-fuses the action, but her backcloth excellently suggests the atmos-phere of a small industrial town.

Hooray For Daisy

Hooray For Daisy

Linnit & Dunfee Ltd. presentation of a two-act (13 seems Ltd. presentation of presentation of pression opened Dec. 20, '60, at the Lyric Opera House, Hannersmith, London; \$1.75 toph Davidson Harry Tuck Edward Hardwicks Willy Watchett Joe Greig Lawrence Pewsey Norman Jones Willy Watchett Joe Greig Lawrence Pewsey Norman Jones Billy Withers Bernath State (14 seems Ltd. presentation of the presentatio

Some years ago a naive but fresh and gay show called "Salad Days" played the Bristol Old Vic, was transferred to London and this naive, and became the world's longest running musical. The scribes, Julian Slade and Dorothy Reynolds, have made several other stabs at similar success, but no

Sticking rigidly to an unsophisticated formula, their efforts get progressively less enchanting. The

latest, also first seen at Bristol Old Vic, comes as a brief Christmas booking at the Lyric, Hammersmith, It's a colossal floperoo, a feeble charade that merely clutters a professional stage.

There is little point in trying to unravel the thin but odd plot. It concerns a young woman who returns to her native village, is pursued by all the eligible males and gets involved in rehearsals for the village pantomime.

Slade's melodies are tinkly, the lyrics undistinguished and the book is lamentable. The show is cleanly wholesome to the point of insipidity. The dresses are fresh and gay.

Dorothy Reynolds, with a tonguein-the-cheek performance, manages to get more laughter out of

in-the-cheek performance, man-ages to get more laughter out of ages to get more laughter out of her acting than in her co-writing with Slade. Eleanor Drew sings sweetly, but acts with less con-fidence. The title character, in-cidentally, is a pantomime cow. Rich.

LONDON SHOWS

LONDON SHOWS

(Figures denote opening dates)
Amoreus Frawn, Swille (129-59).
Amoreus Frawn, Swille (129-59).
Amoreus Frawn, Swille (129-59).
Amoreus Frawn, Swille (129-59).
Antonio, Royalty (11-30-60).
Antonio, Royalty (11-30-60).
Antonio, Royalty (11-30-60).
Billy Llar, Cambridge (9-13-60).
Billy Llar, Cambridge (9-13-60).
Billy Llar, Cambridge (9-13-60).
Chin-Chin, Wyndham's (11-3-60).
Flower Drum Song, Palace (22-4-60).
Flower Drum Song, Palace (22-4-60).
Hooray for Dalsy, Lyric Ham. (12-20-60).
Hooray for Dalsy, Lyric Ham. (12-20-60).
Hooray for Dalsy, Lyric Ham. (12-20-60).
Horay for Dalsy, Lyric Ham. (12-20-60).
Hile of Party, Lyric H'smith (11-22-60).
Line in Love, Royal Court (12-21-60).
Man for All Seasons, Globe (7-1-60).
Man Fart Lady, Drury Lane (4-30-53).
Oliver, New (6-30-60).
Peter Pan, Scala (12-16-60).
Peter Pan, Scala (12-16-60).
Peter Pan, Scala (12-16-60).
Repertory, Old Vic (9-3-55).
Ross Marle, Victoria Pal. (8-22-60).
Ross, Haymarket (5-12-60).
Ross, Haymarket (5-12-60).
Song, Gruph William (1-10-60).
Song, Computer Marley (11-17-59).
Tiger & Horse, Queen's (8-24-60).
Walting in Winss, Duke York's (9-7-60).
Walting in Winss, Duke

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Broadway

The Eddie Elkorts and the Cy Donners of General Artists Corp. planed off to a Key West vacation.

Edward Lewis, producer of Bry-a Productions' "Spartacus," off on Productions' "Spartacus," off on seven-city tour on behalf of the na Productions'

picture.

About 100 Friars and wives turned up at the annual outing of the club at the Concord Hotel, Kiamesha Lake, N.Y.

Arthur Miller discussed "The Misfits," his first screenplay at the N.Y. Herald Tribune's Book and Author Luncheon on Monday (18)

Connie Solyanis, former assistant to the late Danton Walker, has joined the Herald Tribune as as-sistant to its syndicated columnist Hy Gardner. U N. Ambassador James J Connie Solvanis former assistant

Hy Gardner.

U. N. Ambassador James J.
Wadsworth will be guest of honor
at Fall Guy luncheon today (Wed.)
at Elliot Murphy's Sky Club in
Garden City, L.I.
Leo Miller, Bridgeport VARIETY
correspondent and Westport p.r.,
has been named Fairfield County
public relations aide to Congressman Abner W. Sibal.
Theatre Collection curator
George Freedley talked to Century

man Abner W. Sibal.

Theatre Collection curator George Freedley talked to Century Club, women legit buffs and Actors Fund supporters, at the Friday luncheon (13) in the ommodore.

Harry Brandt, Harry Kalmine, Bernard M. Kamber, Ed Sullivan, Si Seadler and Mort Nathanson have been named vice-chairmen of the Earl Wilson tribute dinner for the benefit of the March of Dimes to be held at the Hotel Astor on Jan. 31. b. be 1. 31

the Earl Wilson tribute dinner for the benefit of the March of Dimes to be held at the Hotel Astor on Jan. 31.

The Arthur Wiesenbergers (banker is widely known to show biz) returned from a St. Moritz KmasNew Year's holiday and observes that "the Palace (Hotel) is getting to look more 'n' more like El Morocco with snow. The same cafe soci. y international set as seen in the plush boites."

Joe Pasternak was honored by the Radio City Music Hall for his 25 years a film producer with the award of a special citation by MH topper Russell V. Downing. The citation, in the form of an illuminated scroll, was presented to the producer at ceremonies in the executive offices.

Understood Walter Winchell has been itching to resume his column but the succession of setbacks, due to infection, has stalled him. Starting originally with the teeth, then "staph" another infection), plus a virus complication, caused a succession of antibiotics, some of which had negative reactions. Lee Mortimer meantime is pinchhitting on Ww S Daily Mirror column.

Because the new motor hotel to be erected by Loew's Hotels on 8th Ave. in New Work City will be in close proximity to Madison Square Garden, junior beds will be provided for circus midgets they swear with king-sized ostermoors for the big show's giants. This information is contained in a new monthly Travel Meme published by Loew's and edited by pub-ad chief James Shanahan.

Daniel C. Hickey has rejoined Zeckendorf Hotels as executive vp. and general manager of the Hotel Commodore, succeeding Claude C. Phillippe who resigned to join Loew

and general manager of the Hotel Commodore, succeeding Claude C. Philippe who resigned to join Loew Hotels Corp. under Larry & Bob Tisch. Hickey, who had left the hotel field after 23 years last June noteined after 23 years last June 1 to become assistant to the chairman of the Coca Cola Bottling Co. of New York, relenquished the latter post because he "missed all the friends and associations of a lifetime in the hotel industry."

Las Vegas

By Forrest Duke (Dudley 4-4141)

Michael Kent and his Strolling Strings at Desert Inn.

Michael Kent and his Strolling Strings at Desert Inn.
Arthur Lyman returns to Thunderbird lounge Jan. 20.
Norman Brown Sextet made a quick jump to the Riviera lounge from Tahoe's Wagon Wheel.
Peter Graves inked as star of "Las Vegas Beat," the Goodson-Todman teleseries which starts shooting in Hollywood on Jan. 23 and moves here Jan. 30.
Shecky Greene, who gets paid \$100.000 plus for 20 weeks a year at the Tropicana, broke all lounge records there during his just-concluded stint; returns Feb. 23.
Robert Dhery, star of Riviera's "Corch.
La Plume de Ma Tante," ankles, Jan. 19, and will be replaced by Robert Clary. Dhery returns to Paris to produce, write, and direct a film called "La Belle American."
New Frontier lost two of the

lounge stars to the Dunes: Dakots Staton, who preems Jan. 19, and Billy Eckstine, Mar. 30. Dunes gets the Vaughan Monroe Vegas debut May 11 when he headlines the May 1. lounge.

The Philco conventioneers took over the entire Sands Copa Room for a dinner show, and when comedy star Marty Allen (of Allen and Rossi) spotted the one femme member of the audience, he asked, "who are you—the house mother?"

Australia

By Eric Gorrick (Film House, Sydney) "Ben-Hur" (M-G) will run a solid

12 months at St. James, Sydney.
"10 Commandments" (Par) still errific grosser in nahes on repeats

Key nightclubs are hitting solid

grosses here presently. More imported talent is helping.
"Artists and Models" is a click at Royal, Sydney, for Tivoli loop in association with J. C. Williamson Ltd

Clive Wakeham resigned as sec retary of Universal-International after 38 years. Des Morton replaces.

Garnet Carroll hit b.o. jackpot with "West Side Story" at Princess, Melbourne, and "Music Man" at Tivoli, Sydney.

Commercial and national teevee stations combined to give the fans complete coverage of Davis Cup for first time here.

John McCallum appointed joint managing director of J. Williamson Ltd.; formerly vassistant to Sir Frank Tait.

Hoyts' pic loop, via Ernest Turn-bull, introduced the biggest outside sign for "South Pacific" (20th) at Mayfair, Sydney. It reads: "Third Year."

Understood that the Aussie government will curb hire-purchase spending in the year ahead. Move should make more coin available

for entertainment. Tibor Rudas, Hungarian producshows for Down Under. Rudas hit the jackpot with "Oriental Caval-cade" and "Ziegfeld Follies" on house deal with Tivoli loop.

e. Actor Nehemiah Persoff, on way visited parents here in kibbutz
Sdot Yam.
Ohel Theatre celebrated 25 years

of non-consecutive performances of Jaroslav Hauseks' "Schweik," satirical comedy of a little man fighting a big war-machine.

Tokyo

By Dave Jampel (Imperial Hotel, Ext. 160)

Toei prepping full-length animation feature of "Arabian Nights" starring Sinbad.

starring Sinbad.

Toho plans import of Soviet Cinerama-type film, "Two Hours in USSR" for Imperial Theatre.

"The Alamo" (UA), splash-road-showing at three Tokyo house, boff in dally take and advance sales.

King Records uneasy over endorsement by ultra-rightest group of recently-released LP of military songs.

of recently-released LP of military songs.

Back from Europe, Town prez Nagamas Kawakita announced purchase of four Italian and one French film for 1961 release.

Jazz planist Toshiko Mariano, studying in U.S. for five years, returns soon. She'll start playing for home folks early in February.

Violinist Koji Toyoda wrapped up 20-concert tour of keys and returned to Cologne where he is concertmaster of Rhine Chamber Orch.

Orch.

LeRoy Prinz accord with Shochiku on joint production of tv color spec will probably have Prinz stage several numbers for Kokusai Theatre's "Spring Dance" as kind

London

(HYDe Park 4561/2/3)

Impresario Harold Davison re-turned from the U.S. over the last

veekend. Twickenham Studios opening its new re-recording and music scor-ing theatre today (Wed.). Lotte Lenya in from America

Lotte Lenya in from America for her role in "The Roman Spring of Mrs. Stone," which Louis de Rochemont is producing at Elstree Studios.

Associated British tossing a mid-night supper party at the Savoy following Royal Film gala on

rep. 20.
Princes Margaret and Antony
Armstrong-Jones saw the Old Vic
production of "Romeo and Juliet"
last week.
TV director Michael

TV director Michael Ingrams nominated as Liberal Parliamen-tary candidate for Twickenham

tary candidate for Twickenham constituency.
Svdney Newman, ABC-TV drama producer, planing out today (Wed.) for N.Y. and a quickie to his home town of Toronto.
Peter Sellers back from France following location filming on his current British film, "Topaz," which he is also directing.
E. R. Lewis, the Decca Records topper who received a Knighthood in the New Year's honors list, returned from N.Y. on the Queen Elizabeth.

returned from N.Y. on the Queen Elizabeth.

Current visitors to London include Mo Rothman, Columbia International veepee, publisher Kenneth Giniger and German actress Heidi Bruhl.

Maurice Childs, as well as continuing as business exec, is now sharing public relations responsibilities at the Savoy Hotel with Mary Tweedy.

Dennis Wood, member of the

Dennis Wood, member of the cast of the Fortune revue, "And Another Thing," was injured last week when he was thrown over the windscreen of his scooter. Wood, member of the

Berlin

By Hans Hoehn
(710264)

"Never On Sunday" is currently
the most popular tune in town.
Berlin's traditional annual film
ball will be held Feb. 18 at Berlin
Hilton

Hilton.

Tel Aviv

By Joseph Lapid
(52 Shlomo Hamelech St.;
Tel. 28348)

Joseph Krips conducting Israeli
Philharmonic.
"Ben-Hur" (M-G) proving b.o. success here.
Independent Italian producer to make "Only Tomorrow" here.
Director Nicholas Ray and dancer-choreographer wife Betty here on vacation.
Full Broadway cast of "West Cowrey Kator West Cowrey Harbard Actor Nehemiah Persoft, on way Halbard Rose Milities (Complete Nicholas Ray and Mancer-choreographer wife Betty here on vacation.
Full Broadway cast of "West Cowrey Husband, the Economic Miracle," new Marika Rockk starter, completed here. Ulrich Erfurth Technical Complete Completed here. Ulrich Erfurth Palparts, Poscellinits, "Pompe Marika Rocks Starter, completed here. Ulrich Erfurth Technical Complete Completed here. Ulrich Erfurth Technical Complete Compl

directed.

Roberto Rossellini's "Rome
Open City" finally will be preemed in this country. Neue Film Allianz is distributor.

West Berlin's new Opernhaus (bombed out during the last World Warr) will be inaugurated Sept. 1.
The 1.900-seat house will be named Deutsche Oper Berlin.
Stachelschweine (Porcupines), top cabaret ensemble in town, came along with another program.

top cabaret ensemble in town, came along with another program, "Immer am Verstand entlang" (Always Along Common Sense). GEMA, the German ASCAP, founded an association called Deutsche Schlager-Festspiele (German Pop Song Festivals). The first such festival will be held next June 4 at Baden-Baden, W-Germany.

Palm Springs

By A. P. Scully (Tel. 324-1828)

Tom Russell's Trio in support. Head tax was \$25, and the charity came

tax was \$25, and the charity came out okay.

The \$500,000, which Frederick Loewe is donating to the Desert Hospital, will come out of royalties of "Paint Your Wagon" for a period of 63 years. Money will go to build a Loewe Intensive Care Wing for a princepton. Cité from well. for cardiac cases. Gift from royal-ties is retroactive to May 1954 when "Paint Your Wagon" went on the road.

Zurich

By George Mezoeft
(32 Florastrasse; 34-70-32)
Zurich Stadttheatre topper Herbert Graf's next staging will be a new production of "Rosenkavalier" in April.

Atolica Tr.

bert Graf's next staging will be a new production of "Rosenkavalier" in April.

Atelier Theatre Berne presenting Paul Osborn's "On Borrowed Time" with vet player Ekkehard Kohlund in the lead.

Jules Dassin's "Never On Sunday" (UA) a sellout at Zurich artie, Studio 4. Muslc from the film is also a disk bestseller here.

Former Broadway actress Carol Keyser, wife of Ford rep McElfresh in Zurich, signed to pen acafe society column for Weekly Tribune in Geneva, American paper in Switzerland.

"Ben-Hur" (M-G), now in eighth week at Alhambra Geneva, is breaking attendance records there. Grosses have already exceeded former record-holder "Gome With The Wind." also from Metro.

Following a skiing vacation at St. Moritz with husband Milko Skofic and child, Gina Lollobrigida off to Hollywood to start "Lady L.", opposite Tony Curtis, for Metro. George Cukor is directing.

Marcia Hale (formerly Marcia Landry), president of American Women's Club here, to receive cup as Outstanding Woman of the Year by U.S. Ambassador to Switzerland, Henry Taylor, at Baur au Lac Hotel, Zurich, Jan. 19.

Zurich smallseater Theatre am Hechtplatz has a hit with Schauspielhaus presentation of German author Karl Wittlinger's "Do You Know the Milky Way?" Staged by the author, it stars Hubert von Meyerinck and Hans Hessling and garnered rave reviews. garnered rave reviews

Minneapolis

By Rob Rees (4409 Xerxes Ave. So.; WA 6-6955) Erral Garner at Freddie's Jan.

h in 19-28.

Hotel Radisson Flame Room has scar Julie Wilson Jan. 19-Feb. 1.

LeRoy Fisher five piece Dixieland band into Jockey Club for an-indefinite date.

American Ballet Theatre sched-

uled for two St. Paul Auditorium February performances. Basil Rathbone played a one-nighter "one-man show" at local

nighter "one-man snow" at local Institute of Arts Jan. 11. Annual "Ice Follies" date set for March 29-April 16 here. "Ice-Capades" into St. Paul Auditorium Jan. 30-Feb. 6. Although "Sunrise at Campobel-

la" failed to click at Loop first-run boxoffice, seven uptown cine-mas in earliest clearance slot are currently playing pic day-date with big advertising campaign.

Philadelphia

By Jerry Gaghan (319 N. 18th St.; Locust 4-4848)

Jack Curtis returns to Latin Casino as production singer and

emcee.
Billy Marshall Orch set for 12th
season at Everglades Club, Palm

Beach.

Frank Sculli upped to newlycreated post of assistant branch
manager for Metro.

Louis Leggeri, ASCAP composer, joined the Lyrics combo, as
musical director and arranger.

Harry Ascola, Columbia Records
local promotion man, upped to
Eastern division promotion manager.

Gregory Peck and Bill Perlberg huddling.

Murray Arnold back at Howard Manor's keyboard.

Sir Frank Packer, Aussie publisher, at the El Mirador.

Prince Kawohi booked for the Mirador's South Pacific Room.

All Hope Brothers and families were Bob Hope's dinner guests.

Jimmy Van Heusen convalescing from op at his Silver Spurs place.

Jimmy Ames, Bob Karl and his Karlequins, and Karen Kingeley followed Jane Russell into the Chi Chi.

Gloria Swanson's one shot at La Paz for indie cancer research foundation' had Arthur Blake, Al Anthony, Harold Lloyd Jr., and Jan. 16.

Hollywood

Spyros Skouras in town. Richard Widmark in Mexico

Paula Prentiss got picked up by

Harold Goldman joined Famous Artists

Pickman arrived from Gothain.

Gotham.

Lance Heath recuping from major surgery.

Anna Maria Alberghetti now waxing for MGM.

Twentieth-Fox gave Ina Balin three-picture deal.

Dina Merrill plays Lady Godiva in tele "Hong Kong."

Bill Hanna and Joe Barbera ("Flintstones") get the Satewenest

Bill Hanna and Joe Barbera ("Flintstones") get the Satevepost

Bill Hanna and Joe Barbera ("Flintstones") get the Satevepost treatment.

Stan Margulies resigned as adpub veepee of Kirk Douglas' Bryna Productions.

Vaughn Platzer recuping frem auto injuries at Pico-Rivera Community Hospital.

Susan Strasberg skied to Mar del Plata to rep Columbia Pix at Argentine Film Fest.

Leon P. Blender on twoweek tour of American International Pictures exchanges.

Marian Searchinger named play and tv depts, veepee for Ziegler, Hellman & Ross Agency.

Jayne Mansfield got a plaque from foreign correspondents for being the best publicity retter.

Rolland M. Brooks replaces late Ralph Berger as studio supervising art director on all Desilu productions.

Tarita 19-year-old Tahitian dancer won lead role opposite

Tarita 19-year-old Tahitian dancer, won lead role opposite Marlon Brando in "Mutiny on the Tarita_.

Goldstone-Tobias Agency will handle film rights to Erskine Cald-well's new novel, "Jenny by well's new Nature."

William Graff returned to Len-don headquarters after Columbia Pix studio confabs with Samuel J. Briskin.

Malvin Wald appointed librarian of documentary films at new Hollywood Motion Picture & Tele-

of documentary films at new Hollywood Motion Picture & Television Museum.

Shirley MacLaine kudosed by Tokyo government-sponsored to network. NHK, as "best actress of year" for "The Apartment."

Aaron Rosenberg returns late this month from Tahiti location of "Mutiny on Bounty" for Metro confabs on his next production.

"Hello from Hollywood" troupe, headed by Charles Watts, returned from Far East Christmas-New Year's tour entertaining troops.

Alfred Hitchcock cited by Hollywood Foreign Press Assn. as "the great master of suspense for the international motion picture world."

Syd Mirkin, Columbia Pictures publicity director on overseas productions, here from London head-quarters for confabs with ad-pub director John C. Film.

Sophie Tucker's birthday last Friday (13) landed on the Daily News frontpage in a how-to-stay-healthy (young and happy, too) piece by the paper's science editor.

Greater L.A. Chapter of B nail Brith Women has kudosed composer Ernest Gold with org's 1961 award for his outstanding musical score for Otto Preminger's "Exodus." Formal presentation of plaque was made on stage of Fox Wilshire Theatre, where pie is odus." Formal presentation of plaque was made on stage of Fox Wilshire Theatre, where pic is playing roadshow engagement.

Chicago

(DElaware 7-4984) "Pepe" set for grind at the Chl-cago Theatre, B&K flagship, Feb. 17.

Feb. 17.
Ailing Fritz Reiner now reported delaying his return to Chi Symph podium until late March.
Ravinia Fest decided to construct an orchestra pit for its pavilion in time for the 1961 season opener

time for the 1961 season opener next July.

Sam Wanamaker, local boy trans-planted to London in the last 12 years, back in town as star of Goodman Theatre's "Royal Gam-

Dit."

Pick-Congress restoring the hotel's famed Pompeian Room as a dancery, with Dick Sarlo's band signed. Also back is pop maitre d' Emile Holiner.

Emile Holiner.
Carol Fox, Lyric Opera topper, on her annual personnel-pacting tour of Europe after announcing Aussie soprano Joan Sutherland will open Lyric's season Oct. 14 in "Lucia di Lammermoor."
Danny O'Neill, the ex-singer turned business exec with his own wending machine outfit, in traction of the selected beginning the season of the season of

(for a pinched back nerve) at Pas-sayant Hospital, where he's also turned oil painter.

Shows Out of Town

How to Make A Man

now to Make A Man that in attempting to depict the humorous side of life in the future the actors merely recite some of the more unfunny aspects of 1963 life. As star Tommy Noonan so prophetically states in an early scene, "We're all being smothered in the molasses of conformity." Three hours of horedom corroborate the statement. rate the scacement.

The ingredients for a good stage

The ingredients for a good stage vehicle and an excellent picture are dimly perceivable in the morass of meaningless and mostly humorless talk, however. The show suggests enough of a concrescence as between man and robot to provide opportunity for comedy, either sophisticated or burlesque. "How to Make a Man" has neither, although it obviously is an attempt to use the burlesque technique.

it obviously is an attempt to use the burlesone technique.

The cliche-ridden double entend-res, beginning with the title and running throughout, appear to be hasty after-thoughts thrown in to explain the mechanical devices and provide opportunities for demon-strations of the gadgets. A shift in concept, heavy rewriting with a light touch and general tightening ould conceivably produce a serviceable stage or screen comedy with the props as interesting and amusing background pieces.

The cast is generally excellent.

Tommy Noonan, as an advertising

copywriter for a do-it-yourself-kit manufacturer, hits the peak of the evening in a drunk scene in which he gets high on brandy and scotch

evening in a drunk scene in which he gets high on brandy and scotch pills—you just add water. Barbara Britton is beautiful as his wife, and her colorful pant-cape costumes are items for femme spectators.

Pete Marshalt is very good as a robot "created" from one of the kits supplied by Noonan's firm. Noonan puts the robot together and finds that it is an experimental model, equipped with a "built-in duplicating servo mechanism" permitting it to make other robots and to do "anything" that humans can do, providing it is equipped with the right "attachments."

The robots produced in Marshall's workshop appear in various sizes and designs, with midgets being utilized for motive power. Vicking Cummings and Erik Rhodes are effective as friends of the leading couple, while Monica May is decorative in a role calling for just that Harry Horrar decorposable discontinuation.

rative in a role calling for just that.

Harry Horner deserves plaudits
for design of the sets and the
mechanical gadgets which worked almost without hitch. As a director, he is guilty of very slow pace and awkward positioning of the performers.

Tew.

Treasure Island

Toronto, Dec. 27.
London Co. (International Plays) Lid.
resentation of Mermad (1914) Control Control Control Control
reduction in two ands by Geried Ordon,
roduction in two ands by Geried Ordon,
roduction in two ands by Geried Ordon,
roduction in two ands by Geried Control
roduction in two ands by Geried Control
roduction in two and two control
roduction in two and two control
roduction in two Michael Logan
Menneth McCiellan
Sernard Miles
Stuart Huckison
Robert Griffins
Richael Griffins
Richael Griffins
Richael Griffins
Richael Griffins
Richael Griffins
Roger Gate
Timothy Harley
Patrick Crean
Ronald Pember
Edward Higgins
Donald Eccles
Jack Spratt ith John Silver ong Jorgan Jorgan ant Smollett rry iel Hands

With an all-male cast and numerous musket and cutlass fights between the buccaneers and the loyal crew seeking a chest of doubloons, the North American premiere saw the launching of "Treasure Island" at the O'Keefe Centre for a two-week holiday run. The Gerald Frow adaptation of the Robert Louis Stevenson actionopus follows the story-line faithfully, complete with swaying decks and self-seeking pirates. and self-seeking pirates.

For adults, the staging of "Treasrot address the staging of Treas-vier Island" is, however, the meat of this adventure story. For the first time, the O'Keefe stage has been raised to permit trap-doo:s, plus Sean Kenny's imaginative sets, complete with a revolving stage, with the members of the cast sets, complete with a revolving stage, with the members of the cast changing the initial Admiral Ben-bow Inn into a swinging ship be to first the eyes of the audience. (There is a standby crew of union stagehands). The cast, for the first time at O'Keefe's, scorns the use of mikes and there is the clear deliv-

ery of a whisper at the last row in

the balcony.

The rowing of boats from ship to hore, viz the revolving stage, is also realistic and lends fluidity, together with the speedy switch from hip to stockade for further deeds of derring-do. The brutal killing of the "bad guys" seems to appeal to the risibilities of the impressionable kids.

by the one-legged Long Led. John Silver as head of the pirate crew, Bernard Miles is the sly cut-throat who is bested by the rotund Squire Trelawney of Michael Lo-Squire Trelawney of Michael Logan, the handsome Dr. Livesey of David Dodimead, the Capt. Smollett of Robert Cartland and, of course, Jim Hawkins played by John Hall.

"Treasure Island" fills the younger audience with delight, but isn't likely to appeal to adults. is. McStav.

Mike-Elaine, 'Hat' Continued from page 71

to have earned an operating profit of at least \$10,000 since then, thus clearing up the deficit. The cost of opening the revue at the Golden was \$72.337 as the result of the production tab being increased by

production tab being increased by a \$3.213 operating loss on a pre-liminary stock tour.

Nichols and May, who supply their own material in addition to performing, get 19½% of the gross on the presentation. Arthur Penn, who got a \$1.500 fee as director, also gets 2% of the gross and on the presentation. Arthur Penn, who got a \$1.500 fee as director, also gets 2% of the gross and Cohen, for his services as producer, gets 11½% of the gross. The theatre's share of the gross is 30%. The production has been averaging around \$6.000 weekly operating profit on business varying from sellout to near capacity.

Flanders & Swann, who also write their own material, get a straight \$2.515 salary on the road as performers, plus a percentage of the gross as authors. Cohen gets 1% of the gross for his services as producer. The Nine O'Clock Theatre designation refers to the cur-

tre designation refers to the cur-tain time on the shows both on Broadway and out-of-town.

'Mary' Film Deal

Continued from page 71 reaches the \$500,000 figure, then the production's full 40% share of that amount, after the deduction of 10% commissions, will be \$180, 000. Mrs. Kerr, whose husband is N.Y. Herald Tribune drama critic Walter F. Kerr, gets 60% of the film income, which on a take of \$500,000 would represent \$270,000 after the deduction of 10% com-

after the deduction of 10% commissions.

The arrangement involving the film gross class for the production to get 5% of the gross after WB has made double the negative cost. The play, which Joseph Anthony is directing with Barbara Bel Geddes as star, is slated to begin a pre-Broadway tryout Feb. 8 at the Shubert Theatre, New Haven.

The picture deal was negotiated by Mrs Kerr's agent. Harold

by Mrs. Kerr's agent, Freedman.

Off-Broadway

--- Continued from page 75

Rorak

Borak
is often a compelling plece, but its
total effect is sporadic.
What gives "Borak" a unique
quality is its verse form, varying
from soaring imagery to sometimeseloquent vernacular. But Hock's
poetry frequently creates an atmosphere in which his soldiers
seem more like children, crying
and wimpering at the slightest
provocation, rather than tough,
hardened men at war. This inherent contradiction often makes the
stage seem cluttered and hysterical
and allows the impact and sustaining power of the play to become
spotty.
"Borak" is striking nonetheless.
Its intimate scenes, involving a

"Borak" is striking nonetheless. Its intimate scenes, involving a

subject matter, as in some of the group sequences in which the elo-quence tends to be redundant and seem out of place, the drama

seem out of place, the usand falters.

As the Northern commander, William Swetland gives a moving if sometimes rigid, performance and Andrew Prine is sensitive and brooding as his son. Nicholas Pryor is impressive as the commander's adopted son whose feelings lie with the South and Chris Gampel is strong as the Yankee's hardbitten fellow-officer. Philip Andrus, George Morgan, William Shapk, William Joel Riggs and Eugene

ten fellow-officer. Philip Andrus. George Morgan, William Shank, Stan Watt, Joel Riggs and Eugene R. Wood lend able support. Robin Wagner's settings and lighting are simple and effective on the three-quarter-in-the-round stage and Allen Fletcher's direction is well-paced, if occasionally noisy. (Closed Jan. 8 after 31 performances.)

Joyce Selznick

Continued from page 5 :

had numerous people under contract for years. They had the opportunity to be seen and/or be heard from. But no more. So Col has established its own farm system through the Gateway. Col is providing the exposure and audience reaction plus exec appraisals will determine the outcome of the talent possibilities. It hasn't been done before. done before.

done before.

Harry Pomeran heads the Gateway and made the alignment with Col after Miss Selznick fingered the operation. Use of the house the operation. Use of the house could be greatly extended, said Miss Selznick, including film auditions, but as of now there's just the talent on the legit farm.

Naturally, Col has first contractual crack at any talent that comes greeable hrough.

ARG-120

exhibitors relates to the slump exhibitors relates to the slump here. Though the country has been liberated from Peron dictatorship his leftover evils have depressed the economy. Locals read in VARTETY about "big negative" and similiar film industry angles in the States, but until now this has been dream stuff only here.

Arc-120 may be literally characterized as "eye-opening" here, as well as "screen-filling."

Mariano Moreno or "Cantinflas." as better known, will be the

Mariano Moreno or "Cantinfias," as better known, will be the numero fuerte" star attraction of the third Mar &l Plata Film Fest if he shows up, as scheduled, over weekend. Coliumbia's Nat Brusky is doing a bangup job for the comic's reception, with the release of "Pepe" in mind, via a cocktail party will be thrown here, but previously and introduction of Cantinfias to the Argentine president in Buenos Aires. The Mexican ambassador, Dr. Reyes and his wife, already in M. del Plata, await definite word of their unpredictable friend's arrival to fly to B. Aires and present him at predictable friend's arrival to fly
to B. Aires and present him at
this interview. Columbia also
hopes for a hit in its guest entry,
"Let No Man Write My Epitaph."
The Fest got off to a slow start
because of the non-arrival on
schedule of the plane bringing in
the international stars.

This meant that the preside train

the international stars.

This meant that the special train to Mar del Plata left late with only a disappointing lot of familiar local faces, apart from Germaine Damar (Die Beine von Dolores), in Argentina for TV bookings, who joined the Fest to repeat her last year's role of "most sympathetic and cooperative actress." There were also two Mexican actresses, beauteous but newcomers. in Mara

and cooperative actress. There were also two Mexican actresses, beauteous but newcomers, in Mara Cruz and Lerena Velazquez.

Crowds lining the streets here to receive the stars were disappointed once more when only the handful of critics, Spanish director Antonio Bardem, Cesare Sabbatini and Federico Fellini plus the local screen folk showed up from the special train.

The international press is getting quite a brush-off this year, which is odd since the organizers want the Fest publicized abroad. Press office underlings refuse foreign correspondents rights to press boxes on the plea that these are only for the big local dailies.

Japan's entry "Chi no Gate Ni Kubu Mono" (The Furious Sea) (Tojo Company) teed off at the Auditorium opening night.

arrived by plane with the internaarrived by plane with the interna-tional stars, but so far Susan Stras-berg and the English delegation are missing.

The big inaugural party was marred by a storm which descend-ed on the Atlantic resort at night,

those not important enough to have automobiles sent for them, found access to the Provincial Hotel a matter of wading across a lake under torrents.

Apart from Cantinflas, another great question mark at this Fest is whether or not it serves a useful purpose. It does give the local ful purpose. It does give the local press opportunities to provide readers with many tidbits which are scarce at this vacation time of the year. Also, it provides the local screen folk a chance to get together and to be seen and photographed. But this year the serious discussions on film-making are lacking. Today, there will be an International Film Convention at the City Council, with Donald McConville, executive in charge of Spanish speaking pictures for distribution in the U.S., expected to participate.

participate.

The British film, "The Long,
and the Tall" is set for Short and the Tall' is set for screening on Saturday (14). Yesterday afternoon's exhibit was the Czech "Prezil Jsen Svou Smrt" (Survival), a grim 'portrayal of concentration camp brutality. It was preceded by "Pozor," one of the most interesting animated cartoons seen here.

Cinerama's New 'Sound' New miniaturized theatre sound system has been developed for system has been developed to Cinerama, according to Cinerama Inc. prexy Nicholas Reisini. He asserts that the transistorized unit Improves sound quality while si-multaneously reducing amount of space and power needed; hence cost of adapting theatres to the large-screen process will be reduced. Cinerama uses a sevenduced. Cinerama track sound system.

Unit was developed for Cinera-ama by Dr. D. G. C. Hare of the Grass Valley Group of California.

Only Show Biz

Continued from page 7

will meet daily to evaluate art from the standpoint of "suggestive dress or undress, com positions, -high state of compromising violence positions, high state of violence or sadism and suggestive use nar-cotics, instruments or alcohol." The committee will evaluate copy, heads and titles from the stand-point of those "which might inheads and titles from the stano-point of those "which might in-cite unwholesome interest in drugs, use of alcohol, perversion or immorality, which might violate normal standards which are mor-ally or socially acceptable or which have double meanings." The word, "sexsational," is barred en-

word, "sexsational," is barred entirely via the new Times edict.

Ad proofs or brownlines must
be in the hands of the committee
by 11 am. prior to date of publication to be considered for publication the next day.

Feeling in the industry is that objectionable ads most often are on foreign plx and art house films and do not involve major studios or circuits. Two years ago major studio reps met with metropolitan newspaper representatives to cuss entire situation.

Judy Garland

Continued from page 1 =

now are taking place with United Artists, or she will appear in the London version of "The Unsinkable Molly Brown," or in a new Broadway musical. Fields said the choice rested on the "right business decision."

In addition to the possible UA picture, Miss Garland is also considering another film, an Anglo-American coproduction. The UA film will be made in England, utilizing Eady Plan funds. One possibility is "The Lonely Stage," which Stuart Millar and Lawrence Turman will produce for UA. Miss Garland disclosed that she will divide her time between London

darland disclosed that she wind divide her time between London and the U.S.
"Judgment" will be the second straight dramatic role for Miss Garland. Her first was Metro's "The Clock" in 1944.

Actress-Missionary

Continued from page 1 =

Moon of Alban" (in which she first appeared on television).

The stage version "flopped . . . let's face the fact," commented Miss O'Mahony, amidst laughter. She then began a lecture tour under Catholic auspices. Under Church Auspices

Most of her talks are delivered Catholic high Schools and col-ges, where Miss O'Mahony at Catholic high schools and colleges, where Miss O'Mahony stresses the importance of supporting mission activities—because of their spiritual nature and the contributions they make, particularly among the "uncommitted" nations in Africa and elsewhere—in the struggle between the Free and Communist worlds.

"Mission work has never been so important as today," she said, "particularly in Africa — because politically it is on the move... you can't stop it ... that continent is bursting out of bondage." Kenya is a British colony, but like all of

is bursting out of bondage." Kenya is a British colony, but like all of Africa, wants its independence.

There is a surprisingly large number of lay missionaries at work overseas and in Africa now, Miss O'Mahony commented. "But many more are needed — as is greater financial support."

A member of the Missionary Helpers Assn. of Los Angeles, the Irish actress first responded to a call "to do radio work." Having appeared on the BBC and on American broadcasting programs. Miss O'Mahony believed she was qualified but learned the job was "to operate and repair sets."

Eventually, she was persuaded to try teaching English; went to Ken-ya, after "eight months' training which was not enough." When she goes back, next spring to that coun-try of "breath-taking beatuy," it will be via a freighter.

Natural Actors

Natural Actors
While at the Mission Center,
Miss O'Mahony staged a pageant
using Kikiyu girls, based on a oneparagraph outline she had of the
life of Mother Consalata, and a
play employing Italian seminarians—the latter, witnessed by Cardinal Gilroy, of Australia.

The Witnesses Witnessed for

The Kikiyuns are "wonderful actors; they are hams from away back." Miss O'Mahony observed "They love an addience and they love to make you laugh."

The pageant, while it had noments of fun and laughter, was 'a very holy, a spiritual play . . . wish I could do it on television," the speaker remarked.

Stephen Kiondan Kioni, a Ken-

Stepnen Klondan Kloni, a Ken-ya teacher, now in this country under State Dept. auspices, sat on the dais with Miss O'Mahony and Msgr. James E. O'Neill, rector of Mater Christi Seminary and mod-eratory of the First Friday Club, who introduced both guests.

TWA as Exhibitor

Continued from page 2 =

on by a passenger in front, didn't impair a rear passenger's viewing. The excellent lighting, as demonstrated, makes it clear that this added airliner gimmick is okay for daytime as well as evenings.

The test was complete, for the picture was in color.

TWA is going ahead with installation of the system in all of its big planes and will run films on Coast-to-Coast and trans-Atlanon coast-to-coast and trans-Atlan-tic hops. In pursuing this program it should be called to the attention of this airline that there's room for improvement in the sound. Lightweight earphones are pro-

Lighweight earphones are pro-vided with each individually vol-ume-controlled. The uninterested passengers consequently are not bothered by sound, nor are they distracted by the picture, this being an accommodation luckily provided by the conventional high-

being an accommodation luckily provided by the conventional high-backed seats.

But this one onlooker's headset didn't work too well. The audio had a static quality at times. At least a couple of fellow-travellers had the same complaint, though the girl alongside, the reviewer's wife, had no trouble with her earphones.

The sumup is that the motion picture theatre aloft is now here, will continue, and presumably the little gremlins will go away. It will be in a state of availability for the long-distance treks, and those who don't want it can simply focus their attention elsewhere without discomfort.

Obituaries

Jan. 7 in Springfield, Ill. Proctor Puppets played midwest schools, fairs and theatres every year since 1929. In 1935 he remodelled a Springfield, Ill. filmhouse into a puppet theatre and had a successful season.

more than 20 years Proc tor's Puppets played Scruggs Dept. Store in St. Louis during the Thanksgiving to Christmas season. Last month he played only one Last month he played only one day before being fatally stricken with a circulatory ailment. He wrote, lectured and conducted workshops at every Puppetry Fes-tival since the founding of Pup-peteers of America. Surviving are his wife, two sons

ROBERT A. BROWN
Robert A. (Bob) Brown, vet organist-pianist whose career spanned both the classical and pop music fields, died Dec. 29 in Hollywood. He was a staff member of station KGFJ, L. A., for seven years. He also was on the Metro studio music staff and for several years was in Ken Murray's "Blackouts" during its Hollywood run as part of a twopiano team with Felix de Cola. Brown also appeared extensively

Brown also appeared extensively in L. A. niteries and was featured on a KNX radio show, "Matinee," as well as other radio and ty pro-

Daughter, brother and six sisters survive.

EDLA NASOS e Edla Louise Montagu

Madame Nasos, 82, musician and concert or-ganizer, died recently in Athens, Greece. She was prominent in the musical life of Athens. In 1906 she

GEORGE A. BRUCE

George Alexander Bruce, 78, first cellist with the Toronto Symphony for 47 years until his retirement four years ago, died Jan. 2 in that city.

in that city.

Previously with the Glasgow
Symphony, he left that organization to become first cellist of the
newly-formed Toronto Symphony
in 1910. Apart from two years
overseas service with the Canadian
Army in World War 1, he had
been personnel manager of the Toronto Symphony and also taught.
Survived by wife and three daughters.

CLYDE W. ECKHARDT

terred to L.A. in the same capacity.

His career began in 1899 when

he was treasurer and advance rep for the Lincoln J. Carter Theatrical Attractions. In 1908 he went with the W. P. Shaver theatre chain, and in 1914 joined A. W. Cross Independent Films.

Wife and two sons survive.

JULIUS DAREWSKI

JULIUS DAREWSKI

Julius Darewski, 72, vaude agent, then joined his home city's orchestic died Jan. 11 in Londen. Born in tail 1921. He became personnel Cross" for Starcross Productions England the son of a Polish singing teacher, the started his agency over 30 years ago and handled such artists as Elsie & Doris librarian, and son, Edward, a symbol Waters, Max Milley, Flotsam, Wilferd Pickles, Jack Train and Ame Survive.

John C. McCormack, 51, ex-president of the firm which runs Sun-Leigler & Webster Booth.

fle was a brother of the child predigy pianist, Max Darewski, and the meatre composer and conduc-tor, Herman. Survived by his wife.

THERESA W. MILLER

THERESA W. MILLER
Mrs. Theresa Winninger Miller,
82. retired pianist who once performed in vaudeville, died Jan. 10
in Wausau, Wis. Born in Austria,
She was the sister of the late actor
Charles Winninger and played
piano with the Winninger Family
Novelty Orchestra. The group,
which toured the midwest, comprised her parents, Charles and
four other brothers.

FRANK LYON

Frank Lyon, 60, stage and film actor who played an estimated 1,500 roles during his career, died Jan. 6 in Gardner, Mass. A native of Bridgeport, Conn., he trouped mestly in stock. Among companies with which he appeared were the Manhattan Players, founded by his longtime associate, Guy Palmerton. He was seen in such films as

He was seen in such films as The Big Pond," with Maurice hevalier, and "Lovers Courage-"The Chevalier with Robert Montgomery.

CLYDE ECKHARDT

CLYDE ECKHARDT

Clyde Eckhardt, 77, former Los
Angeles branch manager for 20thFox before his retirement nine
years ago and a 35-year vet with
company, died of heart complications Jan. 9 in L. A. Prior to his
L. A. tenure, he had been Chicago
branch manager, foreign sales manager and midwest sales manager.
Surviving are his wife, two sons,
William, 20th-Fox studio unit manager, and Jack, in 20th Chicago exchange; and two daughters.

ELENA GERHARDT

ELEMA GERHARDT:
Elena Gerhardt, 77, lieder singer,
died Jan. 11 in London. She was
born in Leipzing and gave her first
London recital in 1906. She visited
England frequently until 1934,
when she settled there.

Miss Gerhardt taught lieder Miss Gerhardt taught lieder singing at the Guildhall School of Music, Regarded as an outstanding performer of Schumann, Schubert, Wolf and Brahms, Miss Gerhardt made her last public appearance after World Wor II after World War II.

JOSEPH R. WILLIS
Joseph Roy Willis, 34, artist and pioneer in the field of animated film cartoons, died Dec. 30 in Albuquerque after a short illness. Noted for his southwestern scenes and his portraits, particularly of Indians, he was at one time with the art department of McGraw-Hill Publishing Co. He also spent 10 musical life of Athens. In 1906 she married George N. Nasos, Director of the Athens Conservatoire's field of animated pioneer in the field of animated pioneer in the

FREDERICK J. SAND

Frederick J. Sand, a musician and instrument maker, died Jan. 5 in Glen Cove, Long Island. A graduate of the Munich Conservagraduate of the Munich Conserva-tory of Music, he came to the U. S. in 1913 and became an organist on the staff of radio station WEAF, now WNBC. He devoted 10 years to the development of the celeste. a keyboard instrument producing bell-like tones

His wife, son and three daughters survive.

FRED F. FLORENCE

Fred F. Florence, 69, longtime treasurer of the State Fair of Texas, died of hepatitis Dec. 25 in Dallas. He had been reelected to CLYDE W. ECKHARDT Texas, died of hepatitis Dec. 25 in Clyde W. Eckhardt, 77, retired Dallas. He had been reelected to 20th-Fox distribution exec, died the treasurer's post a week before Jan, 9 in Los Angeles. He started his death. In the 1930s he headed with the company in 1915 in Pitts- la local committee that brought the burgh. From 1927-41 he was Chillian 1936 Texas Centennial Exposition cago branch manager, then transparently the Dallas and was elected to tion to Dallas, and was elected president for both years.

Surviving are his wife, son and

JULIUS HAUG

Julius Haug. 78, violinist and member of the San Francisco Symphony 34 years, died there Dec. 31. A native San Franciscan, he studied in Brussels and Vienna, then joined his home city's orchestic in 1921. He however present

JOEL SWENSON

Joel Swenson, 64, onetime 20th-Fox publicist and newsreel editor, died Jan. 5 in Darien, Conn. Long a Minneapolis newsman, he later, was information director for the Motion Picture Assn. of America and a Warner Bros. research director. At the time of his death he was a publicist with General Foods

His wife and two sons survive.

Charles Winninger and played piano with the Winninger Family Novelty Orchestra. The group, which toured the midwest, comprised her parents, Charles and in Buffalo following a heart attour other brothers.

Surviving are two brothers. Charles and Adolph; live daughters and two sons.

CHARLES N. JACOBS

CHARLES N. JACOBS

Charles N. Jacobs, 79, retired vaude performer. died last week prize tack. As a German dialect comedian, he trouped for years. While the properties and two sons.

the house.

She survives as do a son, two brothers and two sisters.

WILLIAM A. CALIHAN SR.
William A. Calihan Sr., 82 former vet Metro salesman, died Jan.
8 in Santa Monica, Cal. Until he retired in 1954, Calihan since 1929 had worked out of company's Los Angeles exchange, and previously managed the Eastman Theatre, Rochester, N. Y.
His wife and son, an indie assistant film director, survive.

EARL H. HULSEY

EARL H. HULSEY

Earl H. Hulsey, 80, onetime motion picture exhibitor in the Atlanta area during the screen's
silent era, died Jan. 9 in Dallas.
After selling his theatre interests,
he became head of the Merrill
Lynch, Pierce Fenner & Smith
brokerage agency in Dallas.
Surviving are his wife, daughter,
son, sister and, a brother.

HERBERT J. HARPER
Herbert J. (Jock) Harper, 63, one
for country's pioneer radio announcers and entertainers, died
Jan. 7 in New Bedford, Mass. He
was musical and dramatic entertainer from 1923 to 1925 at WBBG
which was in nearby Metanoiset which was in nearby Mattapoisett

He had several careers including the fields of photography, acting directing and lecturing.

DR. MOSES A. MARGOLIN
Dr. Moses A. Margolin, 76, who
was drama critic for the Chicago
Jewish Courier for many years
until the paper folded in 1945, died
Jan. 12 in that city. He held doctorates in both medicine and philosonhy. losophy.

Survived by a daughter and

ERNEST PEIRCE
Ernest Peirce, 74, died Jan. 8
in Ludgyan, Cornwall, Eng. He was
stage director at the Empire, Leicester-square, until it switched to

He retired in 1928 to Cornwall, where he founded the Cornwall Open Air Shakespeare Festival.

WALTER FELDMAN

WALTER FELDMAN
Walter Feldman, 51, vet film editor and treasurer of Motion Picture Film Editors, Local 776, died of a heart attack Jan. 12 in Hollywood. He had been with Warner Bros. since 1938.

Bros. since 1938.
Wife, two daughters and sister survive.

FRANCES W. HARDING

FRANCES W. HARDING Frances Warren Harding, 60, Boston correspondent for several motion picture trade papers, died Jan. 1 in Newton, Mass. She was active in Boston's film row events for years.

Surviving are her mother and a

AARON W. LEVY
Aaron W. Levy, 76, who played
ragtime piano on Frisco's Barbary
Coast, died in San Francisco Jan.
3. He was the oldest life member
of AFM Local 6.

Wife and son survive.

Minnie Church Pollock, 80, former actress, died as a result of a hit-and-run accident in Ridgefield, New Jersey. She was the widow of John Pollock who worked with John Golden for many years and also sister-in-law of Channing Pollock

Stan Raymond, 33, film producer, died of cancer Jan. 9 in Hollywood. At the time of his death he had been readying "The Star and the been readying "The Star and the Cross" for Starcross Productions

John C. McCormack, 51, ex-president of the firm which runs Sun-land Park at Albuquerque, N.M., and former Louisiana radio station manager, died in Palo Alto, Cal., Dec. 25. Wife, daughter and two sons survive.

Muriel White, musicomedy and vaude actress, died Jan. 9 in London.
She

She appeared with Tommy Trinder at the Prince of Wales and with Norman Wisdom at the Pal-ladium

J. D. Sachse, 58, maintenance man with KRLD, Dallas, died Jan.

tella Hummler whose father owned the house.

She survives as do a son, two with WB as a salesman in 1940, he later went to the London office

Albert Carter, 71, theatrical printer, died recently in Gloucester, Eng. He was until recently managing director of the theatrical printing firm of Ford & Branch.

John R. Killeys, 63, managing director of Jackson's Amusements Proprietary Theatres and the New Empire (Burnley), died recently in Accrington, Lancashire, Eng.

Father, 87, of Broadway producer Alfred de Liagre Jr., died Dec. 30 in New York. His daughter Mrs. Brian Aherne, wife of the actor and a sister also survive

Hector R. Haddock, 76, longtime violinist and a founder of the Ver-mont School of Music, died of a heart attack Jan. 10 in Burlington, Vt.

Leonard Max Masius, 62, advertising exec, died Jan. 9 in London. He was chairman of Masius & Ferguson, which dealt extensively in

Jennie Ellis, 71, soprano, died Jan. 8 in Cardiff, Wales. She made several world tours and served several world tours and with ENSA during the war.

Father, 84, of Howard W. Lockhart, Scot broadcaster and drama adjudicator, died Jan. 4 in Mauchline, Ayrshire, Scotland.

M. G. McCallum, 58, conductor of the Campbeltown Gaelic Choir for 27 years, died Jan. 9 in Camp-

Mother, 62, of actress Betsy von Furstenberg, died Dec. 28 in Baden-Baden, Germany, after a

Mother, 62, of actress Betsy von Furstenberg, died Dec. 28 in Baden-Baden, Germany, after a long illness.

Adolph Faylauer, 77, for 35 years a film bit player and extra, died of a heart attack Jan. 11 in Los Angeles.

Lyman L. Mead, 46, hillbilly entertainer known as the "Old Sheriff," died Jan. 9 in St. Albans, Vt.

Father of Evelyn Barnes, wardrobe mistress at Leeds Empire, Eng, died Dec. 26. in London.

Larry Hudson, 41, film-ty actor, died in Hollywood Jan. 8, apparently a suicide.

Hechi-Lancasier

Continued from page 3

Todiucer explained this pressure from federal prison officials blocked production of "Birdman." The producer explained this pressure was always sub-rose and "Mr. Benett was always sub-rose and "Mr. Benett wire all 0 ABC to stations whose licenses are to be renewed, warning he would protest to the FCC if they aired the second Capone seg last Thursday (12). They were WFGA, Jacksonville; WEAT, West Palm Beach; WABC, Sway Corp. Corp. Ward of the producer explained this pressure in the top of the producer explained this pressure in the top of the producer explained this pressure in the top of the producer explained this pressure in the producer explained this pressure in

Minter

= Continued from page 3 =

ing for supporting features, the average return showed a gross renaverage return shower a Erics 7-10 price to the distrib of approximately \$280,000. Minter added that it was accepted fact that overseas a distributor does not normally get more than 50% of the domestic return—an average of the domestic return—an average. of \$140,000-which means that the distributor receives \$420,000 against which all costs of distribution, prints, publicity, overseas selling and exploitation had to be de \$420,000 ducted before a producer com-mences to recoup his production

Minter commented that it did

MARRIAGES

Gail Stevens to Barry Katelman, Minneapolis, Jan. 11. Bride is a nitery singer, he's son of Beldon Katelman, owner of Las Vegas' El Rancho Vegas. Ivy Carey to Thomas Alexander,

lvy Carey to Thomas Alexancer, Glasgow, recently. Bride is a stage and radio singer.

Susar Sawyer to Max Dafiner, Las Vegas, Jan. 10. Bride is singer with Sawyer Sisters of Harry Ranch's orch; he's drummer with

Ranch's orch; he's drummer with same group.
Mary Ann Lloyd to Frank Smith, Harrogate, Eng., recently. He is a stock actor.
Pauline Grant to S. H. Newscombe, London, Jan. 5. Bride is a musicomedy producer; he is the Coventry Hippordome impressio. Lucine Amara to Gil H. Rudy, San Francisco, Jan. 7. Bride's the Metropolitan Opera soprano; he's a California ad exec.

Metropolitan Opera soprano; ne s a California ad exec. Carolyn Chasen to Phil Oester-man, Houston, recently. Both are legit players appearing there in "Dear Charles."

"Dear Charles."

Brenda Johnson Naatz to William R. Currier, St. Johnsbury, Vt., Dec. 30. Bride was Miss Vermont of 1960.

Rose Colburn to Ernest Bouchard, Auburn, Me., Dec. 11. Bride is a pianist,
Beverly Miles to Joe Turner, Conroe, Tex., Jan. 7. He was with KTHT, Houston, and resigned to join an outlet at Lake Charles, La., as announcer.

Join an outlet at Lake Charles, La., as announcer. Gilda Dahlborg to Pietro Rota, London, Jan. 13. Bride is an Amer-ican impresario; he's in the catering business.

BIRTHS

Mr. and Mrs. Tipp McClure, son, Van Nuys, Cal., Jan. 9. Father's an actor.

Mr. and Mrs. Jess Rand, son, Hollywood, Jan. 3. Father's a producer-manager.

Mr. and Mrs. John Chapman, son. London, Jan. 1. Mother is actress Constance Impey, father is an actor-playwright. Mr. and Mrs. Vince Daule, son, South Bend. Ind., Jan. 5. Father is a staff director at WSBT-TV the c.

Mr. and Mrs. Nick Vanoff, een, New York, Jap. 2. Father is pro-ducer of the Perry Como Show.

Konors Talent

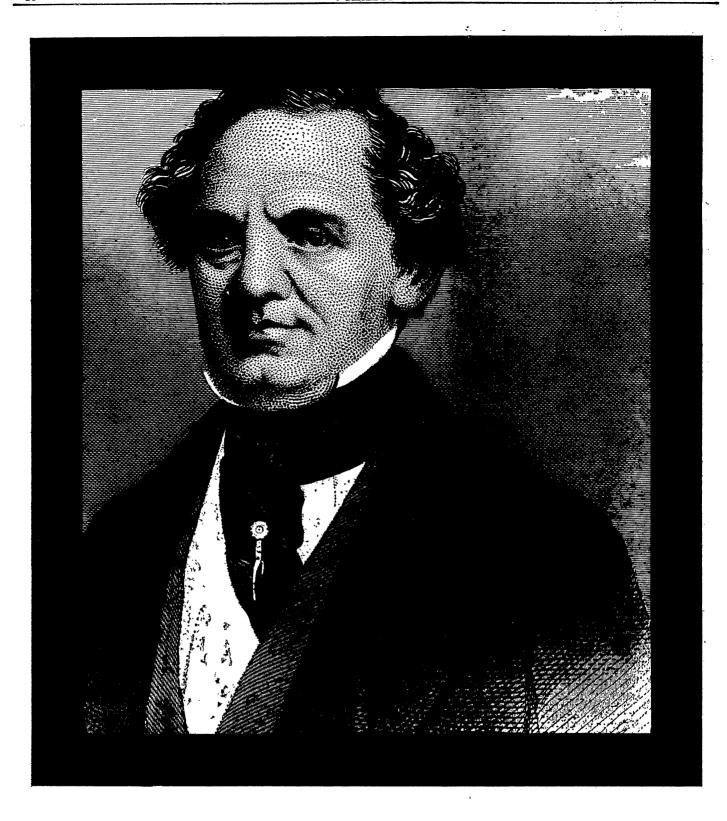
= Continued from page I = Isor Stravinsky and Vingil Tixinp-

son.
There were these further 2-tural figures; Leonard Bernstein, Rudolph Bing, Martia stein, Rudolph Bing, Martia Graham, Lincoln Kirstein, Charles Munch, Eugene Urmandy, Friz Reiner, George Szell, Bruno Wai-ter, Pierre Monteux, and Boilett Shaw. Howard Mitchell, director of the National Symphony, and Zelba Viv. main with KRLD, Dallas, died Jan.

3 in Garland, Tex. He suffered fatal to appear to him to be a particularly good situation to describe as of the station's transmitter building being "relatively well"; without the while taking down Christmas lights.

W. A. Green, 62, Warner-Pathe state, he noted.

Minter commented that it did Shaw. Howard antenest Greeter of the National Symptony. and injuries when he fell from the top ularly good situation to describe as being "relatively well"; without the producers Fund the producers Fund the were among DiC. cultural leaders invited.



Hang P.T. Barnum

So we did. A print of P.T. Barnum hangs in every office at Granada. It reminds us that however much public spirit, or enlightenment, or "significance" our programmes may have, they must have showmanship, too. After all, there must always be more intriguing ways of doing things. "This way to the Egress" said Barnum, instead of merely saying Exit. Very effective. So when in doubt, we lift our eyes to P.T. Barnum, there on the wall.



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64 PAGES

AS JFK GOES, SO GOES TELEVISION

German Artists Assn. Seen Dooming Strippers, Naked Shows in Niteries

Frankfurt, Jan. 24.

The strip-tease nightclubs and naked shows that provide one of the most popular, and profitable, parts of the nightlife in West Germany may be doomed, with new strikes against the skin sisters being hit by the German artists' unions, the police and the government. For a long time, members of the German Artists Union have been taking pokes at the "nackedeis," (nakeds), as the strip shows are dubbed here. And it looks as if this year they're out to get the girls back into clothes and perhaps off the entertainment circuit completely.

The German Artists Assn. in

The German Artists Assn. The German Artists Assn. in Duesseldorf protests that its members, who are "trained professionals"—including the jugglers, comedians, singers, tightrope walkers and trained animal acts that usually make up part of a standard variety show—generally earn as little as \$12 a night in many German clubs. man clubs.

man clubs.

The "beauty dancers," who have no professional training, but merely take off their clothes to the accompaniment of applause, earn as high as \$25 to \$35 a night for stripping, the association complains. It has protested to the West German federal government in (Continued on page 63)

Un-Nixonated Adenauer **Ducking Video Debate** In '61 German Election

Bonn, Jan. 24.

Biggest talk in television circles of West Germany of recent weeks has been the proposed Chancellor Konrad Adenauer duel with West Konrad Adenauer duel with West Berlin's mayor Willie Brandt. The Brandt party, the left-leaning Social Democrat Party, has been all in favor of the tv sparring, suggesting that Adenauer and Brandt tilt their horns on thorny international forces in the same papers. Issues in the same manner of the pre-election Nixon-Kennedy debates.

With the 1961 West German elec With the 1961 West German elec-tions coming up shortly, Brandt's party has been urging the Aden-auer crew to come out in favor of this tele argument. (Inside feeling Is that the liberal Socialist party could win some votes by putting its energetic contender, the 46-year-old Brandt, in a tele closeup against the aging and intellectual 85-year-old Adenauer'.

old Adenauer's party, the Christian Democrats, rejected the offer of a tv deate. The CD spokesman answered that in the federal republic of West Gemany the election is not only for "chancellor candidates," but for the actual political stands of both parties, and it wouldn't be proper for these two men just to exchange views.

paign to raise about \$75,00,000 nationally for a capital performing arts showplace.

Idea of naming Nixon stemmed originally from Robert Dowling, lic of Marchaellor candidates, broadway theatre owner and chair-actually for a capital performing arts showplace.

Prez Praises Pros

American talent looked good in the nation's capital last Thurs. (19) despite the snow snafu. President Kennedy's own high praise to its "excellence" was a unique compliment for the Frank Sinatra-Peter Lawford team.

As far as known no American President has ever directly recognized professionals this way. Poet Robert Frost, blinded in the sun-glare, garbled his own vote of thanks from talent for the courtesies extended for the first time to artists.

VARIETY reviews the gala Revue and Concert on page 2.

Public Long Time No Seeing 20th's **New 3-D Device**

Twentieth-Fox has acquired an interest in a new 3-D process, one interest in a new 3-D process, one that does not require the audience to wear glasses. That the company is quietly exploring the possibilities of the process, which reportedly comes out of France, is about all that 20th execs will confirm. Details are being kept under wraps, apparently because it still needs a good deal of lab work. But the expectations are hig

good deal of lab work. But the expectations are big.

Perhaps more than any other major U. S. company, 20th has in recent years pioneered in new screen techniques. Company sponsored the introduction of Cinema-Scope in 1953, following acquisition of the anamorphic lens system developed by the late French theoretical optician, Henri Chretien.

(Continued on page 62)

(Continued on page 62)

Nixon Cultural Trustee?

President John F. Kennedy is expected to offer a non-paying Federal post to his 1960 rival, excite President Richard M. Nixon. He may name Nixon a trustee of the National Cultural Center, a move which would dramatize the nonpartisan nature of the campaign to raise about \$75,000,000 nationally for a capital performing arts showplace.

American Craft Unions Advancing 'NEW FRONTIER' IN VIDEO, TOO

Now that President Kennedy has settled down to running the country, the question's been raised: how well equipped is the broadcasting industry, particularly the networks, in adapting itself to the "new frontiermanship" as exemplified by JFK and his learned associates? From an administrative-key manpower standpoint, can NBC, CBS, ABC, and the industry in general, match the youthful and creative zeal, aggressiveness and spunk that symbolizes the new D.C. elite?

On the surface it would appear that broadcasting's in good hands, Now that President Kennedy has

Theatre Owners of America expresses its separate concern as to the new administration's policies and impact upon films. Possible wages and hours bills upset exhibitors; the FCC's slants on tollvision will mould a possible potent rival me-dium. Finally there is the re-curring theme of how the president's brother will inter-pret antitrust.

with evidences of these JFK-inspired characteristics on a variety of fronts. The initial pronunciementos of ex-Gov. Collins as the new president of NAB suggests that, on a broad industry front, the nation's broadcasters could be in for a brand of heads-up thinking and progressive leadership that's been singularly lacking to date.

Taking them one by one:

CBS: Many are inclined to see in James T. Aubrey a cut-of-the-same-(Continued on page 38).

(Continued on page 38)

London, Jan. 24. Charles Creed, the contourier, hits the jackpot with the most candid dedication of the year in his book, "Maid To Measure." It reads: "This book is dedicated to my friend Elspeth Grant, who wrote it for me." **Brazil Showmen**

The New Candor

See Furthering Of Own Films

Rio de Janiero, Jan. 24.
Janio Quadros, Brazil's new
President as of next Feb. 1, has
everyone speculating as to his intentions in connection with the
long-time dragging Brazilian motion picture industry. Actors, producers, techniclans etc., have all
placed much hope in Quadros
whose past record has proven his
real interest in a Brazilian picture
industry. Those unable to really
establish a sound industry now
hope for miracles from the new
President.
This same group has always

This same group has always blamed the American film companies for all of their troubles and for lack of screen time to display their films. Quadros showed interest

in furthering of native productions (Continued on page 62) Mainland Actors Bitter Over Puerto Ricans 'Go Home, Yanguis'

By ROBERT J. LANDRY

By ROBERT J. LANDRY

Any open clash between Puerto Rico, the so-called "laboratory of democracy," and mainland America would be a political and prestige distaster for the United States and an emotional delight for the Communists. Such is the considered view of responsible statesmen in both Washington and San Juan. Yet the sobering truth is that such a clash, and by no means in miniature, has already occurred, with Puerto Rican actors manifesting frightening animosity to their mainland counterparts engaged to appear in a series of stage plays on the island. Outwardly a theatrical union

Outwardly a theatrical union jurisdictional dispute, the uproar outside the San Juan theatre showing "Auntie Mame" with with

(Continued on page 52)

The recent theatre riots in San Juan in connection with the annual drama festival there indicate that the Puerto Rican Assn. of Actors & Technicians will move next to force U.S. acts playing the resort hotels on the island into their local organization. The precedent has already been made with a "compromise" agreement between Actors Equity in New York and the locals which provides that mainland actors working in Puerto Rican Festival pay the Island unto 2% of their salaries plus \$11 "initiation." It's now foreseen that members of other unions seeking to work in the Puerto Rican Commonwealth must stand still in the the near future for the same bite. (Continued on page 52) The recent theatre riots in San

Hollywood, Jan. 24.

International Theatrical Secretariat

Hollywood, Jan. 24.

Preliminary steps toward setting up an International Secretariat, composed of entertainment unions in U.S. and Canada, to interchange information and other factual data on labor in all foreign countries, except those under the Iron Curtain, were approved last week in New York when executive heads of the musicians, stagehands, actors and television studio workers unions met at hush-hush sanhedrin at behest of AFI-CIO prexy George Meany.

Informally, the eight men conregated bounced around the idea of forming Secretariat with International significance, each union official taking plan under advisement until a survey of possibilities and advantages of such organization could be completed.

No time limit was placed on completion of survey, as all union leaders attending meeting declared they were so busy, undertaking would be followed through when time permitted. Meany did not attend conclave nor did he indicate when another would be called. General feeling among union execs is another get-together might take place in a given city when one or more of the five groups involved (Continued on page 62)

Gov. Davis Pays Off His Combo With Varied Jobs in La. Bureaucracy

Jobs in La. Bureaucracy

New Orleans, Jan. 24.

Several members of The Plainsmen, a musical group associated with Gov. Jimmle H. Davis, were revealed as holding state jobs.

Woodrow W. Roberts, a state official, admitted Charles Goodman and Thurman R. Bunch were employed on the Louisiana Strawberry Advertising and Development Commission, and that Howard Wellborn was on the payroll of the Louisana Sweet Potato Commission. They were classified as "marketing specialists" at \$400 per month. Roberts said they were "engaged in the promotion of Louisiana products."

Jack Lee Mainord, also a member of The Plainsmen, a singing quartet, was employed as a temporary insurance rates supervisor with the state casualty and surety division. Records of the state licensing board for contractors showed the name of E. L. Napier, another Plainsman, as a licensing inspector.

C. B. Cutrer and Moon Mullican,

Let's All Go Talk to the Italians About Writing Problems'—Guild Idea

Hollywood, Jan. 24.
Writers Guild of America-West
is putting together a European trip
in which members would participate with top Italian writers in
series of conferences and seminars
examining international aspects of
film and tw writing.

film and ty writing.

Guild would charter a plane, if enough WGA-W members are interested, and would headquarter visitors in Rome. Martin A. Ragaway, travel committee chairman, said in a letter to members, "We have good reason to believe that a serious discussion of our mutual problems will prove as important to us in our careers as similar conclaves among surgeons, engineers to us in our careers as similar con-claves among surgeons, engineers and businessmen. We also feel that the Bureau of Internal Revenue would look favorably upon this ef-fort on our part to enlarge both our earning capacity and our skills."

According to the letter, the round trip fare from Los Angeles to Rome would be \$450, compared with "cheapest comparative airline from of \$650.

to Rome would be \$450, compared with "cheapest comparative airline fare of \$950.

With letters, Ragaway enclosed return cards, asking interested writers to select convenient time (April, May or June), duration of trip '22, 3, 4 or 5 weeks) and whether they desire stopover in New York.

Cafe Yens Writers Who Entertain

The Blue Angel, N. Y., has set two tele writers to work as come-Woody Allen, a young writer is new trying his hand at comedy starting Feb. 2, in emulation of Jack Douglas, who follows on Feb. 16.

Both have written extensively for various comics. Douglas has been the scripter for Jack Paar, among others, while Allen has served on the staff of several tele-shows.

Combo Gotta Keep Hands Off The Untouchables

Philadelphia, Jan. 24.

A vocal and instrumental quartet called "The Untouchables" will have to get a new monicker. The boys have been working together about two years.

Frank Vito, the group's agent and manager, received a note from Harry R. Talan, counsel for Desiliu Corp., charging them with "misrepresentation" and "capitalizing upon an established trade name." The local "Untouchables" are booked next into the AI-Jo, in New Jersey.

154 West 46th Street

More Cement Tracks

Hollywood, Jan. 24.
Doris Day became the 133d film personality to imprint her hand in a cement block in forecourt of Grauman's Chi-

forecourt of Grauman's Chi-nese Theatre.
Cantinflas' digits were im-printed for posterity three weeks ago. Last to get a hand-ful of cement was Rosalind Russell two years ago.

Pair Scout Europe For Tollvision

Lester Winick and Jean Dalrym-Lester Winick and Jean Dalrymple, who have supporting roles (under president Louis Novins) in the International Telemeter scheme of things, currently are in Europe on the prowl for programming material for the Paramount-owned home toll television system.

Interestingly, their denartures

Interestingly, their departures from New York for the Continent and purpose of the trip has been kept under official wraps. That is, no press statements were given out.

out.

They're after any "good deal"
they can come upon in the way of
helping to meet Telemeter's programming demands. It's known
that firstrun pictures have been
a click in the Etobicoke run of Tela click in the Etobicoke run of Tel-emeter but these obviously are not in a constant state of availability. Par is looking for diversified bills such as Bob Newhart on live, as he was a couple of weeks ago, along with plays, musicals, con-certs, sports specials, etc.

Winick and Miss Darlymple went off hopeful of finding talent and properties adaptable for Int'l Tele.

MERCANTILE SHOWMANSHIP

Carson Pirie Scott of Chi In Razzmataz To California

Chicago, Jan. 24.

Chicago, Jan. 24.

Carson Pirle Scott, State St. department store, is making with "Salute to California" promotion. Store borrowed a Frisco cable car (which is mounted on rubber wheels and is running about the Loop), rechristened its corner of the State-Madison intersection as Hollywood and Vine, and is making lavish window and in-store use of oranges—both real and simulated. It's also staging a contest to determine the number of oranges on view throughout the store.

Carson's launched the two-week promotion with an in-store preview

promotion with an in-store preview of Universal's "Great Impostor," Tony Curtis-starrer. All the razznatazz, as expected, is bagging some choice newspaper space.

New York 36, N. Y.



HEDDA HOPPER

Of the dashing bonnets whose popular column appears in The New York Daily News and 100 other papers from Coast to Coast, says:

"Until I saw and heard PAUL ANKA! didn't quite credit stories written about him. He's a one man Texas oil gusher. PAUL ANKA'S talent is the real kind."

Live Gal 'Hamlet' With Other Roles As Taped 'Ghosts'

Henry Hewes, drama critic of the Saturday Review, is negotiating with Brendan Smith, administrative director of the Dublin Theatre Festival with a view to directing a one-person performance of "Hamlet" in Dublin next September, with Siobhan McKenna in the title role.

As planned, the play would be given in toto, but all roles except that of Miss McKenna would be previously recorded.

There have been Hamlet performances by women previously, notably Eva Le Gallenne and Sarah Bernhardt. Whether the notion of one performer live and all the others on tape or disk is new is a moot question. At any rate, Hewes (and or Smith) have found a fine new name for this sort of production: multi-aural production they're calling it.

NO 'WALL' IN ISRAEL **DURING ADOLF'S TRIAL**

Tel Aviv, Jan. 24.
Habima National Theatre postponed performance of "The Wall,"
Millard Lampell's play based on
John Hersey's book about the uprising of Jews in the Warsaw
ghetto—because of the forthcoming
Fishment trial Eichmann trial.

Bichmann trial.

Israel Becker, the director, had already chosen the cast, when a letter arrived from adaptor Lampell, asking for postponement. He explained, that according to his feelings, the play would lose much of its literary value if it were performed during the Eichmann trial. Feelings during the trial of the man responsible for the extermination of millions of Jews in Europe, will run high and the play would be judged entirely in this context.

would be judged entirely in this context.

Management of Habima accepted Lampell's view and decided to play "The Wall" only when the trial is over—probably next season.

Meanwhile, the newsreel representatives of a dozen-odd foreign companies—among them NBC and CBS—have protested here against the monopoly given to Capital Cities Broadcasting, an American outfit, to make documentaries of the trial.

Elvis Aims to Raise 50G for War Memorial

Honolulu, Jan. 24.
Eivis Presley will give a benefit show at Bloch Arena, Pearl Harbor, for the U.S.S. Arizona Memorial March 26 and all the coin will be turned over to the Pacific War Memorial Commission.
Col. Tom Parker, Presley's manager, said everyone attending the show will have to buy a ticket, with Presley himself buying one of the 100 \$100 tickets. "I don't believe (Continued on page 62)

(Continued on page 62)

An 'If' For Directors (with apologies to Rudyard Kipling)

By EVA JESSYE

If you can hold your peace when all the actors
Are laying eggs and blaming them on you—

If you can quote each line when others must them,
Yet make allowance for their lapses, too...
If you can spend Bug nights in frantic planning
To find you've gone astray along the line...
And stop... and start again at the beginning,
And never stoop to compromise or whine.—
If you can keep your vision clear before you,
Though author or composer interrupt...
If you can keep your sanity when light cues
And curtains are by stage crews all messed up.—
If you can talk with bores and hold your temper,
... Hohond with stars, yet function close to earth—
If neither public or the press can irk you
Because you know exactly what you're worth.—
If you can swear and sweat and praise and punish
Yet when 'tis over say ... 'It has been fun'
...
Yours the applause, and everything that's in it ...
And what is more
You'l have a 'hit', my son!

Black Tie and Shovel

[The Pre-Inaugural Shows]

1. THE GALA REVUE

By JAY LEWIS

By JAY LEWIS

Washington, Jan. 24.

With everything squared Thurs.

night (19) except the weatherman,
the Inaugural Frivolities of 1961,
presented by Sinatra & Lawford,
made good on the promise of lots
of stars and glamour and a million
dollar sling for the Democrats
broken campaign arm.

Against bitter cold and a snowfall of eight inches strewing the
streets with stalled cars, trolleys
and abdicating taxicabs, some
6.500 stalwarts fought their way to
the remote National Guard Armory,
the scene of the frolic. That left
plenty of empties since 12,000 was
capacity, but the comforting
thought lay in all the space having
been sold out ahead at \$100 per
seat and \$10,000 per 10-seater box.

This was, of course, the superbenefit of all time with estimates
of the take running to perhaps
\$1,400,000. Never did telephone
calls yield so much moola.

Scheduled to start at 8.45 the

calls yield so much moola.

Scheduled to start at 8.45 the action was delayed until 10.35, and then ran three hours and five minutes. President Kennedy, Vice President Johnson, and their parties, made the armory by 9.45 but all had to wait for the conductor, Leonard Bernstein, who might still be lost in a snowdrift except for a sporting Republican Congresswoman, Marguerite Church, who rescued and sheltered him (and Bette Davis) until the White House sent an emergency limousine.

limousine.

Belatedly the fanfare was sounded, with gaily-garbed participants circling the stage set up in the middle of the cavernous structure. Red, white and blue balloons were unloosed and then orchestra and glee singers offered first "Stars and Stripes Forever" and "Walking Down to Washing-(Continued on page 19)

2. THE GALA CONCERT

By TRUDY GOTH

Washington, Jan. 24. Longhair talent side of the in-Longhair talent side of the in-augural frolics got minimal men-tion in the press, but nonetheless the concert took place, despite snow, musicians and patrons who never made it. The gross was \$38,-000, a respectable sum though mere caddy fees for the likes of Frank Sinatra and Peter Lawford with their \$1,400,000 mortgage-lift.

with their \$1,400,000 mortgage-lift. Male chorus from Howard University was stranded on-campus awaiting chartered buses that were orphans of the storm. They were to have fused with the Georgetown U. Glee Club in singing "Testament to Freedom." Another victim of the civic paralysis was Mischa Elman while the concertmaster (and the souvenir programs) were not visible until after Howard Mitchell had conducted the opening number of his National Symphony. phony.

ing number of his National Symphony.

Know who was on time? The President of the United States. Certainly no president with his Lady has ever attended, or will, attend a concert at Constitution Hall under more trying circumstances. Though the music was not the center of attention that night mention must be made of the significant fact that the program featuring works by La Montaine and Randall Thompson (contemporary American composers) Gershwin, Vivaldi and Tchaikovsky was the first program of serious music in the history of inaugural concerts. Heretofor cultural limits of presidential taste stopped with the U. S. Marine band and "Home on the Range."

Pulitzer Prize winner John La Montaine composed his overture "From Sea to Shining Sea" especially for the occasion. Borrowing the more obvious characteristics (Continued on page 19)

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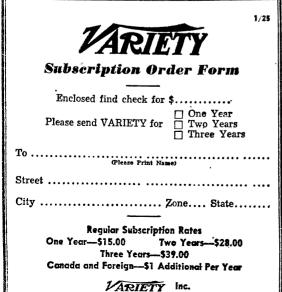
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UPHEAVAL IN N.Y. EXHIBITION

Arizona's Pitch, Low Taxes, No Smog EXIT OF PICKER

State of Arizona, off on a kick to attract Hollywood producers to make use of its facilities, will float a bond issue to finance a 1,000-acre area near here devoted to motion picture production. Project will include a huge sound stage, with complete electrical and sound equipment.

Gov. Paul Fannin so advised Charles B. FitzSimons, producing Pathe-America's "The Deadly Companions" outside Tucson, last week

week.
"We have hosted hundreds of companies on location," state's high official told producer. "Now we're going after the whole

"We're only two hours from Beverly Hills and we have lower taxes and no smog. Also, we have non-populated mountains, deserts, cattle ranges and rivers they used to have in California."

Distribs From Foreign Markets At Bronston's Unique Promo Rally

Madrid, Jan. 24.
Distribution and ad-pub execs
from around the world, representing companies which have territorial releasing rights to Samuel
Bronston's "El Cid," joined with
Bronston in a three-day conference
which focused attention on the production and how its values can
best be translated into boxoffice
revenue in every country. The
meeting concluded yesterday with
a screening of an hour and a half
of edited "Cid" footage and a promotional seminar conducted by
Robert S. Taplinger, v.p. of the
Bronston company.

This was the first such global

This was the first such global conference of its kind where an American producer, operating in Europe, has played host to his distrib allies. They toured more than 40 sets and watched director Anthony Mann and stars Sophia Loren and Charlton Heston at work. They and Chariton Heston at work. They
talked at business sessions, and informal receptions, and matched
notes, all anent handling of the
property in the worldwide markets.
Bronston's idea, of course, was
to provide the distribs with first-

to provide the distribs with first-hand knowledge about a picture whose negative costs, he said, amount to \$7,000,000, and to en-gender enthusiasm. Consensus here is that he achieved his purpose with remarkable impact.

with remarkable impact.

Steve Broidy, president of Allied Artists, which will distribute "Cid" in the Western Hemisphere, ad Ilbbed this sentiment at one of the luncheons: "It is one thing to have an idea and another to put it into operation. Samuel Bronston is the first to accomplish this with 'Ei Cid.' It is our responsibility to make it pay off, so that the pioneering effort will prove of benefit to him and so that he may continue. This may be the salvation of independent distributors."

Reps of the press of several for-

Reps of the press of several for-eign countries accompanied their respective film delegations to Madrid for the conclave.

City Censorship Stands By 5-4

Washington, Jan. 22.

Long-awaited decision of the
U. S. Supreme Court on the previously-ducked issue of the broad
legality of all film censorship has legality of all him censorship has been decided 5-4 for the City of Chicago against Times Film Corp. Latter precipitated the test of the right of a municipality to exercise prior censorship by refusing to submit its "Don Juan" import,

submit its "Don Juan" import,
Voting to uphold Chicago's
right (via its cops) to require a
license from all distributors, granted only after inspection of the
film, were Justices Tom Clark, who
wrote the majority decision, and
Felix Frankfurter, John Harlan,
Charles Whittaker and Peter
Stewart.

Stewart.

Chief Justice Earl Warren ringingly dissented, declaring the court reasoned wrongly, denving films the protection from censorship granted other American media. It blesses censorship of all films in order to prevent the showing of those it believes constitutionally unprotected, he asserted.

Wonders of Travel

Sousse, Tunis, Jan. 24.
Three innocents abroad, location—scouting North Africa with their passports left behind at their hotel, were arrested and held for three rested and held for three hours until the Tunisian police rescued them. The nabbing soldiers were Algerian and the Americans were on the wrong side of the border.

The innocents: actor Donald O'Conner, director, Harry Le

The innocents: actor Donaio O'Connor, director Henry Le-vin, writer Harvey Matofsky, all here for "The Wonders of Aladdin," upcoming for Joseph E. Levine's Embassy Pictures.

National Theatres **Shares Turnover**; Price Up 75c

Most traded stock of all issues listed on the N. Y. Stock Exchange last week was National Theatres, with 281,000 shares exchanging hands. It 'rose 75c were share, closeing the week at \$6.50. One broker attributed the Investor interest to "low price in a corporation which seems to be ironing out its internal problems."

National is just about the one film-theatre stock that hasn't given a good account of itself in the Wall Street buy and sell. Most other issues went up in the past several years but this one, which at one time hit \$11, has been static.

ROGER CARAS MADE LAZARUS' COL AIDE

Roger Caras, Columbla's radio-television contact, has been promoted to the newly-created post of as-sistant to Paul Lazarus, v.p.
Charles Powell, heretofore trade-press contact, has been named his successor as radio-tv publicist. New tradepress specialist is Mon-roe Friedman, formerly a leg man in the Col homeoffice publicity department.

Old Garbo German Pic Is Claimed by Brandon

A film acquired in 1957 from the Alien Property Custodian be-came an Issue in a N.Y. Supreme Court suit. Also involved is the wider Issue of copyright protec-

court suit. Also involved is the wider issue of copyright protection.

Suit, brought by Brandon Films against the New Yorker Theatre in Manhattan, concerns the German-made film, "Die Freudlose Gasse," released as "Street of Sorrow," starring Greta Garbo.

Brandon claimed that the picture, which it acquired from the Alien Property Custodian, was shown without authorization by the New Yorker Theatre even after the theatre had been warned of Brandon's rights, The suit asked for an injunction, which the court denled on the ground that such action was futile since the film (Continued on page 63)

SCHWARTZ RILES

By GENE ARNEEL

Eugene Picker has settled his contract as president of Loew's

contract as president of Loews.
Sol Schwartz is out as president of RKO Theatres, his resignation having been announced "with regret" by Albert A. List, president-chairman of Glen Alden Corp., which owns the circuit.
There were no official comments from any of the immediate parties. But ton-echelon trade reaction.

from any of the immediate parties.

But top-echelon trade reaction, privately expressed to a VARIETY reporter, was unstrained and provocative. "This is what comes of having outsiders take over our business," said one distribution

having outsiders take over our business," said one distribution V.P.
There were no "announcement" about Picker whose father, David Picker, was an early-day associate of Marcus Loew's. Insiders said that Coast attorney Arnold Grant represented him in severing the employment pact. Grant, by the way, is Picker's first cousin.

No volunteered info a bout Schwartz' future except to say his bowout will become effective in March. That was last Friday. His v.p. alignment with Columbia was disclosed Monday.

While the Schwartz disappearance from RKO was revealed in a press statement, and consequently widely known, the intelligence anent Picker was had by only a few execs in the homeoffice belt. The news that both vets were leaving their posts, coming within a matter of hours, clearly was a shocker.

A Loew's Theatres' board meet was going on at presstime yesterday, Picker "officially" resigned at this.

Both Schwartz and Picker were regarded by film company people

Both Schwartz and Picker were regarded by film company people as not too easy to get along with in

(Continued on page 15)

SCHWARTZ IN SEOUE TO COL AS PIC V.P.

It was made official in New York that Sol A. Schwartz is joining Columbia Pictures in an exec capacity. Col president Abe Schneider formally announced that Schwartz will align with the film company in early March as v.p. and "member of its top management team."

Schneider said that Schwartz will participate with homeoffice execs on long-range programming, will. work with production chief. Samuel J. Briskin in Hollywood and, further, will give part of his time to program development in London with Mike J. Franko-(Continued on page 19)

Poll Divests His Gold Medal Inc. Of Bronx Studio, Turns Producer

Martin H. Poll, operator of the Gold Medal Studios for the past five years, has sold the Bronx rental lot and will devote full time to independent production. Biograph Realty Corp., headed by Benjamin Gertner, is assuming the lease and has acquired the equipment. Gertner, its thought, will continue to operate the studio as a rental lot and will also invest in productions made at the studio. The name of the studio will rever to the original Biograph Studios. The famed studio was closed for 20 years and was reopened by Poll in July, 1956.
Gold Medal Studios Inc., a publicly-held corporation in which Poll holds the controlling interest, will continue to function and will produce pictures through its subsidiary, Gold Medal Enterprises. Pollicy held corporation in which Poll holds the controlling interest, will continue to function and will produce pictures through its subsidiary, Gold Medal Enterprises. Pollicy has opened Manhattan offices and its keeping his key staffers.

Two deals—one with United Artists and the other with Paramount—will launch Poll's production activities. In association with Blake Edwards, who will direct, by the controlling interest, will continue to function and will produce produce pictures through its subsidiary, Gold Medal Enterprises. Pollic has opened Manhattan offices and its keeping his key staffers.

Two deals—one with United Artists and the other with Paramount—will launch Poll's production activities. In association with Blake Edwards, who will direct, by the controlling the screenplay in the screenplay by Tom and Frank story, a suspense comedy with the screenplay by Tom and Frank story, a suspense comedy with the screenplay by Tom and Frank story, a suspense comedy with the screenplay by Tom and Frank story, a suspense comedy with the screenplay by Tom and Frank story, a suspense comedy with the screenplay by Tom and Frank story, a suspense comedy with the screenplay by Tom and Frank story, a suspense comedy with the screenplay by Tom and Frank story, a suspense comedy with the sc

Kids & Family Get 'Lip Service'; Disney No Friend of Matinees Not Within Own Sales Periods

Cantinflas' Nada Toda

Cantininas reada 10da
Cantinflas scored a nifty as
per "Pepe" script as a fictional character who entered
a Las Vegas casino with a
piggy bank and ran the smallpotatoes contents up to a fortune by playing "28" on the
roulette. roulette

But the Mexican actor, playing real life, and playing the obvious hunch, was in Las Vegas last week and went heavy on roulette "28." He did fine at the beginning but fine at the beginning but wound up losing \$65,000. This was his personal cash—no scrip.

Levine To Spend \$7-Mil on Bally For 9 Pix in '61

A total of nine pictures, or seven packages, will be issued and exploited by Joseph E. Levine's Embassy Pictures during 1961. The program, including the \$3,000,000 "The Last Days of Sodem and Gomorrah," touted by Levine as his most ambitious undertaking to date, will represent an outlay of \$7,000,000 for merchandising purposes, according to the Boston showman.

showman.

For "Sodom," which went into production last week in Rome, Levine will, for the first time, supervise the global publicity and advertising campaign. Previously his brand of flamboyant showman-ship, which has resulted in hefty boxoffice results, has been witnessed only in the U.S., Canada and Great Britain.

"Sodom" still uncommitted for

and Great Britain.

"Sodom," still uncommitted for distribution in the U.S. and a large portion of the world, will nevertheless be released during Christmas of this year. Levine has already mapped out his distribution technique which calls for the opening of the film in 50 capital cities: throughout the world and in 50 to 100 U.S. cities simultaneously during the holiday period.

Two distribution deals for "Sodom" abroad have been completed by Levine with his co-production partners — Consortium (Continued on page 19)

By HY HOLLINGER

By HY HOLLINGER

Although the film companies are on record as favoring an increase in kid and family pictures and each company, in its way, is attempting to fill the void, they are showing a strange ambivalence in the marketing of these attractions. On the one hand, they will do their utmost to merchandise family fare strongly and tastefully. On the other hand, some companies show an unusual reluctance to supply suitable backlog films for special kiddie matinees or shows.

Kids shows, according to exhibitors, are the toughest to assemble. The situation has become most acute during the recent flow of the so-called adult pictures. Some theastremen have taken it upon themselves to eliminate the regular adult feature and to substitute suitable children's fare during the thours when the kids attend the theatres. It's the putting-together of these shows that has resulted in headaches. In many instances, the picture desired will not be provided by the distributing companies on the ground that it is out of release. Buena Vista, which releases the Walt Disney pictures, will not provide any of its old films for special shows because it holds the pix for periodic mass reissuing. Metro, too, has been withholding some pictures. According to one exhibitor, he was turned down when he tried to book "The Mysterians" and "Tom Thumb."

Cautions Exhibs

An aside to the problem of the kiddie nits the self-censaring near

Cautions Exhibs

Cautions Exhibs

An aside to the problem of the kiddie pix is the self-censoring precaution undertaken voluntarily by
some exhibitors. On films they
deem not suitable for children, the deem not suitable for children, the theatremen warn their patrons via special trailers that the pictures are recommended for adults only. A number of theatres adopted this policy for "Butterfield 8" and "The World of Suzie Wong" and as-

(Continued on page 63)

Loew Presidency: L.A.-to-P.R. Tisch?

Preston R. Tisch, president of Loew's Hotels Inc. and member of the board of Loew's Theatres, which is chairmanned by his brother, Laurence A. Tisch, reportedly is in line to succeed Gene Picker as president of the exhibition chain. That is, if he'll take the job. Laurence Tisch, for time being, is acting prez.

Head man in charge of actual operations at Loew's will be John Murphy, as exec v.p. Murphy has been with Loew's 25 years, having started as an assistant manager in

started as an assistant manager in New York.

New York.

Moving up to a new exec post reportedly is Charles Kurtzman. Formerly a division manager in Boston, he recently was shifted to the homeoffice

PAUL ACKERMAN IN PARAMOUNT DEPARTURE

Paul E. Ackerman, veteran publicist and onetime ad agency copywriter, has bowed out as ad-pub director of Paramount International, which post he held since 1944. He joined the company in 1934. meaning an association of some 27 years is ending.

No explanations were made but it's believed that Ackerman's successor will be Jerry Jurne who has

cessor will be Jerry Juroe, who has been international promotion coordinator on Par's "Ten Commandments." Juroe, who had been operating in Europe, is switching to the New York homeoffice, it's understood.

Reason for the change could not be ascertained; it came as a sur-prise even to some Par insiders.

'New Waver' Godard Visits N.Y.

Speaks of Many Things, But Not Politics — His 'Salute' to Monogram Delights Paris Highbrows

"New Wave" director Jean-Luc Godard, one of the most successful of the Parisian film critics-turned-directors, was in New York last week to drumbeat his initial pic, "A Bout de Souffle" (Breathless), which Films Around The World will open in New York Jan. 30. He siso stood in for fellow "wave" director Allain Resensis at the New York Film Critics shindig at Sardi's Saturday '21' night. 'Resnais' 'Hiroshima, Mon Amour' was named best foreign film of the year by the N.Y. critics.)

Since making "Breathless," Godard has already completed two more films, the controversial "Le Petit Soldat," which the French government has refused to allow his producer to release, and "Une Femme Est Une Femme." a comedy-drama which starts off with the same situation used by another "wave" director, Philipe de Brocca, in his "Les Jeux de L'Amour," released in New York late last year by Films Around etc.

Apres La Guerre

Thous "Soldat" has heen dented

Apres La Guerre

Thougn "Soldat" has been denied an exhibition permit by the French government because of its depiction of alleged atrocities inflicted by the French army in connection with the Algerian war, Godard refused 'in Manhattan to be drawn into a position of condemning the government's action. His idea seemed to be that some kind of censorship is always inevitable and the stand taken by the government is, after all, understandable in the circumstances.

He also indicated that he was sure that the film will eventually go into release once the Algerian situation is clarified. Director was not one of the group of 121 writers, directors, performers and artists who signed the manifesto urging Frenchmen not to participate tanticonscription in the Algerian war. Godard, in fact, gives every indication of not being particularly interested in politics. Rather, he says, he is interested in people, in exploring character through revealing situation. In "Breathless," he focussed on two people, and he doesn't know whether it might not have been better had he kept his focus on just one character. "Perhaps," he says, "when I have more experience, I can handle several characters at one time."

There's an interesting story behind his most recent production. Apres La Guerre Though "Soldat" has been denied

There's an interesting story behind his most recent production, "Une Femme Est Une Femme," which a'so shows the clanishness (Continued on page 63)

N. Y. to L. A.

David Amram Eileen Herlie Abel Green Irving Mansfield

L. A. to N. Y.

Peter Arnell
John B. Burns
Ann Corio
James Darren
Elsa Lanchester Charles Laughton
Jack Lemmon
Robert O'Brien
Dan Petrie
David Picker
Michael Rennie Jason Robards Jr. Sig Shore
Spyros P. Skouras
Terry Turner
Eddie Wolpin

U. S. to Europe

Harvey Breit Harriet Cohen Harriet Cohen
Jules Dassin
Bradford Dillman
Richard Eagan
Jean-Lue Godard
Gary Goodrow
Julie Goodrow Julie Goodrow
Cy Harvey
Frank King
Carl Lee
Jackie McLean
Freddie Redd
Patricia Rinehart Ed Svigals James Thurber

Europe to U.S.

Berrice Hitt Joseph E. Levine Maria Schell Eddie Solomon

Mori Krushen to Chicago

Mori Krushen, Director of Press and Exhibitor Relations for United Artists, left yesterday (Tues.) for and exhibitor felations for United Artists, left yesterday (Tues.) for Chicago. He'll be there a week contacting theatres and editors on UA's 1961 product.

Disney Quote, \$32; '60 Low Was \$20

There's new life in Walt Disney

There's new life in Walt Disney on the New York Stock Exchange, due to theatrical product. The Disney common stock listed on the big board closed last week at \$32 per share, for a gain of \$3.87½, on trading volume of 18,000 shares. The issue had traded as low as \$27 during the same week.

Hypo came in the form of a press conference called by Irving Ludwig, president of Disney's Buena Vista distribution subsidiary. It was Ludwig's first such press sesnand he disclosed that the expensive \$5,000,000 ln negative cost! "Swiss Family Robinson" looms as a big profit-maker and others on the Disney lineup show promise. Nothing was said about the producer's television or other enterprises.

Rock bottom for Disney over the

prises.

Rock bottom for Disney over the past year was \$20 per share after the stock had skyrocketed to \$57.50.

SCREEN ACTORS TERMS FOR INDUSTRIAL PIX

Hollywood, Jan. 24.

Screen Actors Guild has concluded a new two-year contract with producers of non-theatrical, industrial and educational films and has submitted pact terms to its membership for ratification. Agreement marks fourth and last of the Guild's master collective bargaining contracts, with SAG previously having wrapped up new contracts for theatrical films, tv entertainment programs and tv commercials.

Part of the new industrial agreement is a 5%, payment by producers into SAG's pension-health-wel-(Continued on page 13)

Selsman to Par

Mike Selsman, publicist, is moving from 20th-Fox to Paramount. He's been handling tradepapers at 20th and at Par will become New York newspaper and syndicate control.

At Par Selsman will work under publicity head Harold Rand.

BILL GOETZ'S FUTURE

Columbia Extension Talks On Meanwhile To Europ

Hollywood, Jan. 24.
With one more picture to go on
his current six-picture deal, William Goetz is discussing a new contract with Columbia. Current pact
was for two and a half years and
expires with "Heaven Has No Favorites," to be started in Spring
and finished by end of summer.
Number of pictures and tenure
of new agreement have not been
broached. Discussions will take on
more serious tone following Sam
Briskin's return from New York
confabs this week.
Goetz heads for France, Italy Hollywood, Jan. 24.

confabs this week.
Goetz heads for France, Italy
and Switzerland in March to seek
exterior locations for "Heaven Has
No Favorites," Eric Remarque
novel being sertalized in Good
Housekeeping starting February issue. He plans to be gone five
weeks.

Housekeeping starting remutal, assue. He plans to be gone five weeks.
Picture is pegged at \$4,000,000, with Laurence Harvey. Robert Presnell Jr. is adapting.

U.S. Costs Driving Lantz to Japan For Cartoons

Increasingly high cost of cartoon-Increasingly high cost of cartoon-making has cued pioneer producer Walter Lantz, who launched his career with "The Katzenjamer Kids" in 1916, to look to Japan for surcease. Lantz disclosed last week that he expects to make a number of cartoons in Nippon if new wage negotiations starting this week force higher scales upon him.

In any event, he said, he plans to produce several subjects in Japan this year, where cartoons, of the same quality which cost from \$30,000 to \$34,000 for his present program here, may be made at \$6,000 top.

000 to \$34,000 for his present program here, may be made at \$6,000 top.

New pay talks are with Screen Cartoonists Local 839, IATSE. Lantz claims that he has always paid over-scale to all his employees. Producer pointed out that if it were not for sideline products of his theatrical cartoons—such as ty programs, commercial films and commercial licensing—he could not remain in business, due to expense of cartooning. During the past 10 years, he noted, production costs have increased 31% while revenue from his theatrical program has decreased 35%.

Lantz made his decision to expand his activities to Japan during his recent trip to the Far East, when he held extensive discussions in Tokyo with officials of Toie, one of Nippon's top film companies and which employs 300 artists for its towas feature cartoon program. Japanese artists are on a par with American. he said, although they

Japanese artists are on a par with American, he said, although they Continued on page 63)

IATSE First Demand: 25%

Walsh Reps Basic Crafts in Studio Dickers-Press Agents Want Only Unionists Hired

New York Sound Track

French producer Racul Levy arrived here yesterday (Tues.) from the Mar del Plata film fest where his "La Verite" was among the honored. Before returning to Parls he'll be screening his "Moderato Cantabile" for prospective distribs. Star Jeanne Moreau may join him here for promotion work.

Sebastian C. Palanca, who operates the Holiday Theatre in Manila, which has just contracted for Cinerama, will stopover in Washington, in connection with his claim against the U. S. Army, on his way back to the Phillipines.

Bernard M. Kamber, indie publicist, had a crowd of film execs, screen personalities and press reps at his eastside pad Saturday (21) for cockails and a toast to Burt Lancaster. Latter was Yul Brynnered for his recent work in "Birdman of Alcatraz" and has his friends doing a

recent work in "Birdman of Alcatraz" and has his friends doing a double take at his only-fuzz pate.

Eve Siegel Associates added to the Embassy Pictures crash squad for Papa Joe Levine, specializing on national and fan mags under Edward S. Feldman, Embassy's director of publicity. Hill & Knowlton International, who drumbeat for 17-odd nations in U. S. have hired the late Secretary of Eisenhower's Cainet, Robert Keith Gray.

Twentieth-Fox bought rights to "Days of Wine and Roses," J. P. Miller teleplay on Playhouse 90, which Martin Manulis will produce, Blake Edwards direct and Jack Lemmon and Lee Remick act. . James Cagney signed for Billy Wilder's "One, Two, Three" for The Mirisch Co. . . Millie Perkins ("Anne Frank") granted her release by 20th-Fox, where she's been under contract for three years . . Rouben Mammention bowed out as director of 20th's "Cleopatra" in London . . . Bobby Darin and Stella Stevens costar in "Too Late Blues," John Cassavetes production for Paramount . . Regis Toomey and John Littel into Irwin Allen's "Voyage to the Bottom of the Sea" for 20th-Fox.

Luis Marden, a senior editor of National Geographic, is in Papeete,

costar with George Montgemery in "Sumar," to be directed by Montgomery.

Hal E. Chester, exec producer of Continental Distributing's successful "School for Scoundrels," has arrived here to show Continental execs his latest Terry-Thomas starrer, "His and Hers." Producer will also visit the west coast before returning to his London h.q. . . . Billie Jean Horton, wife of the late singing star, Johnny Horton, has been siened to a recording contract by 20th-Fox Records . . . Dan Frankel, prexy of Zenith International, yesterday 'Tues.) was in Cleveland to accept the Cleveland Film Critics award for "Hiroshima, Mon Amour" as best foreign film of 1960.

New teenage singing Idol? A 20th-Fox release asserts that "Greeorian Chants will be heard for the first time on a motion picture soundtrack in 20th's 'Francis of Assisi' Bad fiving weather forced producer Jerry Wald to cancel plans to fly in for the N. Y. Critics awards ceremonies at Sardi's Saturday (21) evening . . . Tom McCue has been appointed exee assistant to Dave Emanuel, prexy of Governor Films. Latter firm, which hit the jackptot with "Carry on Nurse," has just acquired two more British comedies. "Doctor in Love" and "Carry on Constable" . . . Commercial film producer Wilson Ashley, who has just acquired the other night to raise funds for final scoring—was happily oversubscribed with offers of windup money. Audience liked it that much.

Darryl F. Zanuck's reenactment of D-Day (June 6, 1944) under title

Hollywood, Jan. 24.

Meetings between International Alliance of Theatrical Stage Employes and Motion Picture Assn. of America over new contract are expected to settle down to big-gun negotiations. Last week was lighted by only one significant development, the producers flat nix on all demands save one made by the IA Publicists Assn., Local 818.

This single point, now to be an assigned with the IA Publicists Assn., Local 818.

This single point, now to be a stress agents' demand that producers hire only IA unionized touts. Al Chamie, MPAA exec, and Richard Jencks, TV Alliance prexy, lower appointed by Charles Boren.

MPAA veepee handling all negotiations for the producers, as a committee to meet with publicists can work only account the other night to raise funds for final scoring—was hapolity or the optimization of the mouth.

Darryl F. Zanuck's reenactment of D-Day (June 6, 1944) under title "The Longest Day." is scheduled to start shooting In Normandy in June Darryl F. Zanuck's reenactment of D-Day (June 6, 1944) under title "The Longest Day." is scheduled to start shooting In Normandy in June Darryl F. Zanuck's reenactment of D-Day (June 6, 1944) under title "The Longest Day." is scheduled to start shooting In Normandy in June Darryl F. Zanuck's reenactment of D-Day (June 6, 1944) under title "The Longest Day." is scheduled to start shooting In Surject Lemman and I've the Rivioli for press and trade . . . Jack Lemman and I've the Rivioli for press and trade . . Jack Lemman and I've the New York Junior League's Mardi Gras Ball, annual charity affair, here a start status when he in Junior to senior status when he is locationing of the producers as a junior to senior status when he is locationing (at present MPAA vece, and Richard Jencks, TV Alliance prexy, longest Day." is scheduled to start shooting In Normandy in The New York Junior League's Mardi Gras Ball, annual charity affair, here Feb. 10, but the Grass of the producer of the Producers of the New York after completing starring role in 20th's "The Hustl

SWEET LIFE': ROAD SHOW IF

Special critics' award: "Saturday Night, Sunday Morning."
Rivalry in awards bestowal broke out when the Circulo de Periodistas
Cinematograficos disclosed their choices in opposition to the Assn. of
Film Critics & Chroniclers. There were golden "Pumas" to Lautaro
Murua as "Best Argentine Director" for his "Shunko" and to Daniel
Tinare for "La Patota." "Best Script" was "Un Guapo del 900" by
Samuel Eichelbaum and Leopoldo Torre Nilsson. "Best Actress" was
Maria Luise Robledo (film not reported) and "Best Actor" was Alfred
Alcon (in "900," aforementioned. Technical crafts of Argentina films
were rewarded with silver "Pumas."
Assn. of Film Critics own event (and awards) took the form of a
party at the Nogaro with a \$6 couvert.

Not Word Similiarity But Meaning

Paramount Says Its 'Psycho' Would Be Damaged By Selznick's 'Schizo'—Title War Broadens

Hollywood, Jan. 24.
Significant title battle looms over David O. Selznick's recent MPAA registration of "Schizo," with Paramount this week filing an MPAA protest, claiming it is in harmful conflict with its own "Psycho."

"Psycho."
Move is the latest in a series of title protests involving concepts rather than words, and if the "Schizo." Psycho" conflict goes to arbitration, result will be indication of official position of MPAA's Title Registration Bureau.

of official position of MPAA's Title Registration Bureau.

The Bureau reportedly protects only words; i.e., if two registering companies file the same title or titles which include the same important words in similar order, the MPAA body determines which shall have piority.

Just recently the bureau was faced with arbitration on "The Young Doctors," title owned by United Artists for its current Millar-Turman production. Columbia protested title on the basis it was in harmful conflict with Robert Cohn's "The Interns." Arbitration wound up in favor of UA in a 3-2 vote, and Col's appeal subsequently was lost.

was lost.

Said Cohn yesterday: "In spite
of the fact our hands are tied by
the association — and therefore,
legally—we still feel we have been
morally hurt, and we're still hoping this situation can be reresolved. It hurts an industry, and
• (Continued on page 17)

Mark Robson's 20th Pact Via His Own Red Lion: First 3 Features Set

Hollywood, Jan. 24. Mark Robson, who has been a contract director with 20th-Fox for contract director with 20th-Fox for past four years, has inked a three-year deal with company for his newly-formed Red Lion Films to produce an unspecified number of major-budgetted features for 20th

release.
First three on slate will be
"Tower of Fire," story by Michael
Blankfort; "The Inspector," by Jan
DeHartog; and E. C. Lucas-Phillips "The Greatest Raid of All."

During his past tenure with 20th, Robson helmed "Peyton Place," "Inn of the Sixth Happiness" and "From the Terrace," latter which he also produced.

Hollywood, Jan. 24:
Arnold L. Rose Agency and Joe
Nayar Agency have merged, henceforth to operate under name of
Rose-Nayar Agency.
Firm reps film and tv talent and
packages film and tv projects.

Rose-Nayar Agents One

Unexplained Decamp Of Mamoulian; 'Cleopatra' May Go to Mankiewicz

Director Joseph L. Mankiewicz is reported to be a likely candidate to take over the reins on 20th-Fox's "Cleopatra," following the resignation last week in London of Rouben Mamoulian. Handout on Mamoulian's bow-out offered no reasons for the action, stating only that he had requested his release and that the resignation had been accepted "with sincere regret" by 20th prexy Spyros P. Skouras.

Elizabeth Taylor, per word from Hollywood, has asked for from Hollywood. has asked for and been refused release from "Cleopatra." Her U, S. agent, Katti Frings, confirms that actress is unhappy about script and British weather. Producer's contract with her will be enforced, film having waited for long expensive weeks for her recovery from recent illness. Her wish to shoot the film in warm Hollywood clashes with 20th's investment in sets and preparatory work in London.

It was subsequently learned from a British source that 20th toppers are hoping to persuade Mankiewicz, who has been working in New York on the script for "Justine," to take over the "Cleo" assignment. Production on the picture, which was temporarily suspended before Christmas because of the illness of star Elizabeth Taylor, was scheduled to resume (Continued on page 15)

(Continued on page 15)

PAUL V. BECKLEY AS 1960 'CRITIC OF YEAR'

Robson helmed "Peyton Place,"
"Inn of the Sixth Happiness" and "From the Terrace," latter which he also produced.

KENNETH EVANS BACK
Hollywood, Jan. 24.
Kenneth Evans, former story editor of Columbia Pictures, returns to studio as successor of William Fadiman as story executive. Latter checked off lot two weeks ago after nine year tenure.

Evans checks in Jan. 30 to function on the exec level, and will work with Jack Fleischmann, who continues as story editor and head of story department.

1950 'CRITIC OF YEAR'
Hollywood, Jan. 24,
Paul V. Beckley, motion picture critic of N.Y. Herald Tribune, has been selected by Directors Guild of America to receive its annual Film Critics Award this year. Prexy Frext Capard Capard Critics Award this year. Prexy Frext Critics Award this year. Prexy Frext Capard Capard Critics Award this year. Prexy Frext Capard Capard Critics Award this year. Prexy Frext Critics Award this year. Prexy Frext Capard Capard Critics Award Critics Aw

Mar Del Plata, Jan. 24.

The following were the principal winners at the Mar Del Plata film fest which wound up here last week:

Best film: "Saturday Night, Sunday Morning" (British).

Best actor: Albert Finney, "Saturday Night, Sunday Morning."

Best actor: Albert Finney, "Saturday Night, Sunday Morning."

Best screenplay: Alan Sillitoe, "Saturday Night, Sunday Morning."

Best Spanish language picture: "Shunko" (Argentina).

Special critics' award: "Saturday Night, Sunday Morning."

Rivalry in awards bestowal broke out when the Circulo de Periodicta. the U.S. and Canadian rights to which were acquired two weeks ago by Astor Pictures International in one of the major "upsets" of the last several years. While both Joe Levine's Embassy Pictures and Joe Levine s. Embassy Pictures and Al Schwalberg's Ohmat Corp. had announced handshake deals for the pic, a smash moneymaker abroad, it is Astor who appears to have the deal signed, sealed and delivered. In New York Thursday (19), Mario

deal signed, sealed and delivered.

In New York Thursday (19), Mario
DeVecchi, exec veepee of Astor
International, and attorney George
F. Foley, a principal in the parent
Astor Pictures Corp., reported they
closed the deal for "Dolce" in
Rome Jan. 7. They also displayed
their contract, signed by Dr. Eraldo
Leoni, prexy of Cineriz, Italo distrib, and Giuseppe Amato, producer of the film. (In New York,
Schwalberg commented on the news)
by saying: "All I know is that we
have a deal and nobody has told
me anything different." He further
reported that the Italians had accepted a check on account, though
it had not been cashed.)
DeVecchi and Foley said that

it had not been cashed.)

DeVecchi and Foley said that though no release plans have been definitely set for "Dolee" as yet, among the possibilities being studied is a hardticket roadshow release. The only other foreign language film to get the two-a-day treatment here was the 1954 Italo rclease. "The Golden Coach," which played that policy at the Normandie in New York. Film was not a notable moneymaker.

DeVecchi and Foley feel, however, that the new Fellini film may have the "legs" necessary to carry it through an extended engagement on hardticket. There's also the possibility that the pic will get

ment on hardticket. There's also the possibility that the pic will get dual eastside-Broadway showcase premiere, perhaps with eastside date in subtitles and the Broadway date "speaking English."

(De Vecchi esheus the term "dubbed version," saying that he (Continued on page 19)

Prize-Winners At Mar del Plata THAT'S ASTOR AIM Dubbed Print Yanked in Chicago; 'Hiroshima' Is Better With Titles

'Alamo' Awaits 35m

Chicago, Jan. 24.

"The Alamo" (UA), which this week bowed out of its Palace Theatre hardticket stand, will go to popscale continuous run at the Roosevelt here sometime in mid-February.

Exact date contingent on receipt of a 35 mm print.

Republic Diversifying Further; Stock Swap For

Utility Appliance Corp.

Republic Corp. board, at a meeting in New York over the past
week, voted a new diversification
move via the acquisition of the
Utility Appliance Corp. of Los
Angeles through an exchange of
stock. UAC board already has
okayed the deal, which is now
subject to the approval of both
Rep and UAC stockholders.
Transaction would be on the
basis of one share of Rep common
in exchange for 1.3 shares of the
UAC issue.

National Boxoffice Survey Winter Wilts Trade; 'Spartacus' No. 1, 'Family' 2d, 'Exodus' 3d, 'Suzie' 4th; 'Boys,' 'Grass' Next

12, HIS OLD NUMBER AT WB, FOR WALD

Hollywood, Jan. 24.

Hollywood, Jan. 24.

Minimum of 12 productions will be produced by Jerry Wald for his 1961 20th-Fox indie sked, harking back to his days at Warner Bros. when he regularly turned out an even dozen. Slate may be boosted to 14 if rights to Robert Kennedy's "The Enemy Within" are obtained and "The Hellraisers" is ready for lensing.

and "The Hellraisers" is ready for lensing.
Program now includes "Return to Peyton Place" and "Wild in the Country," both in production, plus shortly-to-roll "Mr. Hobbs Takes a Vacation" and "Celebration."
Others include "Let It Come Down," "Pink Tights," "Sextette,"
"Adventures of a Young Man,"
"High Heels," "Lost Girl," "High Wind in Jamaica" and "Ulysses."

By JACK PITMAN

Chicago, Jan. 24.

Granting that in the pro-con over dubbing, as thrashed out lately in the Manhattan trade and vox pop sectors, there's something to be said in theory for both sides there is also this addenda: whatever debating points either view notches, there remains the hard fact of snob psychology in the art market, per a recent illustration here.

Case in point was an "experimental" switch from French to dubbed version during the eight-week run of Zenith Films" "Hiroshima, Mon Amour" at the World Playhouse, pioneer Chi arty. Resultant nose-dive of trade convinced theatre-owner Charles Teitel that "English spoken here" ain't for the purist cinema buff.

After three weeks with a subtitled print, situation substituted the dubbed edition (accompanied by fair warning via filmpage blurbs)—and, lo, trade plummeted some 30° or better. Says Teitel, "Some of our customers were so infuriated they even demanded their money back." Many others, obviously, didn't even bother to show up, presumably thwarted by the theatre's advertising honesty. After three days of this, however, the original print was back in the booth and biz became brisk again.

Pertinently, it cut no ice with the buffs that the English version was pronounced an excellent job of dubbing. Such is central to tina argument of Bosley Crowther, the (Continued on page 13)

M. P. Investors Trust Puts Coin Into 'Companions.' Pathe-America Release

Motion Picture Investors, the exhibitor-backed investment trust, is co-financing "The Deadly Companions" with the new Pathe-America Distribution firm organized by Pathe Laboratories. Picture is said to be budgeted at \$1,500,000.

MPI's investment marks its first in the production of a film. It was organized in 1958 to enable thea-treowners to acquire stock in the treowners to acquire stock in the film companies so that exhibitors could have a voice in policy-mak-ing. MPI's second outside venture was the acquisition of two Allied Artists pictures for reissue. MPI has issued approximately 50,000 shares at \$10 per share. A new Security & Exchange regis-tration has been prepared and sale of additional stock will be launched shortly.

6 U.S. FILMS NOMINATED

British Film Society Shortlists Them For Best '60 Awards

along the Atlantic seaboard during the stanza, damage to business naturally is proving unusually heavy nationwide.

New champion is "Spartacus" (U) although it has been on top in previous weeks. Several new, strong openings is helping it to No. 1 spot. Second place is going to "Swiss Family Robinson" (BV), which currently is living up to its initial hopes.

"Exodus" (UA), which was first a week ago, is taking third money, being capacity in a couple of spots. "World of Suzie Wong" is capturing fourth position, with a batch of potent engagements.

"Where Boys Are" (M-G), helped by money from its opening at N.Y. Music Hall, is winding up fifth. "Grass is Greener" (U), which has been higher in previous sessions, is finishing sixth.

"Ben-Hur" (M-G), long champ, is down to seventh because ending or finished on some of its high scale dates. "Wackiest Ship in Army" (COl) is taking eighth place while "Facts of Life" (UA), long high on list, is capturing to 10th place. "Marriage-Go-Round" (20th), despite an uneven showing, is managing to wind up of the season and moderate in Philly. "Savage Innocents" (K.C., okay in L.A.

"Cimarron" (M-G), okay in L.A.

"Cimarron" (M-G), okay in L.A.

"Continued on Minneapolis, is stange than it has previously, looks sock in K.C., okay in L.A.

Six Hollywood films and four British pix have been shortlisted slow in Stiaspopinting in K.C. and St. Louis.

"Golar N.Y. and good in Minneapolis, is disappointing in K.C. and St. Louis.

"Goneral Della Rovere" (Cont.) glone (Time on N.Y. and good in The six Yank contenders are The six Yank contenders are The Apartment" (UA), "Inherit Wind" (UA), "Inherit

Already in the doldrums of the usual post-holiday slump, several major key cities covered by VARIETY in current session are being further sloughed by extremely cold weather or blizzards, or both. Because the worst snowstorm of the year hit many cities along the Atlantic seaboard during the stanza, damage to business naturally is proving unusually heavy nationwide.

New chambion is "Spartague" and moderate in Philly "Spartague"

from Lopert, are the runner-up films.

"Cimarron" (M-G), doing better this stanza than it has previously, looks socke in K.C., okay in L.A. and moderate in Philly. "Savage Innocents" (G Par) is rated slow in Cincy. "Go Naked in World" (M-G), fairly good in Minneapolis, is disappointing in K.C. and St. Louis.

Soliath And The Dragon (COLORSCOPE)

Ponderous costume speciacle from Italy for a market crowd-ed with similar efforts. May stir mild initial reaction, but has no staying power. Lean b.o. prospects.

Hollywood, Jan. 18.

American International release of chille Piazzi-Gianni Fuchs production. Its Mark Forest, Broderine Crawford, and the Control of the Co

ing time, 90 MINS.

Olath

Mark Forest
ing Eurystheus

Eleonora Ruffo Eleonora Ruff
Phillipe Hersen
Sindro Marett

Only the most avid fans of these blood-and-thunder escape epics out of Italy will derive satisfaction from "Goliath and the Dragon," from "Gollath and the Dragon," which resembles, but is not to be confused with, "Sword and the Dragon," the recent import from the Soviet Union. To the average filmgoer, for all of its fire-breathing monsters and displays of must be supported by the state of the st cular prowess, it will amount to little more than a supercolossal bore. Since the domestic market little more than a supercolossal bore. Since the domestic market aiready is overstuffed with films of this nature, prospects are slim for the American International release, which isn't likely to generate anything more than a mild opening splash.

The yarn by Marco Piccolo and Archibald Zounds Jr. pits Goliath (Mark Forest) against a series of lethal devices unleashed by his lethal devices unleashed by his ambitious adversary, King Eurystheus Broderick Crawfordh. Among them: a three-headed, flame-spiting dragon dog, a giant killer bat, a king-sized bear, a bull elephant with an inclination to crush, a pit-ful of venomous snakes and a flesheating dragon of the more traditional one-headed variety. These monsters have one trait in common: they are extraordinarily ineffectual, particularly the dragon mon: they are extraordinarily ineffectual, particularly the dragon
who resembles a mechanical rubber toy and sounds like a vacuum
cleaner. Whenever Goliath isn't
tangling with these bloody beasts,
he is spouting or ripping up scenery, presumably to show off his
beef stroganoff.

Forest is the right man for the Forest is the right man for the prop-busting part. Crawford and Sandro Maretti are haplessly adequate as heavies in these circles. Eleonora Ruffo, Federica Ranchi and Gaby Andre are the decorative ladies-in-distress. Les Baxter's music helps, but photographic and color qualities are inconsistent. Film was directed by Vittorio Cottafavl for co-producers Achille Piazzi and Gianni Fuchs.

Gorgo (COLOR)

Highly exploitable monster spectable about a mother dragon infuriated by modern commercialism when her 65-foot high baby is put on display by a London circus. Misses on several counts, but b.o. prospects are favorable.

Metro release of Wilferd F. Meles Scheckers and Scheckers y MINS.

William Sylvester

William Sylvester

Chrispen D'Conor

Bruce Seton

Martin Benson

Maurice Kauffman

Basil Dignam

Basil Dignam

Thomas Duggan

Howard Lang

Dervis Ward McCartin Prof. Hendricks Prof. Flaherty Dorkin adio Reporter Admira Mate 1st Naval Officer 1st Colonel

nt Artists Conn David Wilding, Mich Peter Brace, Peter

its attempt te add a new human dimension to the now-classic monster story of the theatrical screen, only medium truly equipped to meet its gaudy requirements.

"Gorgo," according to the conception by scenarists John Loring and Daniel Hyatt, is a 56-foot high heap of prehistoric violence urged out of the sea surrounding Ireland by volcanic activity. After roughing up the Irish coastline, it is capting the properties of the

kind of animal gimmickry common

kind of animal gimmickry common to pictures about beasts.
"Nautical," the star of this film, is no horse of a different color. He doesn't talk. He doesn't get on his high horse and fly away a-la-Mobilgas. He doesn't change jockeys in midstream. He doesn't even give us too much of the old horse laugh. In short, he's a horse, which is a refreshing thing for a picture-star horse to be these days. "Horse with The Flying Tail" is a kind of equestrian Horatio Alger story, a horseblanket-to-Olympic silks variation on the old rags-to-

"Horse With The Flying Tail" is a kind of equestrian Horatlo Alger story, a horseblanket-to-Olympic silks variation on the old rags-to-riches the me. Springing from humble beginnings, forced to endure a succession of odd jobs, and suffering his share of maltreatment in the process, "Nautical," a naturally gifted jumper, survives a career of frustrations to become a world champion hurdler, winning the King George V cup event in London. Pictorially most gratifying attribute of this handsome golden palomino is the peculiar mannerism of his tail which, unlike his competitors', has a way of swishing straight up whenever he clears a barrier. The taller the obstacle, the more erect the tail. Thus, the title. An otherwise diverting featurette is marred only by an overpowering burst of patriotic zeal at the climax (complete with flag and the strains of "America, the Beautiful") and a tendency to make villains of the first magnitude out of horseneglecting businessmen. Children may be caught up in the spirit of these exaggerations, but some adults will squirm.

Otherwise it is a fine little film, with a surprisingly emotional impact for a story about a steed. Its

Otherwise it is a fine little film, with a surprisingly emotional impact for a story about a steed. Its most rewarding touch is the use of actual newsreel footage (in sepia tones) showing Nautical winning the coveled cup.

Lansburgh's effort is first-rate. Helpful assists are Janet Lansburgh's screenplay, William Lava's music, Warren Adams' editing and Groucho-Marxman George Fenneman's narrating.

Tube.

Carthage In Flames (TECHNIRAMA-COLOR)

iery melodramatic account of the Roman-Carthaginian argument Circa 200 B.C. Production know-how wasted on absurd story. Lukewarm b.o. candidate, at best.

Hollywood, Jan. 12 Columbia Pir Nr vletses (f Guido Luzzato production. With Anne Heywood. doc Suot. Were Brasseur. Daniel Gelin, Illaria Occhini. Paolo Stoppa, Erno Crisa. Cesare Fantoni, Ivo Garrani, Mario Girotti, Edith Peter, Aldo Silvani, Giantico Tedeschi, Directed by Carmine Gallone, Sercentas, Gallone, Ennio de Concinta Carlo C

While the artists and producers of this pyromaniacal Franco-Italian enterprise were busying themselves playing with matchsticks, their neglected melodrama was allowed to go up in emotional smoke. It is a shame to see so much production ingenuity spent on so imitative and

ingenuity spent on so imitative and undistinguished a story effort. The romantic tale weaving within the spectacle of warfare between Rome and Carthage in 200 B.C. concerns a quartet of stubborn lovers: two warriors enamored of the same maiden, two maidens enamored of the same warrior. The superfluously-wooed pair survives and sails off to bliss while Carthage burns to a cinder and the unrequited lovers perish. The rather jumbled screenplay is the work of director Carmine Gallone with Ennio de Concini and Duccio Tessari, and springs from the book by

and springs from the book by Emilio Salgari.

The film contains a most impres-sive battle at sea aboard a pair of ancient warships whose skillful deancient warships whose skillful design and construction reflects credit on the men who guided the artwork for this Guido Luzzato production. Sets are the handiwork of Guido Fiorini; navai consultant was Salvatore Prinzi. Prinzi. Director Gallone has not had a great deal of success in the film's intimate passages, but his work shows a flair for action and spectacle. spectacle

spectacle.
Anne Heywood, as the long-suffering heroine, plays with sincerity.
Jose Suarez is dashing as the heroic warrior who won't give her a tumble. Best support comes from Daniel Gelin and Pierre Brasseur. Columbia Pictures is releasing and may encounter oppositeasing and may encounter opposiseur. Columbia Pictures is re-leasing, and may encounter opposi-tion in touchy Dixle because of a prominent interracial romantic an-gle (white man-colored women). Tube.

Parti incatres inc. has been au-torized to conduct a picture busi-ness in Flushing, L. I. Capital stock is 200 shares, no par value. Tube.

Ring attorney at Albany.

Three Blondes In His Life

Drab lower-case private-eve nelodrama.

Hollywood, Jan. 18 Hollywood, Jan. 18.
Cinema Associates release of George
Moskov production. Cast: Jock Mahoney,
Greta Thyssen; with Jesse White, Elaine
Edwards, Anthony Dexter, Valetie ForEdwards, Anthony Dexter, Valetie ForLeon. Chooluck, Screenplay, Moskov; camera, Ernest Haller; editor, Maurice
Wright; art director. Theobold Hotsopple,
Reviewed at Fix Theatre, Jan. 18, '61,
Running time, 26 M/MS.

Akin, but in many ways inferior, to the crop of routine private-eye melodramas that have saturated television in recent years, "Three Blondes in His Life" is suitable for lower-berthing only and that in the most unsophisticated of theatrical situations. The Cinema Associates release, paired with "Goliath and the Dragon" in local "Goliath and the Dragon" in local opening playdates, is a generally plodding, frequently ludicrous account of the efforts of a traditional gumshoe to uncover the puzzling reasons behind the demise of a colleague.

colleague.

Jock Mahoney stars as the sleuth in the minimal-budgeted Golden Film production, produced by George Moskov. He plays the part with the smirk-and-swagger technique typical of actors playing private eyes. There is, however, one vicious fistfight sequence in which dies into the secondicide here. vicious fistfight sequence in which he dips into his accomplished bag of stuntman tricks and rises above the norm. Jesse White agreeably plays an aide. Greta Thyssen, Elaine Edwards and Valerie Porter are attractive as the central femme threesome, objects of numerous profile closeups not necessarily of the facial variety. Film, among other things, is a sad commentary on contemporary marital relations—there isn't a faithful wife or husband in the bunch.

husband in the buncn.

Leon Chookuck served as director of the enterprise, which was penned by producer Moskov. Level of cinematic craftsmanship is generally routine.

Tube.

La Carcel de Cananca (Cananea Prison) (MEXICAN-COLOR-MEXISCOPE)

MEXISCOPE)

Pelicular Nacionales release of Cinematorarica Continental evoduction. Stars Sonia Futio. Teres Velarquez; features Andres Solor. Carlos Lopez Mocfezuma, Pelix Gonzales. Directed by Gilberto Pelix Gonzales. Directed by Gilberto Jr. and Aldo Monti: camera. Rosalio Solano. At Alameda Theatre, Mexico City. Running time, 90 MINS.

Pedro Armendariz plays the role of a federal policeman in this oater, who follows and captures the

Pedro Armendariz plays the role of a federal policeman in this oater, who follows and captures the fugitive, played by the late Agustin de Anda. And as story develops a growing bond develops between the lawman and the criminal.

While the central theme is not original, this one is outstanding for Rosalio Solano's color camerawork, the acting of the stars and the development of a western with more care than usually accorded this type of film fare here.

The end result is a better than average picture which should do well not only here but in Spanish speaking areas. It also can be shown in American and foreign markets with even dubbed versions. Director Gazcon, with a sure hand, has happily thrown aside all sentimental references to Mexican folkers. mental references to Mexican folk-lore, and false delineation of his

lore, and false delineation of his central characters. Armendariz and the young de Anda, with an able assist from veterans Carlos Lopez Moctezuma and Andres Soler, are well defined as men who live with and know how to use guns. In the past the so-called action westerns in Mexico have been impeded by singing cowboys and cowgirls, with the action dragging in the dust. But in this one, a creditable realism is achieved and this may well be the beginning of the new era of quality in westerns in the republic.

Armendariz, as the lawman, turns in an excellent portrayal as

in the republic.

Armendariz, as the lawman, turns in an excellent portrayal as the tough but good-hearted rural policeman. Young de Anda is also convincing as the youthful fugitive. Sonia Furio effectively plays a mute, doing her talking with her eyes. Color is a little off but not glaringly so, with the photography capturing some of the most impressive scenery in Mexico.

Emil.

Paru Theatres Inc. has been au-

Mar Del Plata Film Fest Reviews

Shunko

San Justo production and release, irected by Murua. Stars Lautaro Mauratory by Jorge W. Abalos, adapted by ugusto Roa Bastos; camera. Gicente oscentino, Alberto Curchi; editor, Joserra. With Raul del Valle, Fanny Olivera, raindo Sacha, Gabriela Schoo, Angel redo, Martha oldan. Rumning time, 76 MiNS.

This has the wild, rocky, dust-laden background of one of Argentina's poorest, most backward provinces, and is authentic enough to be termed a documentary. One can feel the dust parch one's throat. Lautaro Murua has done a remarkable job of directing the children of that district in a poignant and stark portrayal of all the poverty, superstition and innate goodness of the Santiaguenos, known as among the hardest-working of Argentina.

Murua, who is starred, is a young school teacher from the city, who finds his school consists of a few battered desks under the burning sun, his pupils must be brought in against their parents' hostility. He has only the Comisario's (sheriff's) authority to help him. A love of nature binds him to his pupils and they come to welcome the learning he instils. Medical skill in emergencies wins over the parents, who cooperate to build him the little shed he yearned for. As in the case of Sarmiento, the great educator, he shares poverty and sorrow with all. Murua, who is starred, is a young

that isolated district, easy to direct. In a country which loves its children inordinately, this picture should prosper at the boxoffice. Foreign distributors at the Mar del Plata Festival, at which it was the official entry and won the local critics' award for the best picture of 1960 are showing interest in of 1960, are showing interest in handling it. Nid.

Chi No Hate Ni Ikuru

Mono
(The Furious Sea)
(JAPAN)
Mar Del Plata, Jan. 17.
Tho Company Ltd. release of Morishie production. Directed by Sell Jisamaisu. With Hisaya Morishige. Yoko Tsumass. Mitsuko Kusabue and Jun Fraumass. Mitsuko Kusabue and Jun Fraumass. Mitsuko Kusabue and Jun Folia Hisaya Musuaki Saegras and Selli Hisaya Selli Hisaya Musuaki Saegras Selli Hisaya Selli

This semi-documentary, in color depicts the hard life of fisher folk in the northern isles of Japan. It is produced with quality and photography values being

As cinema entertainment, it is overly long and slow in action. Cast gives fine performances, but the subject is very grim. Story is told in flashback by the oldster who guards year-round the huts on an ice-bound isle in the north, being alone for months against the hard cruelties of nature. He relives his life as a successful fisherman, with his beloved wife, three sons and his own fishing fleet. The furious sea takes each son in turn, and the wife dies from exposure. Best sequence is the tortous As cinema entertainment, it is Tis intrinsic exploitation factor should catapult "Gorgo" into the successful boxoffice sphere for King Bros. and Metro. The film will do particularly well in situations geared and most favorably inclined to properly ballyhoo its lavish spectacle and implied terror. But, in spite of the painstaking physical artistry of the assembled cinema-techniclans and the presence of an aquatic dragon that, in sheer physique and destructive capacity, makes a meek monkey out of "King Kong," this one fails in constant of the dialog may be faulted for its over simplicity. As always this life as a successful fishering the dialog may be faulted for its over simplicity. As always this life as a successful fishering the dialog may be faulted for its over simplicity. As always the wife dies from exposure. Best sequence is the tortous of the morportant role of Ecumenico in El Guapo del 900," which won for Alfredo Alcon the highest local propertion and destructive capacity, makes a meek monkey out of "El Guapo del 900," which won for Alfredo Alcon the highest local period for its over simplicity. As always the hard cruelties of nature. He relives his life as a successful fisherman, with his beloved wife, three sons and his own fishing fleet. The furious sea takes each son in turn, and the wife dies from exposure. Best sequence is the tortous of get the wife to an outpost where penicillin can save her. Story carried with the little shed he yearned for. As in the case of Sarmiento, the great educator, the large developed of Sarmiento, the great educator, all the property and sorrow with all.

Murua directed with sincerity, though the dialog may be faulted for its over simplicity. As always the hard cruelties of nature. He hard cruelties of nature. He hard cruelties of nature the hard cruelties of nature the lives his life as a successful fisherman, with his beloved wife, three sons and his own fishing fever and the property and sorrow with all.

But a few for its all the carried of the assembled control to the story and the property an

NEGRO HOUSES WIN FIRST-RUNS

Par's New Frontier Press Book

[Rule One: Don't Call It That]

By Ron Silverman

By Ron Silverman

Hollywood, Jan. 24.

Paramount has unveiled its newly conceived Press Book and Merchandising Manual, a thoroughly organized and reorganized basis for selling motion pictures. Par national pub-ad-exploitation director Martin Davis called it so different from previous industry selling methods, the "press book" label henceforth will be dropped. The manual was shown in dummy form at Paramount's recent New York and Chicago sales meetings, with yesterday's presentation constituting the first showing of the printed portfolio. Basic concept of the merchandising manual lays out four separate campaigns (the first book being for "The World of Suzie Wong") for different situations. Categories — AA, 1, 2 and 3 — provide set of ads in sequence for a 3,000-3,500 line campaign to run six days; an 1,800-2,200 line campaign to run six days, a 900-1,100 line campaign to run three days and a 500-600 line campaign to run two days.

1,100 line campaign to run three days and a 500-600 line campaign to run two days.

Publicity campaign, usually incorporated in the press book as printed material on slick paper, is included in a separate packet in the new Par manual. According to Davis, it provides the exhibitor with legitimate news releases on news release copy paper. New campaign concept eliminates the guess work for exhibitors. Martin said. "For the first time since divorcement of theatres, the advertising staff that devises a campaign can control its use." Herb Steinberg, studio pub-ad head, explained, "It spells out the specialized handling to be given Paramount product, and it gives every theatre owner the chance to see how the pictures were handled by the flagship houses."

In the case of a picture that has a slow release pattern the manuals will be held up to include experience with picture at the AA key situations, Davis said.

Manual, set up in cooperation with National Screen which will distribute it for each Par picture, was designed to fit in with company's cooperative advertising policy. Latter provides that after an individual theatre spends a specific house budget, Paramount shares costs for further advertising, Davis and advertising manager Joseph Gould declared the manual, because it shows the exhibitor what can be done with a penetrating campaign, will likely result in increased expenditures, both by Paramount and the theatres, to promote individual pictures the way they should be promoted. The "Suzie Wong" book runs 20 pages including the utilitarian covers plus the newspaper publicity campaign packets. Minimum printing on the new manuals, to be used on all future Paramount films, will be 10,000. Material, of course, will change according to the individual pic.

Birth Of A Nation' Escapes Clamor

Manager Surprised at No Brickbats—Played At 'Proper Speed' With Live Piano Backing

Negro groups which have previously picketed showings of D. W. Griffith's silent film classic, "The Birth of a Nation," have not taken any action against the picture during its current exhibition at the New Yorker Theatre on Upper Broadway, Although a classic film from the artistic innovation point of view, the 1915 picture has been denounced ever since for its glorification of the Klu Klux Klan and its Dixlecrat attitude toward Negroes.

fication of the Nu Nua Man first Dixectal attitude toward Negroes.

Dan Talbot, who operates the specialized theatre for film buffs, said he could offer no explanation for the lack of any protests, except perhaps the Negro groups' general approval of the house's overall policy and its efforts to present films of historical and artistic merit. One reason for the non-picketing, however, may be the cofeature, Edward Bland's "The Cry of Jazz," described as "an outspoken, hard-hitting document which advocate the Negro as the "the American Hero."

"Birth of a Nation," being presented in its entirely and, according to Talbot, at its proper speed probably for the first time in 40 years, is at the New Yorker for a two-week run. It was acquired from Epic Producing Corp., headed by Roy Aitken. The company operates out of Waukesha, Wis.

Evening shows are being presented with a live piano accompaniment, with Arthur Kleiner, the Museum of Modern Art's cinema musicoligist, at the keys. A taped musical accompaniment is employed for the afternoon programs. Year With Policy

In March, the New Yorker will

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Year With Policy

In March, the New Yorker will celebrate the first year of its unique policy. It shows old and new films, classics and avant garde pictures, and just pictures which Talbot personally likes, both old and new. Following "The Birth of a Nation," he's presenting a program of what he calls "the forgotten film." This consists of American and foreign pix "that have been overlooked or simply for (Continued on page 13)

Likes N.Y. Fest Idea

Albany, Jan. 24.

Albany, Jan. 24.

Screen Frectors International Guild, whose executive Board last December created a committee to investigate the holding of New York City International Film Festival, has recorded its "wholehearted" endorsement of a proposed bill by Assemblyman Bentley Kassal, Manhattan Democrat, which would establish an annual festival of this kind.

Willard Van Dye, president

Wilfard Van Dye, president of the Guild, wrote Kassal in Albany that the proposed legis-lation "is in the spirit of our Guild's overall activities," and that the organization tenders its "utmost encouragement and full support."

Oboler Feature: Swiss Capital

OF SLUFFEROO

Charlotte, N. C., Jan. 24.
A significant breakthrough for colored theatres in the south may result from a decision in an anti-

A significant breakthrough for colored theatres in the south may result from a decision in an antirust suit favoring the plaintiff. (Most Dixie houses catering to Negro trade are, of course, whiteowned.)

Following two weeks of a jury trial in Federal Court here, the Carver Theatre, Rock Hill, S. C., operated by Morris Segal, was awarded \$12,000 in treble damages. At the same time, the defendants, the major film companies, were found guilty of conspiracy and were enjoined from refusing firstrun product to the colored theatre. The suit, originally filed in N.Y. in 1953, asked for \$750,000 in treble damages. The case was transferred to Charlotte on a petition from the defendants.

The suit charged conspiracy in that the colored house, the lone theatre in the city catering only to Negro patrons, was discriminated against in the booking of firstrun films which went to the two white theatres. Neither of the white theatres, it was pointed out, had a special balcony for colored patrons. Argument of the plaintiff was that he could not obtain the first-run pix although his theatre and the white played to different clientel.

and the white played clientel.

The treble damages were based only on a two-year period, 1951 to 1953. The prior years were ruled out by the court. Damages from 1953 to date are still to be determined.

mined.
Attorneys for the Carver Theatre
were Harry Pimstein and David
Shivitz.

IN TILL ALREADY YET 'EXODUS' GOT A MIL

"Exodus" has topped a \$1,000,000 boxoffice gross in its first month of release playing only in eight theatres. A total of \$1,007,972 was amassed in the eight initial dates.

At the same time, United Artists distribution chief William J. Heineman revealed that the advance sale, excluding the \$1,000,000 take, for these eight engagements stands at \$768,732.

The eight theatre presenting the Otto Preminger hardticket production are the Warner, New York; Cinestage, Chicago; Mayfair, Baltimore; Tower, Dallas; Fox, Los Angeles; Saxon, Boston; Emptre, Kansas City, and Sheridan, Miami Beach.

DISTRIBS GUILTY House Unit Studies 'Resurgence' of Reds in Films, TV; Plan Hearings

Town Tails Own Image

Town Tails Own Image

Houston, Jan. 24.

The town of Katy, Tex., is schedulde to close its doors and travel in some 200 autobiles, to Houston to see the film, "The Tomboy and the Champ" (I) which is scheduled to bow here on Wednesday (25). The citizens of Katy will come here on Thursday. There may be a dozen tractors and a dozen horses and a high school band in the caravan.

It seems that all of the Katy people who worked in the feature, which was partially filmed there, are enthusiastic about the opportunity they'll have to seem themselves on a wide screen and in color.

Zugsmith's 20% Of AA, And Buying

Hollywood, Jan. 24.
Albert Zugsmith has purchased an additional 3,000 shares of Allied Artists common stock during December to bring his total AA holdings to 174,500 shares. The producer's aggregate holdings amount to nearly 20% of AA's 899,000 shares outstanding. He additionally owns 600 shares of the company's preferred stock.

Meanwhile, AA will saturate every key city territory with Zugsmith's "Dondi" during Easter Week to take advantage of the school holiday. The picture is the producer's first family entry. Previously he specialized in sexploitation pix.

FADIMAN TO 7 ARTS AS LITERARY VEEP

Hollywood, Jan. 24.
William Fadiman has joined Seven Arts. Ltd. as vicepresident in charge of literary properties.
Fadiman, who resigned as Columbia's executive story editor last week, will assume his new post on Feb. 1. He'il headquarter here.
Fadiman produced three pictures for Col before accepting the story editor post. Before joining Col, he had been exee assistant to Howard Hughes, Metro's story editor for 13 years, and general manager for years, and general manager for Leland Hayward. He is also a fic-tion writer and literary critic.

Washington, Jan. 24. House Un-American Activities Committee is conducting a "very thorough" investigation of what Chairman Francis Walter (D-Pa.) alleges is a resurgence of Communist influences in show business, notably the Hollywood industry.

notably the Hollywood-industry. Walter told Variety that the probe is preliminary to hearings he said will be held during the current session of Congress. While Hollywood will be the focal point in the Committee's search for Red infiltration, Walter said—without elaborating—that television will foure also.

figure also. There has been no full-blown investigation by the Committee of Hollywood Communist ties since the stormy series of public hearings in 1947.

ings in 1947.

Meanwhile, an FBI spokesman declined to comment on reports that FBI Director J. Edgar Hoover will journey to Hollywood to lead a G-Man task torce to look into charges made earlier this week by Walter of fresh Communist inroads in Hollywood. However, there were reliable indications that no such move is presently in the works and his failure to comment was without significance. A source said no step-up of FBI's normal look-out for any possible Communist upcroppings in the film industry and anywhere else; has industry (and anywhere else) has occurred.

occurred.

In an insertion in the Congressional Record Monday, Walter declared: "A number of frequently identified Communists are back at work writing, producing or otherwise associated with films, some of which are only thinly disguised, Communist-serving, anti-U.S. propaganda."

aganda."

Asked to name individuals and films he had in mind, Walter declined, but added: "We are making a very thorough investigation of the entertainment industry. When the time comes, we will let the people out there (Hollywood) know what exactly it's about."

The Line Provinces. Activities

what exactly it's about."

The Un-American Activities Committee has come back into new prominence, chiefly as result of the publicity given the student demonstration against a Committee hearing in San Francisco last spring. The resultant controversy and big press spawned by the incident is believed to have given the Red-hunting group a new shot-in-the-arm after years of relative dormancy.

Walter said plans have not been

Walter said plans have not been firmed up as to the exact format of the probe or the date for launching the hearings. The Committee has not held a meeting since Congress convened earlier this month.

Editorial Calls Rep. Walter a Burner

Deride Congressman in L.A. Mirror For Broad-Brushing Films-He Gave No Facts

Los Angeles, Jan. 24.
The Los Angeles Mirror Thursday (19) took a swipe at Rep Francis Walter (Dem, Pa.), calling his charge against the motion picture industry "unsupported and irresponsible." Comments were contained in a page one editorial.

Quoting Rep. Walter as having declared that "a number of frequently identified Communists are back at work writing producing on

declared that "a number of frequently identified Communists are back at work writing, producing or otherwise associated with films, some of which are only thinly disguised, Communist-serving, anti-U. S. propaganda," the Mirror chided, "Name some names, Congressman."

Continued the paper: "It's easy (and irresponsible to pop off and irresponsible to the illustration of the interpolation of the irresponsible to the irresponsible

Editorial noted Walter would be "right at home in the witch hunts in Salem, Mass., 300 years ago" and that "not since the late Sen. McCarthy made his never-proved charge that there were X number of card-carrying Communists in the State Department has a member of Congress made so many charges without supporting facts."

Mirror charged, "It's time to dismiss these charges, and their originator, as unworthy of notice, until proof is forthcoming."

Of the House Committee on Un-

Of the House Committee on Un-American Activities chairman, the paper said Walter's activities "have generated more anti-American feeling abroad than anything the movies have done since Edison in-vented the kinescope." Paper noted he has supported discrimina-tory immigration quotas."

Mirror concluded, "Walter's unnecessary alarms and hysteria have
hurt the United States abroad
seriously. His unsupported charges
against the film industry aren't
helping any, either."

Kaplan Distributor Chief For Schrift's Medallion

Murray M. Kaplan has been named head of theatrical distribution of Ben Schrift's Medallion Pictures.

First two pix which will be re-leased under Kaplan's supervision are "The Fanatics" and "Unholy Intruder."

Medallion, according to Kaplan, plans to issue eight to 10 pictures during its first year. He said it had already lined up five entries.

Zeilor's New Horizons

William Zeilor, manager of the N.Y. Rivoli Theatre, this week was promoted to division manager of the Skouras Chain in Nassau and Suffolk counties covering 10 cinemas on Long Island. Zeilor had been manager of the Rivoli for about seven years, but prior to that had been with theatres in Buffalo, N.Y. and other eastern keys.

James Bradley, who had been at the Midtown. Queens, promoted to the Rivoli spot.

William Castle dropped plans to produce "Ghost Train."

A dual snowstorm knocked out the b.o. here again Thursday night and Friday after hitting hard last Monday (16). There was 12.3 inches of the white stuff with traffic paralyzed, and the boxoffice is reflecting it this session. Subarctic temperatures cut into Saturday and Sunday biz, too.

Two new bills fared well considering the weather competition: "Marriage-Go-Round" is rated fair at the Met. while "Blueprint For Robbery" at Filigrim stacks up

at the Met. While "Blueprint For Robbery" at Pilgrim stacks up sturdy. Holdovers are again being paced by "Suzie Wong" at the Par-amount in fifth, and "Facts of Life" in second at the Orpheum is hold-ing nice. "Exodus" is smash at the Saxon again in fifth.

ing nice. "Exodus" is smash at the Saxon again in fifth.

Estimates for This Week
Astor (B&Q) (1,170; \$1.80-\$3)—
"Spartacus" (U) (13th wk). Still big at \$10,000. Last week, \$9,000.
Beacon Hill (Sack) (678; \$1.50)—
"Tunes of Glory" (Lope) (5th wk).
Oke \$6,500. Last week, \$8,000.
Capri (Sack) (900; \$1.80-\$2.20)—
"Ben-Hur" (m.o.) (5th wk). Oke \$6,800. Last week, \$8,000.
Boston (Cinerama, Inc.) (1,354; \$1.20-\$2.85)— "Cinerama Holiday" (Cinerama) (reissue) (10th wk).
Mild \$6,900. Last week, \$8,000.
Exeter (Indie) (1,376; 90-\$1.50)—
"Virgin Spring" (Janus) (4th wk).
Third week dropped to nice \$7,500.
Last week, \$10,000.
Gary (Sack) (1,277; \$1.25-\$2.50)—
"Alamo" (UA) (5th wk). Offish \$7.800. Last week, \$9,000.
Kemmore (Indie) (700; \$1.50-\$1.75)— "Entertainer" (Cont) (4th wk).
Dull \$3,800. Last week, \$5,000.
Memorial (RKO) (3,000; 60-\$1.10)—
"Grass Is Greener" (U) and "College Confidential" (U) (5th wk).
Oke \$7,300. Last week, \$1.500.
Metropolitan (NET) (4,357; 70-\$1.10)— "Marriage-Go-Round"

-"Grass Is Greener" (U) and "ColOke \$7,800. Last week, \$11.500.

Metropolitan (NET) (4,357; 70\$1.10) — "Marriage - Go - Round"
(20th) and "Walk Tall" (20th). Fair
\$16,000 or near. Last week, "Sundowners" (WB) and "Carry On
Admiral" (Indie) (3d wk), \$8,000.

Orphetm (Loew) (2,900; 90-\$1.50)

-"Facts of Life" (UA) and "Five
Guns to Tombstone" (Indie) (2d
wk). Very good \$14,000. Last week,
\$19,000.

wk). Very good \$14,000. Last week, \$19,000.

New Fenway (Indie) (1,350; 90-\$1.50)—"Man in Cocked Hat" (Indie) (4th wk). Slow \$2,000. Last week, \$3,200.

Paramount (NET) (2,357; 70-\$1.10)—"Suzie Wong" (Par) (5th wk). Still hot with \$13,500. Last week, \$17,000.

Pilgrim (ATC) (1,900; 60-\$1.10)—"Blueprint For Robbery" (Par). Sturdy \$13,000. Last week, "Cinder fella" (Par) (rerun and "Boy Who Stole Million" (Par), \$6,000.

Saxon (Sack) (1,100; \$1.50-\$3)—"Exodus" (UA) (5th wk). High \$28,000. Last week, ditto.

State (T-L) (730; 75-\$1.25)—"Girls Marked Danger" (Indie) and "Behind Closed Shutters" (Indie) Okay \$5.000. Last week, "Fast Set" (Indie) and "Prime Time" (Indie) (3d wk), \$4,000.

Snow Sloughs Prov. Biz But 'Can-Can' Happy 9G, Family' OK \$4,000, 5th

Providence, Jan. 24. The 10-inch wind-driven blizzard, Anocked the props out from under any strong grosses here this week. Leading the list with a commendable take is the State's "Can-Can." Majestic's fifth for "Swiss Family Robinson" was okay. "Grass Is Greener" in fourth is fair at Albee.

Robinson" was okay. "Grass las Greener" in fourth is fair at Albee.

Estimates for This Week Albee 'RKO) (2.200; 65-90) — "Grass Is Greener" (U) and "Walk Tall" (U) '4th wk). Fair \$4.000. Third was \$5.500. Elmwood 'Snyder) '724; \$1.50-\$2.500—"Ben-Hur" (M-G) '31st wk). Average \$4.500. Last week \$6.000. Majestic (SW) '2.20; 65-90) — "Swiss Family Robinson" (BV) '5th wk). Oke \$4.000. Fourth was \$6.000. State 'Loew' (3.200; 65-90) — "Can-Can" '20th'. Happy \$9.000. Last week 'Facts of Life" (UA) and "5 Guns To Tombstone" (M-G) (3d wk) \$6.000. Last week State Coew' (3.200; 65-90) — "Teck (Loew) (1.200; and "5 Guns To Tombstone" (M-G) (3.200; 65-90) — "Seyond All Lin 'S7.500. Last week State Coew' (3.200; 65-90) — "Seyond All Lin 'S7.500. Last week State Coew' (3.200; 65-90) — "Alamo" (UA) (3.200; 65-90) — "Seyond All Lin 'S7.500. Last week State Coew' (3.200; 65-90) — "Seyond All Lin 'S7.500. Last week State Coew' (3.200; 65-90) — "Seyond All Lin 'S7.500. Last week State Coew' (3.200; 65-90) — "Seyond All Lin 'S7.500. Last week State Coew' (3.200; 65-90) — "Seyond All Lin 'S7.500. Last week State Coew' (3.200; 65-90) — "Seyond All Lin 'S7.500. Last week State Coew' (3.200; 65-90) — "Seyond All Lin 'S7.500. Last week State Coew' (3.200; 65-90) — "Seyond All Lin 'S7.500. Last week State Coew' (3.200; 65-90) — "Seyond All Lin 'S7.500. Last week State Coew' (3.200; 65-90) — "Seyond All Lin 'S7.500. Last week State Coew' (3.200; 65-90) — "Seyond All Lin 'S7.500. Last week State Coew' (3.200; 65-90) — "Seyond All Lin 'S7.500. Last week State Coew' (3.200; 65-90) — "Seyond All Lin 'S7.500. Last week State Coew' (3.200; 65-90) — "Seyond All Lin 'S7.500. Last week State Coew' (3.200; 65-90) — "Seyond All Lin 'S7.500. Last week State Coew' (3.200; 65-90) — "Seyond All Lin 'S7.500. Last week State Coew' (3.200; 65-90) — "Seyond All Lin 'S7.500. Last week State Coew' (3.200; 65-90) — "Seyond All Lin 'S7.500. Last week State Coew' (3.200; 65-90) — "Seyond All Lin 'S7.500. Last week State Coew' (3.200; 65-90) — "Seyond All Lin 'S7

Kev City Grosses

Estimated Total Gross

This Week\$2,458,100
(Based on 21 cities and 237
theatres, chiefly first runs, including N. Y.)

Last Year \$2,577,253 (Based on 24 cities and 244

'Robbery' Dull 9G, St. L.; 'Grass' 10G, 4

St. Louis, Jan. 24.
City is nearly 100% holdover this stanza and new product is not helping. "Go Naked in World" is rated mild at State while "Blueprint For Robbery" shapes slow at the St. Louis. "Sundowners" looms okay in second at the Fox. "Grass Is Greener" still is big in fourth at Ambassador. "Spartacus" continues robust in fifth at Esquire.

Estimates for This Week

Estimates for This Week

Ambassador (Arthur) (2,970; 60-90)—"Grass Is Greener" (U) (4th wk). Big \$10,000. Last week, \$12,-000.

Apollo Art (Grace) (700; 90-\$1.25) — "Picnic on Grass" (Indie) (2d wk). Oke \$1,400. Last week, \$2,500.

Esquire (Schuchart-Levin) (1,800; \$1.25-\$2.50)—"Spartacus" (U) (5th wk). Fast \$13,000. Last week, \$15,000.

Fox (Arthur) (5,000; 60-90) — "Sundowners" (WB) (2d wk). Okay \$15,000. Last week, \$20,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Facts of Life" (UA) (4th wk). Fair \$6,000. Last week, \$9,000. State (Loew) (3,600; 60-90)—"Go Naked in World" (M-G) and "Op-eration Bottleneck" (Indie). Mild \$10,000 or near. Last week, "Where Boys Are" (M-G) and "Five Guns Tombstone" (U) (3d wk), \$9,000.

Pageant (Arthur) (1,000; 60-90)--"Ben-Hur" (M-G) (5th wk). Okay \$3.200. Last week. \$3.000.

St. Louis (Arthur) (3,800; 60-90) ... "Blueprint for Robbery" (Par) and "Foxhole in Cairo" (Par), Slow \$9,000 or close, Last week, "Flam-ing Star" (20th), \$7,500, Baghdad" (20th), \$7,500,

Shady Oak (Arthur) (760; 60-90)

"I'm All Right, Jack" (Col) (5th
wk). Fair \$1,500. Last week, \$1,700.

'Ship' Stout \$15,000, Buff.; 'Savage' NG 71/2G

Buffalo, Jan. 24.

Some new product is giving firstrun trade fairly good nice lift here
this round. "Wackiest Ship in
Army" is rated nifty at Century
while the reissue combo of "Joker
Is Wild" and "Vertigo" at the Center is okay. "Where Boys Are"
looms neat in second frame at the
Buffalo. "Savage Innocents" shapes
dull in opener at Paramount.
Estimates for This Week Estimates for This Week

Buffalo (Loew) (3,500; 75-\$1.49)
—"Where Boys Are" (M-G) (2d wk).
Neat \$12,000. Last week \$17,000. "Mar \$1,000. Last week \$17,000. Center (AB-PT) (2,000; 70-\$1)."

"Joker is Wild" (Par) and "Vertigo" (Par) (reissues). Okay \$7,000. \$10,000

Last week, "Fever in Blood" (WB), \$175.60

Century (UATC) (2,700; 70-\$1.25) wackiest Ship in Army (Col.) (0) — \$15,000. Last week, "Wizard of Baghdad" (20th) and "Desert At-tack" (20th), \$4,500. Last week, "Good; 70.51)— Lafayette (Basil) (2,000; 70.51)—

Tajl' '(U) '(4th wk). Fair \$4.000.

Third was \$5,500.

Elmwood '(Snyder) '(724; \$1.50).

Elmwood '(Snyder) '(724; \$1.50).

Elmwood '(Snyder) '(724; \$1.50).

Elmwood '(Snyder) '(724; \$1.50).

Your age \$4,500. Last week, \$6,000.

Majestic '(SW) '(2,200; \$5-90).

"Swiss Family Robinson' '(BV) '(5th wk). Oke \$4,000. Fourth was \$6,000.

State Locwy '(3,200; \$5-90).

"Espond All Limits'' (Indie). Dull '(5th wk). Fair Square ("Can-Can" '(20th). Happy \$9,000.

Last week, "Sacts of Life" '(UA) Dragon'' (Indie). Dull '(5th wk). Fine \$4,000. Last week, "Sword and "Stand '(National Realty) '(2,200).

Strand '(National Realty) '(2,200).

Strand '(National Realty) '(2,200).

"Allow '(20th). \$11,000.

Teck (Loew) '(1,200; 75-\$1.49).

Teck (Loew) (1,200; 75-\$1.49).

Teck

'Grass' Mighty \$17,000, Toronto; 'Goliath' 39G

TOTOMIC, WORLD JAN. 24.

Only newcomers are "Grass Is Greener," off to a terrific start and leading the city at Loew's, and "Goliath and the Dragon," fine at a nine-house combo of downtown and nabes. Holdovers are holding up. "Spartacus" is sturdy in fifth week at Uptown. "Sundowners shapes nice in third at Imperial.

Estimates for This Week

Estimates for This Week

Carlton (Rank) (2,318; \$1-\$1.50)
"Facts of Life" (UA) (5th wk).

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Prince of Wales, Scarboro, State (Taylorof Wales, Scarporo, State (Taylor-FP) (1,338; 1,059; 995; 1,089; 1,138; 755; 1,200; 684; 694; 50-90)—"Goliath and Dragon" (AI). Fine \$39,000. Last week, "North to Alaska" (20th) (2d wk), in four sorts \$13,000 spots, \$18,000.

Eglinton (FP) (918; \$1.50-\$2.50)

"Windjammer" (NT) (5th wk).

Okay \$7,000. Last week, ditto.

Hollywood (FP) (1,080; \$1-\$1.25)
—"Marriage-Go-Round" (20th) (5th
wk). Nice \$5,000. Last week, \$6,000.

Hyland (Rank) (1,357; \$1-\$1.50)
—"Two-Way Stretch" (Rank) (4th
wk). Big \$7,000. Last week, \$8,000.

Imperial (FP) (3,343; \$1,\$1.25)— "Sundowners" (WB) (3d wk). Still nice at \$11,000. Last week, \$15,000. Loew's (Loew) (2,748; \$1-\$1.50)—
"Grass Is Greener" (U). Wham
\$17,000. Last week, "Where Boys
Are" (M-G) (4th wk), \$8,000 in 4

days.
Tivoli (FP) (935; \$1.50-\$2.50)—
"Alamo" (UA) (11th wk). Good
\$8,000. Last week, same.
Towne (Taylor) (503; \$1-\$1.50)—
"Entertainer" (Cont) (5th wk). Oke

wk). Hefty \$8,500. Last week, \$9,000. Uptown (Loew) (1,304; \$1.50-\$2.75)—"Spartacus" (U) (5th wk). Big \$13,500. Last week, \$15,000.

Fever' Fairish \$11,000, Frisco; 'Family' Big 26G, 'Spartacus' Wham 18G San Francisco, Jan. 24.

San Francisco, Jan. 24.
There are few newcomers here
this session, with bulk of strength
coming from extended-runs. "Fever
in Blood" looks only fair at Paramount, but "Swiss Family Robinson" shapes dandy on opener at
Fox. "World of Suzle Wong" still
is smash in fifth at Golden Gate.
"Spartager" is read great in

"Spartacus" is rated great in fifth session at the United Artists. "Tunes of Glory" looks amazingly sturdy in second round at the Stagedoor.

Golden Gate (RKO) (2,859; \$1.25-1.50)—"Suzie Wong" (Par) (5th k). Wow \$16,000. Last week, \$15,000.

\$15,000.

Fox (FWC) (4.651; \$1.25-\$1.50)—
"Swiss Family Robinson" (BV) and
"Raymie" (BV). Dandy \$26,000.
Last week, "Goliath and Dragon"
(AI) and "Jaiibreakers" (AI) (2d
wk), \$8,000.

Warfield (Loew) (2,656; \$1.25\$1.50)—"Where Boys Are" (M-G)
(4th wk). Okay \$7,000. Last week,
\$8,000.

Paramount (Par) (2,646; \$1.25-

\$3,000.

Paramount (Par) (2,646; \$1.25\$1.50)—"Fever In Blood" (WB) and
'As Sea Rages" (WB). Fair \$11,000.
Last week, "Sundowners" (WB) (3d) Last week, "Sundowners" (WB) (3d wk), \$12,000.
St. Francis (Par) (1,400; \$1-\$1.50)
"Weeklest Ship In Army" (Col)

-"Wackiest Ship In Army" (Col) (4th wk). Sharp \$9,000. Last week,

Orpheum (Cinerama, Inc.) (1,456; 1.75-\$2.65)—"Seven Wonders of Yorld" (Cinerama) (reissue) (4th k). Good \$14,500. Last week, World \$13,600

United Artists (No. Coast) (1,151; \$1.75-\$3.50)—"Spartacus" (U) (5th wk). Smash \$18,000. Last week, ditto.

Philly NSH But 'Ship' Strong 17G; 'Star' Dim 8G; 'Spartacus' 13G, 12th

Broadway Grosses

Estimated Total Gross

This Week\$518 (Based on 28 theatres)

Last Year\$424,968 (Based on 26 theatres)

'Spartacus' Slick \$10,000 in Balto

Baltimore, Jan. 24.
Midweek show and threat of more snowfall put a dent in the boxoffice, and results are poor this session. Only item that is making an impression is "Spartacus" which opened nicely at the Town despite the weather. "Swiss Family Robinson" is fairly okay in first at the New.

"Wackiest Ship in Army" is mild opening week at the Hipp. "World of Suzie Wong" is still good in fifth at the Charles. "Exodus" is rated nice in sixth at the Mayfair.

Estimates for This Week

Aurora (Rappaport) (367; 90-\$1.50)—"Can-Can" (20th) (return). Slow \$2,000. Last week, "Inherit Wind" (UA) (9th wk), \$1,300.

Charles (Fruchtman) (500; 90-\$1.80)—"World of Suzie Wong" (Par) (5th wk). Down to good \$7,000 after \$8,000 in fourth week.

Cinema (Schwaber) (460; 90-50)—"General Della Rovere" (Schwaber) (400; 90-\$1.50)—"General Della Rovere" (Cont) (4th wk). Fair \$1,500 after \$2,000 in third.

Five West (Schwaber) (460; 90-\$1.50)—"Tunes of Glory" (Lope) (5th wk). Oke \$2,000 after \$3,000 in fourth.

Hippodrome (Rappaport) (2,300; 90.\$1.50)—"Wackiest Ship" (Col). Okay \$8,000. Last week, "Where Boys Are" (M-G) (2d wk), \$7,000.

Little (Rappaport) (300; 90-\$1.50)

—"Please Turn Over" (Col) (2d
wk). Good \$2,500 after \$3,000 for

Mayfair (Fruchtman) (750; \$2-\$2.50)—"Exodus" (UA) (6th wk). Hep \$7,000 after \$9,000 in previous

Week.

New (Fruchtman) (1,600; 90\$1.50)—"Swiss Family Robinson"
(BV). Looks sock at \$13,000. Last
week, "Sundowners" (WB) (3d wk),
\$4,000. Playhouse (Schwaber) (460; 90-

\$1.50)—"Never On Sunday" (Lope) (10th wk). Oke \$2,000 after \$3,000 in ninth frame.

ninth frame. Stanton (Fruchtman) (2,800; 90-\$1.50)--"Grass

\$1.50)—"Grass Is Greener" (I) (5th wk). Slow \$4,000 after \$5,000 in fourth. Town (Rappaport) (1,125; \$1.50-\$2.50) — "Spartacus" (I). Very good \$10,000 or better. Last week, "Ben-Hur" (M-G) (40th wk), \$9,000.

'Family' Wow \$18,000, Seattle; 'Suzie' 10G, 4

Seattle; 'Suzie' 10t3, 4

Seattle, Jan. 24.

Holdovers predominate this week, but there is one sock newcomer, 'Swiss Family Robinson,' at Music Hall. 'World of Suzie Wong' still is great at Paramount in fourth week. 'Wackiest Ship,' also in fourth, shapes good at Coliseum. 'Spartacus' looms big in fifth stanza at Music Box.

Estimates for This Week

Estimates for This Week
Blue Mouse (Hamrick) (739;
\$1.50-\$3)—"Ben-Hur" (M-Q) (51st
wk). Big \$7,500. Last week, \$8,400.
Coliseum (Fox-Evergreen) (1,870;
\$1-\$1.50) — "Wackiest Ship" (Col)
and "Jazz Boat" (Col) (4th wk).
Good \$6,000. Last week, \$9,700.
Fifth Avenue (Fox-Evergreen)
(2,500; \$1-\$1.50)—"Never On Sunday" (Lope) and "Hell Is City"
(Col), (2d wk). Fair \$5,000. Last
week, \$7,400.

(COI), (2d wk). Fair \$5,000. Last week, \$7,400. Music Box (Hamrick) (738; \$1.50-\$3)—"Spartacus" (U) (5th wk). Big \$8,500. Last week, \$9,800. Music Hall (Hamrick) (2,200; \$1-

(BV). Huge \$18.000. Last week, "Sundowners" (WB) (4th wk),

Paramount (Fox-Evergreen) (3,-000; \$1-\$1.50)—"Suzie Wong" (Par) (4th wk). Great \$10,000. Last week, \$14,300.

Philadelphia, Jan. 24.
Although Saturday night trade
was strong, the recurrence of bad
was the fter Thursday-Friday is
hurting first-run biz generally.
"Wackiest Ship in Army" is doing
nicely at Stanley but obviously
hurt by the weather. "Flaming
Star," brought in rather hurriedly
when "Marriage-Go-Round" failed
to hold up for fourth week, is
rated dim at the Viking. "General
Della Rovere" looms good on
initial Studio week.
"World of Suzie Wong" still is

"World of Suzie Wong" still is big in fifth Arcadia round while "Spartacus" shapes sturdy in 12th stanza at Goldman. Another new entrant, "Fever in Blood," is barely okay at Randolph. Most other spots are sagging, and way off from re-

· Estimates for This Week

Arcadia (S&S) (536; 99-\$1.80)—
"Suzie Wong" (Par) (5th wk). Big
\$14,000. Last week, \$15,000.
Boyd (SW) (1,636; \$1.40-\$2.75)—
"Ben-Hur" (M-G) (60th wk). Great

\$22,000. Last week, \$22,500.

Fox (Milgram) (2,200; 99-\$1.80)

—"Grass Is Greener" (U) (5th wk).

Off to \$9,000 or close. Last week,

\$11,000. Goldman (Goldman) (1,200; \$2-\$2.75)—"Spartacus" (U) (12th wk). Sturdy \$13,000 or near. Last week,

same.
Midtown (Goldman) (1,000; \$
\$2.75)—"Alamo" (UA) (13th wi

Midtown (Goldman) (1,000; \$2-\$2.75)—"Alamo" (UA) (13th wk). Mild \$5,000. Last week, \$6,300. Randolph (Goldman) (2,500; 99-\$1.80)—"Fever in Blood" (WB). Okay \$16,000. Last week, "Butterfield 8" (M-G) (10th wk), \$6,500. Stanley (SW) (2,500; 99-\$1.80)—"Wacklest Ship in Army" (Col). Nice \$17,000. Last week, "Facts of Life" (UA) (4th wk), \$10,000. Stanton (SW) (1,483; \$1.40-\$2.25)—"Cimarron" (M-G) (4th wk). Mild \$6,500. Last week, \$9,500.

—"Cimarron" (M-G) (4th wk). Mild \$6,500. Last week, \$9,500. Studio (Goldberg) (483; 99-\$1.80). "General Della Rovere" (Cont). Good \$5,000. Last week, "World of Apu" (Indie) (2d wk), \$4,000. Trans-Lux (T-L) (570; 99-\$1.80). "Never on Sunday" (UA) (8th wk). Nice \$6,500. Last week, \$7,000. Viking (Sley) (1.000; 99-\$1.80). "Flaming Star" (20th). Dim \$8,000. Last week, "Marriage-Go-Round" (20th) (3d wk), \$6,500. World (R&B-Pathe) (449; 99-\$1.80). "Virgin Spring" (Janus) (4th wk). Okay \$3,900. Last week, \$4,700.

'Ship' Sturdy \$22,000 In Det.; 'Journey' Fast 15G, Turn' 10G; 'Suzie' 19G

Detroit, Jan. 24.
Plethora of newcomers is spark
ing downtown first-run biz thi
week as holdovers remain strong
"Wackiest Ship in Army" look week as holdovers remain strong, "Wackiest Ship in Army" looks shipshape at the Michigan. "Jour-ney to Lost City" is torrid at the Palms. "Please Turn Over" looks well-done at the Trans-Lux Krim. "Subterraneans" shapes sad at the Foy

Among the holdovers, "Sparta-cus" remains great in 12th round at the Madison. "World of Suzie Wong" is terrific in fifth session at Grand Circus. "Ben-Hur" is solid in 49th week at the United Artists

Estimates for This Week

Estimates for This week
Fox (Fox-Mich) (5,000; 75-\$1.49)
—"Subterraneans" (M-G) and "Day
They Robbed Bank of England"
(M-G). Thin \$10,000. Last week,
"Ferry to Hong Kong" (20th) and
"Get Outta Town" (Indie), \$6,500.
Michigan (United Detroit) (4,000;
\$1,25.\$1.40) "Wachtert Ship 4:

Michigan (Onlied Detroit) (4,000); 1.25-\$1.49) — "Wackiest Ship in Army" (Col) and "Passport to China" (Col). Great \$22,000. Last week, "Facts of Life" (UA) and "Studs Lonigan" (UA), \$19,000 in

Studs Longan "(UA), \$19,000 in third week.

Palms (UD) '(2,961; \$1,25-\$1.49)—
"Journey to Lost City" (AI) and "48 Hours to Live" (Indie). Hotsy \$15,000. Last week, "Sundowners" (WB) and "10 Who Dared" (BV) (3d wk), \$16,500.

Madison (UD) (1,408; \$1.50-\$3)—
"Spartacus" (U) '(1,201 kk). Swell \$15,000. Last week, \$16,000.

Grand Circus (UD) '(1,400; \$1.25-\$1.65)—"Suzie Wong" (Par) (5th wk). Wow \$19,000. Last week, \$21,000.

\$21,000. Adams (Balaban) (1.700; \$1.25-

(Continued on page 10)

B'WAY AS BLAH AS WEATHER

L.A. Fair Albeit 'Goliath' Okay 17G; Young' 10G, 'Sunrise' Slight \$15,000 'Song' Slim 13G, 'Exodus' Grand 28G

L. A. first-runs are shaping to get fair returns this session, holdget fair returns this session, hold-overs again overshadowing a rather pale slate of newcomers. "Goliath and Dragon" leads the new bills with an okay \$17,000 in three situ-ations. It is also going great guns with around \$148,000, playing day-date in some 25 houses in the L. A.

"Sunrise at Campobello" is heading for fairish \$15,000 in three spots, playing on first general release. "Song Without End," also on initial general release, looks light \$13,000, also three theatres. "Young One" is rated nice \$10,000 at Los Angeles, Hollywood.

Benular heldways are topped by

Regular holdovers are topped by "World of Suzie Wong," with lofty \$18,000 at the Chinese in sixth

frame.

On hard-ticket front, "Exodus" again is way out in front with a grand \$28,000 in fifth at Fox Wilshire. "Ben-Hur" is looking fine in 61st lap at Egyptian while "Spartaeus" is plump \$17,000 in 14th Pantages round. "Pepe" looks sock \$18,000 for fourth Warner Beverly

Estimates for This Week

'Spartacus' Sharp 14G Tops Dull D.C.; 'Suzie' Hep 10G, 'Facts' \$7,000

Washington, Jan. 24.
Mainstem trade shapes to be near-normal this session despite very abnormal conditions in this city. The adverse factor of a traff-controllusing control. overcome by the flocks of out-of-towners here for the Inauguration last week. "Spartacus" shapes sharp at the Warner as the sole entry.

new entry.

Holdovers generally declined, but at the normal week-to-week rate. "Suzie Wong" stays lusty in fifth Town round. But "Facts of Life" looks only okay at Keith's. "Marriage-Go-Round" shapes so-so at Palace in second week. "Make Mine Mink" looms good at Mac-Arthur in fifth. Arthur in fifth.

Estimates for This Week

Estimates for This Week

Ambassador-Metropolitan (SW)
(1,490; 1,000; 90-\$1.49)—"Sundowners" (WB) (4th wk). Fair at \$8,500.

Last week, \$14.000.

Apex (K-B) (940; 75-\$1.10)—
"Gen. Della Rovere" (Cont) (2d wk). Good \$3,500. Last week, \$4,900.

\$4,900.

Capitol (Loew) (3,426; \$1-\$1.49)

"Where Boys Are" (M-G) (4th
wk). Fair \$5,500 for final 4 days.
Last week, \$9,500.

Keith's (RKO) (1,850; \$1-\$1.49)

"Facts of Life" (UA) (5th wk).
Okay \$7,000. Last week, \$8,000.

MacArthur (K-B) (900; \$1.25)

"Make Mine Mink" (Cont) (5th wk).
Good \$4,000. Last week, \$5,000.
Ontario (K-B) (1.240; \$1-\$1.49)

(Continued on page 10)

'Marriage' Fair \$5,000

Omaha, Jan. 24.

Zero weather is taking its toll this week at downtown first-runs, so biz is on the fairish side despite a pair of new entries. "Marriage-Go-Round" is only fair at the Omaha while "Wacklest Ship in Army" is drab at Orpheum. "Swiss Family Robinson" remains lofty in its fifth session at the State. Only three first-runs open this week.

Estimates for the stating of the state of t

Estimates for This Week

Estimates for This Week
Omaha (Tristates) (2,066; 75-\$1)
— "Marriage-Go-Round" (20th).
Fair \$5,000. Last week, "Flaming
Star" (20th), \$8,000.
Orpheum (Tristates) (2,877; 75\$1)—"Wackiest Ship in Army"
(Col). Dull \$6,000 or near. Last
week, "Grass Is Greener" (U) (3d
wk), \$4,500.

State (Cooper) (743; \$1)—"Swiss Family Robinson" (BV) (5th wk). Still strong at \$8,000. Last week,

Cincy; 'Savage' 7G

Estimates for This Week

State, Ptx, Wiltern (UATC-PrinSW) (2,404; 756; 2,344; 90-\$1.501—
Goliath and Dragon" (AD and
"Three Blondes in His Life"
(Indie) Cokay \$17,000. Last week,
State, Pix with Baldwin, "Butterfield 8" (M-G) (3d wk), "Why Must
I Die?" (Indie) (State, Pix) (3d wk),
"Dark at Top of Stairs" (WB)
Baldwin) (1st wk), \$17,000. Wiltern
with Orpheum, Hollywood, "Girl of
Night" (WB), "Female on Beach"
(U) (reissue), \$18,000.

Warren's, Iris, Loyola (B&BFWC) (1,757; 825; 1,298; 90-\$1.50]
—"Sunrise at Campobello" (WB)
(1st general release) and "Run
Across River" (Cor) (Warren's,
Iris, "Inherit Wind" (UA) (mo.),
Fairish \$15,000 or close. Last week,
Warren's with Hawaii, "Private
Lives Adam and Eve" (U), "The
Cossacks" (U) (1st wk), \$8,300. Iris,
"Swiss Family Robinson" (BV) (4th
wk, \$3,800. Loyola with Los Angeles, Vogue, El Rey, "Marriage(Continued on page 10)

"Savage 76

Cincty; Savage 76

Cinctinnati, Jan. 24.

"Where Boys Are," looming hot
wise so-so Cincy film session
Other newcomers are "Savage
dull at Keith's. Wintry blast
sloughed weekend traffic. Re
"Alamo" hold sturdily in fifti
weeks in contrast to "Cimarron'
which ends disappointing stay a
Capitol Jan. 31 after fifth week
"Never On Sunday" is bright entry
at Estimates for This Week "Where Boys Are," looming hot sy at Albee, is standout in an otherwise so-so Cincy film session, Other newcomers are "Savage Innocents," shaping slow at the Palace, and "Marriage-Go-Round," dull at Keith's. Wintry blasts sloughed weekend traffic. Reserved seaters "Spartacus" and "Alamo" hold sturdily in fifth weeks in contrast to "Cimarron" which ends disappointing stay at Capitol Jan. 31 after fifth week. "Never On Sunday" is bright entry at Esquire Art.

Estimates for This Week

Estimates for This Week
Albee (RKO) (3,100; \$1-\$1.50)—
"Where Boys Are" (M-G). Hotsy
\$13,000. Last week, "Grass Is
Greener" (U) (3d wk), six days, \$8,500

S8.500.

Capitol (SW-Cinerama) (1,400; 51.25;\$2.25) — "Cimarron" (M.G.) (4th wk). NSH \$6,000. Same last week. Engagement ends Jan. 31. So does hard-ticket policy in effect since June, 1954. Continuous policy starts Feb. 3 with "Behind Great Wall" (Cont), color travel film of China.

Esquire Art (Shor) (500; \$1.25)—"Never On Sunday" (UA). Great \$3.000. Last week, "Tunes of Glory" (3d wk), \$1,200.

Grand (RKO) (1,300; \$1.75; \$2.75)—"Spartacus" (U) (5th wk). The Misfits' (UA) opens Feb. 1. Criterion (Moss) (1,520; \$1.50—50;

Giory '3d wkr, \$1,200.

Grand (RKO) (1,300; \$1.75-\$2.75)

"Spartacus" (U) (5th wk). Potent \$11,000. Last week, \$12,000.

Guild (Vance) (300; \$1.25)
"Please Turn Over" (Col) (4th wk).

Sturdy \$2,000 after \$2,200 in third.

(UA) (3d wk), \$7,000.

Palace (RKO) (2,600; \$1-\$1.10)—
"Savage Innocents" (Par). Slow
\$7,000 or over. Last week, "Fever
In Blood" (WB), \$7,500.

Twin Drive-In (Shor) (600 cars;
90c — "GI Blues" (Par) (subrun)
and "Get Outta Town" (Indie).
Okay \$4,000. Last week, "Midnight
Lace" (U) (subrun) and "Last Rebel" (Indie), \$2,500.

Valley (Wethe) (1,200; \$1.50\$2,50]—"(Wethe) (1,200; \$1.50\$2,50]—"(Walley (UA) (5th wk).
Sturdy \$8,000. Last week, \$8,500.
"Exodus" (UA) opens March 22.

TOP MONEY TO 'BOYS' AT HALL

One of the winter's worst snow-storms, a bilizard nearly as severe as the storm early last December, is chilling all Broadway film busi-ness this session. The snowfall, which started slowly Thursday (19) afternoon, developed into a blind-ing bliz that made the snow-sleet storm of earlier in the week look like a mild outing. The 12-inch fall (storm abated by noon on Friday) not only put trade on the skids Thursday night but all day Friday, as city partially dug itself out by as city partially dug itself out by Saturday.

This storm, coupled with the strike that tied up commuter serv-ice on both the New York Central and New Haven lines, kept thou-sands home until Monday (23). Biz snapped back sharply at many spots Saturday night and continued spots Saturday light and continued strong through Sunday. But the damage had been done, especially to new entrants. More snow Mon-day and yesterday (Tues.) morning hurt further.

Particularly hard hit was the Music Hall, which launched "Where the Boys Are" and new stageshow on Thursday. This dented opening on inursusy. This detited opening day biz by some \$6,000, and making a fair \$130,000 or near opening week likely. It also is hurting "The Young One," which wound its first stanza at the Victoria with a mild \$14,000 or under.

a mild \$14,000 or under.

"Grass Is Greener" looks like solid \$31,000, day-dating the Astor and Trans-Lux 52d Street in fifth round.

"Marriage-Go-Round" is heading for a fair \$31,000 day-dating at Paramount and arty Trans-Lux 85th Street.

Even "Can-Can," which had

Even "Can-Can," which had been doing so well on popscale at the Palace, was off some \$4,000 to \$17,000 for fifth Palace frame. "Swiss Family Robinson" looks to hold with trim \$19,000 at the Embassy and arty Normandle, where day-dating, for current (5th) round.

"3 Worlds of Gulliver" is off to okay \$12,500 or under in sixth week at the Forum. "Butterfield 8" is dipping to a lean \$16,000 in 10th session at the Capitol.

10th session at the Capitol.

"Exodus" still paces the hard-ticket pix, with capacity \$54,000 or near in present (6th) week at the Warner. "Pepe," on same policy, is down to nice \$33,000 or less for fifth frame at the Criterion though sold out Saturday night and Sunday matinee. "Spartacus" looks to hold at fine \$20,500 in 16th round at the DeMille. "Alamo" went to barely okay \$16,500 in 13th stanza at the Rivoli.

Estimates for This Week

tent \$11,000. Last week, \$12,000.
Guild (Vance) (300; \$1.25)—
"Please Turn Over" (Col) (4th wk).
Sturdy \$2,000 after \$2,200 in third.
Hyde Park Art (Shor' (500; \$1.25)—
"School For Scoundrels" (Cont)
(5th wk). Good \$2,000 for 10 days.
Keith's (Shor) (1,500; 90-\$1.25)—
"Marriage-Go-Round" (20th). Dull
\$4,500. Last week, "Facts of Life" (UA) (3d wk), \$7,000.

Palace (RKO) (2,600; \$1-\$1.10)—
Palace (RKO) (2,600; \$1-\$1.10)—
(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

come.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

Chi Okay; 'Marriage' Nice at \$22,000, 'Nature' Smash 15G, 'Facts' Good 18G, 'Exodus' Capac. 26G, 'Suzie' 25G, 5th

Exodus' Stout \$12,000. Port.; 'Family' Big 23

Portland, Ore., Jan. 24.
Big news at deluxers this week is launching of "Exodus" rated stout at Music Box. Pic has a heavy advance. "Swiss Family Robinson" shapes smash at Paramount with heavy promotion by house man-ager. "Wackiest Ship" is fast in fourth round at Orpheum.

Estimates for This Week

Broadway (Parker) (1,890; \$1-\$1.50) — "Marriage - Go - Round" (20th) and "Crime, Punishment U.S.A." (AA) (2d wk). Sad \$3,000. Last week, \$4,100.

Last week, \$4,100.

Fox (Evergreen) (1,600; \$1-\$1.49)

"Sundowners" (WB) and "Raymie" (AA) (4th wk). Soild \$5,000

or near. Last week, \$5,200.

Music Box (Hamrick) (640; \$1.50-\$1.100.

\$3)—"Exodus" (UA). Stout \$12,000. Last week, "Ben-Hur" (M-G) (52d wk), \$13,200.

Orpheum (Evergreen) (1,536; \$1-\$1.49)—"Wackiest Ship In Army" (Col) and "Jazz Boat" (Col) (4th wk). Tall \$5,500. Last week, \$6,000.

Paramount (Port-Par) (3,400; \$1-\$1.50)—"Swiss Family Robinson" (BV) and "Mysteries of Deep" (BV). Big \$23,000. Last week, "Facts of Life" (UA) and "Operation Bottle-neck" (UA) (3d wk), \$6,000.

'Cimarron' Boffo \$17,000, K.C. Ace

Kansas City, Jan. 24.
"Swiss Family Robinson" playing day date at Uptown and
Granada, is standout this session
with a mighty take. "Cimarron" at
Capri also is great. Both are holding

ing.

Fair biz is being turned in by
"Go Naked in the World" at Midland while "Plunderers" at Paramount is okay. "Exodus" still is
steady at the Empire in fifth. Long
spell of mildish weather broken
with severe cold temperatures over
the weekend.

the weekend.

Estimates for This Week
Capri (Durwood) (1,260; \$1-\$2.50)

"Cimarron" (M-G). Great \$17.
000 or near. Holds. Last week,
"Ben-Hur" (M-G) (51st wk—3
days) wound up sensational run,
with three days of capacity biz,
\$15,000.

Empire (Durwood) (1,280; \$1.25-\$3)—"Exodus" (UA) (5th wk). Steady \$18,000; stays. Last week,

Kimo (Dickinson) (504; 90-\$1.25)
—"Please Turn Over" (Col) (5th
wk). Oke \$1,800. Last week, same.

—"Grass Is Greener" (U) (5th wk). Bright \$5,000. Last week, \$5.500. Uptown, Granada (FMW-NT) '1,043; 1.217; 50-\$1-\$1.25!—"Swiss Family Robinson' (BV). Capacity weekend trade helping to great \$22,000, one of biggest in recent years; holds. Last week, "Journey To Lost City" (AI) and "Last Rebel" (AI), \$5,500.

Chicago, Jan. 24.
With one deluxer (the Palace) dark, and only a few new pix in town, mainstem trade will show a decline this round. Despite this, several bills look to notch a hep take. Weekend cold snap was a downheat factor.

take. Weekend cold snap was a downheat factor.

Top freshle is Oriental's "Marriage-Go-Round," rated fine \$22,-000. Carnegie's "Left, Right and Centre" shapes trim and the nudie "Nature's Paradise" expects sockeroo trade at Loop in first.

of the longruns "Facts of Life" shapes okay in fourth at the Chicago, with "World of Suzie Wong" reporting boff fifth session coin at the Woods. Roosevelt's "Fever

at the Woods. Roosevelt's "rever in Blood" is thin in second. "Grass Is Greener" looks dandy at United Artists in fifth. "Swiss Family Robinson" shapes strong in ditto State-Lake round. Surf's "School for Scoundrels" is posting a trim eighth holdover lap.

On the hard-ticket scene, "Ex-odus" continues with a capacity odus" continues with a capacity sixth round at the Cinestage. "Spartacus" nailed a sock McVick-ers 15th stanza. "Ben-Hur" raced to a brilliant 57th canto at Todd

Estimates for This Week

Carnegie (Telem't) (495; \$1.50)—
"Left, Right and Centre" (Indie).
Fine \$5,000. Last week. "Hiroshima Mon Amour" (Zenith) (m.o.),

50,200 Chicago (B&K) (3,900; 90-\$1.80)
"Facts of Life" 'UA) (4th wk). Oke
\$18,000 or near. Last week, \$30,000.
Cinestage (Todd) (1,038, \$1.75\$3.50)—"Exodus" (UA) (6th wk).
Capacity \$26,000 or near. Last
week same eek, same.

week, same.

Esquire (H&E Balaban) (1,350;
\$1.25-\$1.80)—"Never On Sunday"

(Lope) (6th wk). Strong \$10,500.

Last week, \$13,000.

Loop (Telem't (606; 90-\$1.80)—
"Nature's Paradise" (Falcon). Sock \$15,000 or near. Last week "3
Worlds of Gulliver" (Col) (5th wk),

\$7,000.

McVickers (JL&S) (1,580; \$1.49-\$3.50)—"Spartacus" (U) (15th wk). Fine big \$16,500. Last week, & \$16,000.

Monroe (Jovan) (1,000; 65-90)—"The Unfaithfuls" (AA) and "Heroes Die Young" (AA). Nice \$5,160. Last week, "Enemy General" (Col) and "Hell Is City" (Col), \$4,800.

Oriental (India), 2,400. 00. \$1,200.

and "Hell Is City" (Col.) \$4,800.
Oriental (Indie) 3,400; 90-\$1.30)
— "Marriage - Go - Round" (20th).
Nice \$22,000. Last week, "Wackiest
Ship in Army" (Col. (5th wk),
\$20,000.

20,000. Roosevelt (B&K) (1,400; 90-\$1.30)
-"Fever In Blood" (WB) (2d wk).
(Continued on page 10)

Spartacus' Smash 11G, Denver; 'Ship' Loud 17G, Boys' 8G, 'Family' 9G

Go Naked in World" (M-G) and "Operation Bottleneck" (Indie). Fair \$8.000 or near but holding. Last week, "Where Boys Are" (M-G) and "Walk Tall" (20th) (3d wk), \$5,000.

Paramount (UP) (1,900; 75-\$1)—"Plunderers" (AA). Okay \$6,000. Last week, "Sundowners" (WB) (3d wk), \$5,000.

Plaza (FMW-Nt) (1,630; \$1.25)—"Can-Can" (20th). First-run here after long hard-ticket run at Brookside. Fancy \$8,500; holds. Last week, "Sundowners" (WB) (3d wk), \$8,000.

Roxy (Durwood) (850; \$1-\$1.50)—"Says Is Greener" (U) (5th wh).

Bright \$5,000. Last week, \$5,500.

Uptown, Granada (FAMM Nd).

Granala (FAMM Nd)

Granala (FAMM Nd)

Granala (FAMM Nd)

Boys' 8G, Family' 9G

Donner, Jan. 24.

Sparked by publicity-loaded benefit preem for Boystown of Italy, "Spartacus" got away to a rousing start on hardticket, with a smash take likely on initial session. Another stout entry is "Can-Can." playing on meveover at the Centre. "Where Boys Are" looks only fast at the Denver.

"Where Boys Are" looks only fast at the Denver.

"Where Boys Are" looks only fast at Tobust at Paramount in from shapes big in fifth at the Towne.

Estimates for This Week

Aladdin Fox) (900; \$1.25.82.50)

Last week "A Last week" "L. Smash \$11.000

Last Week" "Sypartacus" (U. Smash \$11.000

Last Week" "Sypartacus" (U. Smash \$11.000

Last Week" "Sypartacus" (U. Smash \$11.000

Estimates for This Week
Aladdin (Fox) (900; \$1.25-82.50)

"Spartacus" (U. Smash \$11.000.
Last week, "Marriage-Go-Round"
(20th) (3d wk), \$2.800.

Bluebird (Fox) (700; \$1)—"Carry
On Nurse" (Gov) (mo.) (2d wk).
Nice \$2.000. Last week, \$2.600.

Gentre (Fox) (1,270; \$1-\$1.45)—
"Can-Can" (20th) (m.o.). Follows
extended run at Aladdin. Hefty
(Continued on page 10)

(Continued on page 10)

(Continued on page 10)

Newcomers Hypo West End Biz; 'Ship' Solid \$12,000, 'Sundowners' Sockeroo 23G, 'Singer' Loud 17G, 'Spartacus' 16G

PICTURE GROSSES

London, Jan. 17.
Two fresh pix this session plus recent newcomers will hypo the West End scene. "The Sundowners" looks boff at Warner Theatre with 100ks boll at Warner Theate with \$23,000 on first full week. The British-made "The Singer Not the Song" still is fancy in second at the Odeon Leicester Square with a Odeon Leicester Squ stout \$17,000 or near.

At the 'Odeon Marble Arch
"Wackiest Ship in Army" is shaping to get a solid \$11,700. "Esther
and the King" was modest \$6,000

and the King" was modest \$50,000 or less in second Carlton frame.
Other holdovers were continuing in fine style. "La Dolce Vita" hit a smash \$12,800 in its fifth Columbia session, and fine \$10,000 at "Never On a Sunday" is mighty \$16,600 in its eighth round at the London Pavilion. "Spartacus" shapes solid \$15,500 in sixth week at the Metropole. "Swiss Family Robinson" continues its record-breaking trail with smash \$9,000 in third stanza at the Studio One.

Estimates for Last Week

Astoria (CMA) (1,474; \$1.20-.75)—"Alamo" (UA) (12th wk). Stout \$14.000.

Carlton (20th) (1,128; 70-\$1.75)—
"Esther and the King" (20th) (2d wk). Moderate \$6,000. Opener, \$7,000.

Casino (Indie) (1,155; \$1.20-\$2.10) South Seas Adventure" (Robin)

Columbia (Col) (740; \$1.05-\$2.50)

"La Dolce Vita" (Col) (5th wk).

Great \$12.800. "Pepe" (Col) preems

Curzon (GCT) (500: 70-\$1.70)—
"La Dolce Vita" (Col) (5th wk).
Fine \$10,000.

Dominion (CMA) (1.712; \$1.05-\$2.20) — "South Pacific" (20th) (144th wk). Mighty \$17,000.

Empire (M-G) (1,700; \$1.05-\$2.80)
— "Ben-Hur" (M-G) (56th wk).
Smash \$28.000.

Leicester Square Theatre (CMA) (1.375: 50-81.75 — "Elmer Gantry" (UA) '5th wk'. Okay \$8.400. "Midnight Lace" (U) bows on Jan. 19.

London Pavilion (UA) (1.217; 70-\$1.75)—"Never On Sunday" (UA) (8th wk). Amazing \$16.600.

Metropole-Victoria (CMA) (1,410; \$1.05-\$2.20 — "Spartacus" (U) (6th wk). Stout \$16,000 or close.

Odeon Leicester Square (CMA) (2.200; 70-\$1.75 — "Singer Not the Song" (Rank) (2d wk). Heading for fine \$17,000 or near. Last week, \$19.300

Odeon Marble Arch (CMA) (2,-200: 70-\$1.75)—"Wackiest Ship in Army" (Col), Lively \$12,000 or

Plaza (Par) (1.902; 10-50-1) "World of Suzie Wong" (Par) (5th wk). Holding with good \$13,000 or near. Fourth round was \$13.400.

"The Millionairess" (20th) 8th wk).

"The Millionairess" (20th) 8th wk). Fancy \$8,000.
Ritz 'M-G) '430; 70-\$1.75)—"Butterfield 8" 'M-G) '4th wk). Fine \$4,700. Last week, \$5,300.
Studio One Indie! '556; 50-\$1.20)
—"Swiss Family Robinson" 'Disney: '3d wk'. Smash \$9,000. Last week, record-breaking \$9,800.
Warner 'WB) (1,785; 70-\$1.75)—"The Sundowners" (WB). Heading for smash \$23,000 after fine \$14,000 opening weekend.

600 opening weekend.

CHICAGO

(Continued from page 9)
Thin \$8.500. Last week, \$16.000.
State-Lake (B&K) (2.400; 90\$1.80)—"Swiss Family Robinson"
(BV) (5th wk). Fancy \$23.000. Last
week, \$29.000.
Surf (H&E Balaban) (685; \$1.80
"School for Scoundrels" (Cont)

"School for Scoundrels" (Cont) (9th wk). Nice \$3,400. Last week,

week, \$29,000.
World 'Teitel' (606; 90-\$1.50)—
"Royal Ballet" (UA) '5th wk). Fine
\$3,800. Last week, \$4,200.

PITT: 'SPARTACUS' 12G

Pittsburgh, Jan. 24.
"Swiss Family Robinson" is de-fying the frigid weather and shapes wow for one of the biggest week at wow for one of the biggest week at the Stanley in the past year. Other new entries, "Village of Damned," shapes slow at Penn, and "Let No Man Write My Epitaph" good at Gateway. "Grass Is Greener" remains hardy in fifth round at Fulton. "Make Mine Mink" is big at Squirrel Hill. "Spartacus" at Nixon is still excellent in fifth round.

Estimates for This Week Fulton (Shea) (1,635; \$1-\$1.50)— Grass Is Greener" (U) (5th wk).

Estimates for This Week
Fulton (Shea) (1.635; \$1-5.150)—
"Grass Is Greener" (U) (5th wk).
Boff \$5,000, Last week, \$5,100.
Gateway (Associated (2,100; \$1-\$1.50)—"Let No Man Write Epitaph" (Col). Good \$7,000. Last week, "Wackiest Ship in Army" (Col) (3d wk), \$6,500.
Nixon (Rubin) (1,760; \$1.50-\$2.75)—"Spartacus" (U) (5th wk). Excellent \$12,000. Last week, \$12,500.
Penn (UATC) (3,300; \$1-\$1.50)—"Village of Damned" (M-G). Slow \$9,000. Last week, \$12,500.
Penn (UATC) (3,300; \$1-\$1.50)—"Suilage of Damned" (M-G). Slow \$9,000. Last week, "Where Boys Are" (M-G) (2d wk), \$10,000.
Squirrel Hill (SW) (834; \$1.25)—"Make Mine Mink" (Cont) (2d wk).
Big \$3,200. Last week, \$4,200.
"Swiss Family Robinson" (BV).
"Swiss Family Robinson" (BV).
Boffo \$20,000. Last week, "Sundowners" (WB) (3d wk), \$8,500.
Warner (SW) (1,516; \$1.25-\$1.80)—"Alamo" (UA) (5th wk). Firm \$9,500. Last week, \$10,200.

\$9,500. Last week, \$10,200.

BROADWAY

(Continued from page 9)

looks like sturdy \$12,000 after \$13.200 for fourth.
Palace (RKO) (1,642; 90-\$2.50)—
("Can-Can" (20th) (6th wk). Fifth stanza finished last night (Tues.) was trim \$18,000 or less after \$22,-

was trim \$18,000 or less after \$22,-000 for fourth week. Stays. Forum (Moss) (813; 90-\$1.80)—"3. Worlds of Gulliver" (Col) (6th wk). This round finishing tomorrow 'Thurs.) is heading for stout \$12,-500 after \$17,000 for fifth week. "Wackiest Ship in Army" (Col) is due Feb. 3.

Wacklest Ship in Army (Col) is due Feb. 3. Paramount (AB-PT) (3.665; \$1-\$2) — "Marriage-Go-Round" (20th) '3d-final wk). This session ending tomorrow (Thurs.) looks like fair

tomorrow (Thurs.) looks like fair \$25.000 after \$31,000 for second. "Millionaress" (20th) opens Feb. 10. Radio City Music Hall (Rockefellers) (6.200: 90-\$2.75!—"Where the Boys Are" (M-G) and new stageshow, with Italian imports featured, Initial week ending today (Wed.) is heading for fair \$130.000 or close. Holding. In ahead, "Sundowners" (WB) and Xmas stageshow (6th wk), \$115.000.

Rivoli (UAT) (1,545; \$1.50-\$3.50)

—"Alamo" (UA) (14th wk). The 13th round finished last night

—"Alamo" (UA) (14th wk). The
13th round finished last night
Tues.) was okay \$16.500 after \$19,000 for 12th week.
State (Loew) (1.900: \$1.50-\$3.50)
—"Ben-Hur" (M-G) (61st wk). This
week ending today (Wed) is heading for strong \$25.500 after \$34.000
for 60th round. Holding, of course.
Wictoria (City Inv.) (1,003; 50-\$2)
—"Young One" (Indie: '2d wk).
Eirst stanza ended vesterday (Tues.)

—"Young One" (Indie) (2d wk). First stanza ended yesterday (Tues.) was mild \$14.000 or under. Stays In ahead, "Cinderfella" (Par) (5th wk-5 days), \$7.500.

Warner (SW) (1.813; \$1.50-\$3.50)
—"Exodus" (UA) (6th wk). Present session finishing tomorrow (Thurs.) looks capacity \$54.000, being first full week with enlarged seating capacity. pacity, now 1.813 as compared with 1.523 seats when fitted for showing Cinerama. The fifth was capacity \$53.000, part of week being old seating capacity.

First-Run Arties

(9th wk). Alce \$5,400. Leas week, \$4,000.

Todd (Todd) (1,089; \$1,75-\$3,50)

"Ben-Hur" M-G) (57th wk). Torrid \$18,500. Last week, \$19,000.

United Artists (B&K) (1,700; 90\$1,800-"Grass Is Greener" (U) is \$8,000 after \$9,000 for fourth.

(5th wk). Dandy \$17,000. Last week, \$21,000.

Woods (Essaness) (1,200; 90
\$1,800-"Suzie Wong" (Par) (5th wk). Bine \$25,000 or over. Last week, \$29,000.

World (Teitel) (606; 90-\$1.50)
World (Teitel) (606; 90-\$1.50)
World (Teitel) (606; 90-\$1.50)
William (Todd) (1,089; \$1,20-\$1.75) (First-Run Arties First-Run Arties

Baronet (Reade) (430; \$1.25-\$2)
"Make Mine Mink" (Cont) (6th wk). Fith round ended Sunday (22) was \$8,000 after \$9,000 for fourth. Fine Arts (Davis) (468; 90-\$1.80)

"Bine Arts (Davis) (468; 90-\$1.80)

"Big Deal" (UMPO) (10th wk). Tong the seating capacity.

First-Run Arties

Baronet (Reade) (430; \$1.25-\$2)
"Make Mine Mink" (Cont) (6th wk). Fith round ended Sunday (22) was \$1,800 after \$9,000 for fourth. Fine Arts (Davis) (468; 90-\$1.80)

"Big Deal" (UMPO) (10th wk). Tong Deal (10th was fine \$6,500 after \$7,400 last was

Fifth Ave. Cinema (R&B) (250 \$1.25-\$1.80)—"Home Is Hero' (Show). Opens today (Wed.). Last week, "World of Apu" (Harrison, (16th wk), oke \$2,500 after same in 15th week.

in 15th week.

Normandie (T-L) (592; \$1.25\$1.80)—"Swiss Family Robinson"
(BV) (5th wk). Present round ending tomorrow (Thurs.) looks like
oke \$6,500 after \$7,500 for fourth
week. Stays until "Hand in Hand"
(Col) opens Feb. 6.

Little Carnegie (L. Carnegie) (520; \$1.25-\$2)—"Tunes" of Glory" (Lope) (6th wk). Fifth session concluded Monday (23) was sockeroo \$16,000 after \$17,500 for fourth.

\$10,000 atter \$17,500 for fourth.
Guild (Goild) (450; \$1-\$1.75)—
"Two-Way Stretch" (Indie). Opened
Monday (23), after preview Sunday
(22) night. In ahead, "French Mistress" (Films Around World) (5th
wkl, okay \$5,000 after \$5,200 for
fourth week.

Murray Hill (R&B) (565; 95-\$1.80)—"Ballad of Soldier" (Union) (5th wk). Fourth week finished Monday (23) was big \$11,000 after \$13,000 for third.

\$13,000 for third.

Paris (Pathe Cinema) (568; 90\$1.80)—"General Della Rovere"
(Cont) (10th wk). The ninth round
finished Sunday (22) was tall
\$8,000 after \$9.500 for eighth week.

\$8,000 after \$9,300 for eighth week.
Plaza (Lopert) (525; \$1.50-\$2)—
"Never On Sunday". (Lope) (15th
wk), The 14th stanza ended Monday (23) was fancy \$15,000 after
\$17,000, over hopes, for 13th week.
68th St. Playhouse (Leo Brecker)
(750), 90 (155), "Play Ouivete"

68th St. Playnouse (Leo Brecker) (370; 90-51.65)—"Don Quixote" (M-G). Initial session winding to-morrow (Thurs.) looks like solid 88,500. Last week, "Sons and Lovers" (20th) (subrun) (2d wk), okay \$5.000 but not up to estimate.

Sutton (R&B) (561; 95-\$1.80)— "League of Gentlemen" (Kaye). Opened yesterday (Tues.): In ahead, "Angry Silence" (Indie) (5th wk-8 days), okay \$4.500.

wk-8 days), okay \$4.000.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.501—"Grass Is Greener" (U) (5th wk). This round finishing tomorrow (Thurs.) is heading for solid \$11,000 after same on fourth week. Trade was unusually big last

Sunday.

Trans-Lux 85th St. (T-L) (550;

1 25-\$2) — "Marriage-Go-Round"

Trans-Lux sain St. (1-1) Good St. (25:52) — "Marriage-Go-Round" (20th) (3d wk). This stanza ending tomorrow (Thurs.) looks like nice \$6.000 after \$9,000 for second. World (Perfecto) (390; 90-\$1.80) — "Summer of Happiness" (Times) and "To Love in Peace" (Jacon) rerissues). Initial week ending tomorrow (Thurs.) looks to hit fine \$7.000

WASHINGTON

WASHINGTUN

(Continued from page 9)

"Grass Is Greener" (U) (4th wk).

Oke \$4,500. Last week, \$5,200.

Playhouse (T-L) (458; \$1-\$1.49)—

"Lovers" (Indie) and "Hiroshima,

Mon Amour" (Zenith) (reissues).

Good \$3,500. Last week, \$4.400.

Plaza (T-L) (276; \$1-\$1.80)—

"Love By Appointment" (Indie)

(2d wk). Nice \$4,500. Last week,
\$5.300.

Palace (Loew) (2,390; \$1-\$1.49)-

"Marriage-Go-Round" (20th) So-so \$7,000 after \$10,000

opener.
Town (King) (800; \$1.25-\$1.49)—
"Suzie Wong" (Par) (5th wk). Hotsy
\$10.000. Last week, \$10.500.
Trans-Lux (T-L) (600; \$1.49\$1.80)—"Wacklest Ship in Army"
(Col) (5th wk). Nice \$5,000. Last
week, \$5.500.

week, \$5.500.
 Uptown (SW) (1.300; \$1.25-\$2.25)
 —"Alamo" (UA) (5th wk), Fair
\$8.000. Last week, \$10.000.
 Warner (SW) (1,440; \$1.49-\$2.75)
 —"Spartacus" (U). Heading for
mart \$14,000 or near. Last week,
"Ben-Hur" (M-G) (43d wk), \$20,000
in 5 days. in 5 days.

DETROIT

(Continued from page 8)

\$1.50\"Butterfield 8" (M-G) (12th wk). Good \$7,000. Last week, same. United Artists (UA) (1,667; \$1.25-\$3)\"Ben-Hur" (M-G) (49th wk).

(22) was okay \$6,000 after \$6,500 for ninth. (R&R) (250: Star' Sock \$9,000, Mpls.; 'Marriage' Okay \$9,000, 'Naked' Slim at \$8,000

L'VILLE LIMPS ALBEIT TURN OVER' OKE 4½G

Louisville, Jan. 24.

"Swiss Family Robinson," at the Ohio, is bulging this small-seater house. Overflow is helping the other downtown houses a bit, but trade generally is limping. "Magnificent Seven" at United Artists looms mild. "Please Turn Over" at the Broun chapse olar Mary Anathe looms mild. "Please Turn Over" at the Brown shapes okay. Mary An-derson, with fifth week of "Sun-downers" looks modest.

Estimates for This Week

Brown (Fourth Avenue) (1.100; -\$1)—"Please Turn Over" (Col). kay \$4,500. Last week, "Can-Okay \$4,500. Last week, 'Can' (20th) (12th wk), \$7,000.

Kentucky (Switow) (900; 75-\$1)

—"Female on Beach" (U) and "Sas-katchewan" (U) (reissues). Fair \$4,000. Last week, "Grass is Greener" (U) (4th wk), \$4,500.

Mary Anderson (People's) (900; 5-\$1)—"Sundowners" (WB) (5th Mild \$3,500 after 4th week's

Riato (Fourth Avenue) (3,000; 60-\$1)—"Little Shepherd of Kingdom Come" (20th) (reissue). Mild \$7,000. Last week, "Marriage-Go-Round" (20th) (2d wk), \$5,000.

United Artists (UA) (3,000; 75-1)—"Magnificient Seven" (UA). (ild \$6.500. Last week, "Facts of Mild \$6.500. ' (UA) (3d wk), \$8,000.

LOS ANGELES

(Continued from page 9) Go-Round" (20th), "H Rifle" (20th), \$15,000. "High Powered

Rifie" (20th), \$15,000.

Hillstreet, Vogue, El Rey (Metropolitan-FWC) (2.752; 810; 861; 90-\$1.50)—"Song Without End" (Col) (1st general release) and "Your Past Is Showing" (Indie). Light \$13,000 or close. Last week, Hillstreet, "Facts of Life" (UA), "Five Guns Tombstone" (UA) (3d wk), \$4.500.

Los Angeles, Hollywood (FWC) (2.019; 756; 90-\$1.50) — "Young One" (Val) and "Executioners" (Val). Nice \$10.000.

Orpheum (Metropolitan - F' (2.213; 90-\$1.50)—"Girl of Nig (WB) and "Female on Beach" (reissue) (2d wk). Mild \$4,200. (U)

Baldwin (State) (1.800; 90-\$1.50)
"Butterfield 8" (M-G) and "Dark
t Top of Stairs" (WB) (4th wk). at Top of S Nifty \$7.800.

Hawaii (G&S) (1.106; 90-\$1.50)-"Carry On, Nurse" (Gov) (m.o.) and "Female in Flesh" (Indie). Perky \$4,200.

Warner Beverly (SW) (1,316: \$1.50-\$3.50) — "Pepe" (Col) (4th wk) Socko \$18,000. Last week, \$20,000.

Fox Wilshire (FWC) (1,990: 100 COS (100 COS (1

Fox Wilshire \$1.80-\$3.50)—"Exodus" (UA) (5th wk). Grand \$28,000. Last week,

\$35,600.

Music Hall (Ros) (720; \$1.85-\$2.25)—"Entertainer" (Cont) (4th wk). Tepid \$3,600. Last week,

\$4.200 Four Star (UATC) (868; \$1.25-\$2)

"Where Boys Are" (M-G) (5th
k). Happy \$6,500. Last week,

\$6.000 Hollywood Paramount

Hollywood Paramount (State) (1,488; S1.25-S3.50) — "Cimarron" (M-G). Started fifth week Sunday (22) after oke \$10.000 last week.
Beveriy (State) (1,150; \$1.49-\$2.40)—"Sundowners" (WB). Started fifth week Sunday (22) after okay \$9.000 last week.
Crest (State) (750; \$2)—"Make Mine Mink" (Cont). Started fifth week Sunday (22) after fine \$3,300 last week.

week Sunday (22) after thic constitution (1408; \$2-\$2.40)

—"World of Suzie Wong" (Par) (6th wk). Lush \$18.000. Last week, \$18,500.

pacity, now 1.813 as compared with 1.523 seats when fitted for showing Cinerama. The fifth was capacity \$53.000. part of week being old seating capacity.

First-Run Arties Sanoo. Baronet (Reade) (430; \$1.25-\$2).

Baronet (Reade) (430; \$1.25-\$2).

"Music Hall (Cinerama, Inc.) Music Hall (Cinerama, Inc.) Music (450; \$1.20-\$2.65).—"Seven Wonders of World" (Cinerama) (130; \$1.20-\$2.65).—"This Is Cinerama" (Cine) (reissue). Started distance week, 30.00 after \$9,000 for fourth.

Fine Arts (Davis) (468; 90-\$1.80).

"Big Sp.000 after \$9,000 for fourth.

Fine Arts (Davis) (468; 90-\$1.80).

"Big Poel" (UMPO) (10th wk).

Ninth session finished Monday (23) was fine \$6,500 after \$7,400 last week. "Breathless" (Films Around World) opens Feb. 7.

Beckman (R&B) (590; \$1.20-\$1.75) |

Beckman

Minneapolis, Jan. 24.

Mainstem is enjoying its biggest turnover week in months this round, but cold snap chilled trade over weekend. "Go Naked in over weekend. "Go Naked in World," slow at Orpheum; "Mar-riage-Go-Round," oke at State and "Flaming Star," hotsy at Lyric, are

the newies.
"Butterfield 8," current longrun "Butterfield 8," current longrun champ here, remains loud in bowout, 11th chapter at World. The record-smashing "Swiss Family Robinson" continues nifty in fifth stanza at Gopher. It's also the fifth for "Facts of Life" at Urtown and fourth for "Never on Sunday," both being healthy.

Pan, the Loop showplace recently purchased from RKO by Ted Mann. shuttered last week to un-

Mann, shuttered last week to un-dergo facelifting to prep for open-ing there of "Spartacus" in March.

ing there of "Spartacus" in March.

Estimates for This Week
Academy (Mann) (947; \$1.75\$2.651—"Exodus" (UA). Opens
tomorrow (Wed). "Ben-Hur"
(M-G) closed Sunday, ending 47week run with terrific \$24,000 for
last 10 days.
Century (Cinerama, Inc.) (1.150;
\$1.75-\$2.65)—"Cinerama Holiday"
(Cinerama) (reissue) (5th wk).
Pleasant at \$7,000. Last week,
\$10.000.

Pleasant at \$7,000. Last week, \$10.000.

Gopher (Berger) (1.000; \$1-\$1.25)—"Swiss Family Robinson" (BV) (5th wk). Nifty \$8,000. Last week, \$9,000. Holds.

Lyric (Par) (1.000; \$1-\$1.25)—"Flaming Star" (20th). Looks hot \$9,000, with solid juve biz. Last week, "Sundowners" (WB) (4th wk), \$3,500 in 5 days.

Orpheum (Mann) (2,800; \$1-\$1.25)—"Go Naked in World" (M-G). Barren at \$8,000 or near. Last week, "Wackiest Ship in Army" (Col) (4th wk), \$11,000 at \$1.50 top for 10 days.

St. Louis Park (Field) (1,000; \$1.25)—"Never on Sunday" (Looert) (4th wk). \$4,000. Last week, \$5,500.

State (Par) (2,200; \$1-\$1.25)—"Marriage-Go-Round" (20th). Sweek, \$5.500. Last week, "Grass Is Greener" (U) (3d wk), \$7,500.

Suburban World (Mann) (800; \$1.25)—"Dreams" (Janus), Rousing \$5,000. Last week. "Entertainer" (Cont) (4th wk), \$1,000 for lour days.

Uptown (Field) (1,000; \$1.25)—

tainer" (Cont) (4th wk), \$1,000 for four days, Uptown Field) (1,000; \$1.25)—
"Facts of Life" (UA) (5th wk), Good \$4.500. Last week, \$5,700.
World (Mann) (400; 85-\$1.50)—
"Butterfield 8" (M-G) (11th wk), Winding up with trim \$5,000 in last 9 days. Last week, \$5,500.

DENVER

(Continued from page 9)

\$10,000 or over. Last week, "Grass Is Greener" (U) (4th wk), \$7,500.

S10,000 or over. Last week, "Grass Is Greener" (U) (4th wk), \$7.500.

Denham (Indie) (800; \$1.25-\$2.50)

\$8.000. Last week, \$9.500.

Denver (Fox) (2,432; \$1-\$1.25)—
"Wackiest Ship in Army" (Col), Fast \$17,000 or near. Last week, "Tess of Storm Country" (20th) and "Freckles" (20th), \$9.000.

Esquire (Fox) (600; \$11—"Please Turn Over" (Col) (5th wk). Good \$2.400. Last week, \$3.000.

Orpheum (RKO) (2.690; \$1-\$1.25)—"Where Bovs Are" (M-G) and "Five Guns to Tombstone" (U), Fair \$8.000 or less. Last week, \$13.500. \$13,500

Paramount (Indie) (2.100; 90-\$1.25'—"Sundowners" (WB) (4th wk). Robust \$9,000. Last week, \$15,000

Towne (Indie) (600: \$1-\$1.45)—
"Swiss Family Robinson" (BV) (5th
wk). Big \$9,000. Last week, \$9,200.

Drive-In Must Pay \$1,000 On Boy's Bench Collapse

Corpus Christi, Tex., Jan. 24.
Judge J. D. Todd of the 105th
District Court entered a judgement totaling \$1,000 to Charles Z.
Taylor and his minor son in a
damage suit against Al-Ray Theatres. The judgement was entered
following a settlement without a
inry

jury.

Taylor had sought a total of Taylor had sought a total of \$13,200 in damages for injuries received by his son Willis Richard on May 20 while at the 62nd and Lexington Drive-In Theatre. Taylor alleged that his son hurt his hands and fingers when a bench collapsed and fell on him.

Judge Todd awarded Taylor

TUNIS MOSQUE-FILMING RIOT

Smarten Up in Quizzing Reds

Mar del Plata, Jan. 24.

Press conferences with the delegates from Iron Curtain countries at this year's Mar del Plata Festival, all run to a similar pattern, though on this third time out the local press has grown more subtle in quizzing the delegates on "freedom of expression" in film production.

Accompanied by Cultural Attaches of their diplomatic missions, all stress that films must be cultural and educational, which often proves a thin disguise of propaganda.

Czechs were headed by young, slim, earnest Dr. A. M. Brousil, a member of the Grand Jury and Dean of the Prague University of Arts, with Vojtech Jasny, director of the official Czech entry, "Survival." Jasny said his next film would be "Procession To The Madonna."

adonna."
Czech producers devote special attention to films for children the form of animated cartoons or what they call "Marionettes,"

Czech producers devote special attention to films for children in the form of animated cartoons or what they call "Marionettes," on the lines of the short, "Pozor" (Strenks) entered at the festival.

Czechs reported there are three studios in operation in their country, some of the production going to television, which show them twice a day. These are mainly on topical problems such as the harvest, and musical education, repeated operas so audiences can learn every detail.

The Hungarian delegation was headed by Miklos Vass. Cultural Attache of the Legation in Buenos Aires, Stefan Kondor, Sub-Director of Film Production of the Ministry of Culture; Marianne Krencsey, in immense formal straw hat, who was here at the 1960 festival; and Edith Toth, of "Hungarofilm."

The Hungarians went into details on the facilities granted young producers to try their hand first at experimental shorts, in which the director carries out his own ideas.

Hungary now has a video outlet and there are some 80,000 sets in users' possession.

The local press eventually drew the admission that everything

in users' possession.

The local press eventually drew the admission that everything in Hungary's film trade and industry belongs to the State, including the three production studios, domestic and foreign distribution, a laboratory providing technical facilities for filming. Directors receive monthly pay from the studio.

Asked if American films are exhibited they referred to the great success there of "12 Angry Men" and "Rain."

Blonde, slight, with keen, intelligent blue eyes, Jerzy Passendorfer, director of "Attack" and of the Polish entry, "The Return," proved a favorite with the Argentine press, which admires his work and enjoys the subtletles of his conversation. "The Return" is faulted by some of the more important critics, but undoubtedly it rates with "Saturday Morning, Sunday Night," the British film, as a probable prize-winner.

Incidentally, Passendorfer's "Attack" was awarded a prize at the previous Mar del Plata Festival—but he has yet to receive it.

Foreign Flavor Delights Argentines

Mar del Plata's 3rd Year Better-Fans Don't Know Many Stars, Never Released in Peronist Days

Mar del Plata, Jan. 24.

Several international delegations have at least made it to Mar del Plata, justifying the hopes of the organizers of this International Fes-

Plata, justifying the hopes of the organizers of this International Festival, in its third year.

Tee-off was a gala dinner-dance at the Hotel Provincial, which turned out to be the usual brawl of delegations unable to locate their tables, tourists scrambling to see the stars and their gowns, or lack of them. Professionally, a great majority of the visitors are unknown to the Argentine film-going public, as their pictures were barred in Peronist days. Nevertheless the public loves the idea of a star and responds enthusiastically. For the U.S., Robert Corkery and his wife, John and Dorothy Hart (complete with grandmother) are lere and Robert Ryan is due as are Jean Seberg, and Susan Strasberg, latter with the Italian delegation, later in the week.

Phyllis Calvert is in the English Ready with 15 the server and Shirley.

Phyllis Calvert is in the English group, as is 22-year old Shirley Anne Field. Elliane d'Almeida and Anna Ka-

Finane of America and the French entry, "Ce Soir ou Jamais" (Elefilm-Ulysse Productions. Albert Lamorisse, who produced the French short "The Red Balloon," whose new short "Le Voyage Au Balon" is another French arrival.

Balon" is another French arrival.
German delegation includes
Christian Wolff, his wife, Corny
Collins, and Maria Pershy. Germaine Damar, here independently
for tv performances, had already
returned to Buenos Aires for these.
Press is trying to cover everything, including the Mexican stars'
bikinis. Having arrived most formally dressed, these soon abandoned flower-pot hats for bikinis
and endless poses on the beach.

Cinema Arts Associates Inc. has been authorized to conduct a mo-tion picture business in Clarkstown, Rockland County, N.Y. Capital stock is 100 shares, no par value. Bregman & Bregman of New York, were filing attorneys at Albany.

1961 Asian Film Fest To Be Held in Manila

To Be Held in Mainia
Tokyo, Jan. 17.
Manila will play host to the
Eighth Asian Film Fest, set for
March 7-11. Delegates from Nationalist China, Hong Kong, Indonesia, Japan, South Korea, MalayaSingapore, the Philippines and
Thailand will screen select product
for Golden Harvest awards in varlust estagories ious categories.

Added event will be seminar on cinematography, conducted by a Japanese cameraman. Seoul has been tentatively chosen as the site of the 1962 festival.

\$436,800 Italian Pix Studio Deal

Rome, Jan. 17.

The Pisorno Studios, at Tirrenia The Pisorno Studios, at Tirrenia, near Leghorn have been bought by Cosmopolitan Film, a Roman company set up for that purpose by producers Maleno Malenotti and Carlo Ponti. Purchase price, which includes five sound stages plus considerable land, was \$436,800.

New owners plan to modernize and update the studio and make it the most efficient in Europe. It also is a valuable and much-needed addition to the crowded Roman studio setup.

First production to roll at Tirrenia will be a Ponti-Malenotti production of "Madame Sans-Gene," starring Sophia Loren, which is set to start there in March on a \$2.500,000 budget. Two Malenotti pix, "Il Re di Roma". (The King of Rome) and "Gli Italiani e l'Amore" (Italians and Love) are elated to follow in addition. slated to follow, in addition to productions set up by partner Carlo

Studios will also be available for internationally scaled productions on a rental basis.

Kairouan, Tinisia, Jan. 24.

Five persons are reported dead, one Tunisian soldier is gravely wounded, more than 30 others are wounded and scores have been arrested in the aftermath of a series of riots triggered by the filming of Joseph E. Levine's "The Wonders of Aladdin" on location here.

The riots stemmed from the use of the Grand Mosque of Kairouan as a filming site and the arrest of the Grand Mufti Abderraham Killi who protested the use of the 1300-year-old mosque as a film set.

An angry mob of Moslenis broke into Governor Amor Chachia's palace, killed one of his guards, then overturned and burned ambulances, trucks and cars as Tunisian troops, rushed to the scene, open and car as Tunisian troops, rushed to the scene, open and car as Tunisian troops.

A state of martial law has been declared and all roads leading to Kairouan have been cut of.

U.S. Unit Cautions Kairouan, Tunisia. Jan. 24.

U. S. Unit Cautions

Kairouan have been cut ofi.

U.S. Unit Cautions
Underlying the outbreak is a long-standing conflict between the traditionally religious orthodox groups, led by the Grand Mutti, and the liberal reform movement of the present government which avors western-style dress, remeval feels for women, and lessephile of stringent, centuries-old religious discipline. The Grand Mutti was arrested after he spoke out against these reforms and demanded that the filming of "Aladdin" be 'topped after the unit had secured for mission from the Governor.

During the filming, the production unit under director Henry Levin, strictly adhered to Moslem law by taking their food and drink outside the Mosque, and allowing as few women as was absolutely necessary to be on the set.

Filming has been discontinued in the Mosque, but the production is continuing inside Kairouan's exhibition hall under police protection. None of the cast and crew, including Donald O'Connor, Noelle Adam and Vittorio De Sica, was injured during the violence. However, unit publicist Harvey Matofsky has been ordered to stay out of the city by the Governor on penalty of arrest for telephoning the story of the riots to the AP and UPI.

British to Appeal Tax Ruling in Hawkins Case

Auling III flawkins Case

London, Jan. 24.

The Inland Revenue is to appeal the High Court decision of last year when actor Jack Hawkins successfully reclaimed repayment of the personal allowance due to his three children. The dispute was based on the amount of tax due on money paid to the star's children from a company formed to exploit his talents.

The Crown appeal is expected to be heard next month and the finding will have important ramifications.

U.S. UNIT CAUGHT British Exhibitor Assn. Chief Sees No Product Shortage in Britain

Council of Europe in 3-Day London Meet

London, Jan. 24.
Delegations nominated by mem-London, Jan. 24.

Delegations nominated by member-governments of the Council of Europe will meet here starting Feb.

20 for three days to discuss problems of the exchange and use of cultural, educational and scientific films. Meeting, which will be inaugurated by Dr. Charles Hill, Chancellor of the Duchy of Lancaster, will be held under the auspices of the Cinema Sub-Committee of the Council of Europe. Some 40 foreign delegates, including reps of UNESCO and other international bodies, are expected. UK delegates will be recruited from government departments and bodies concerned with audio- visual media.

The conference is to be organized on behalf of the Foreign Office by the Central Office of Information. It will be the first occasion on which so many Interests have been brought together to discuss the use of films from an all-European angle.

London's Oldest Studio on Block

London, Jan. 24.

London's oldest film studio at Walton-on-Thames is being sold for development purposes and in the meantime, an official receiver has been appointed to take over the company's affairs.

Hannah Fisher, a principal stockholder in the Walton-on-Thames plant and also the head of Sapphire Films, is proposing to set up a distributing and feature production company after the deal has been closed. Sapphire, of course, is the telefimery which made a number of international vidpic series; among them "Robin Hood" and more recently "Four Just Men."

Last week about 200 employees

Last week about 200 employe Last week about 200 employees at the studio were pink-slipped and the unions concerned called a special meeting to discuss the situation. The dismissals have apparently halted production on "Time to Kill," in which leading roles were being played by Susannah Leigh, Terry Palmer and Ronald Howard.

Associated British Net \$6,762,000 in 6 Months

Aprofit rise of more than \$2,-400,000 in the first six months of the current financial year was reported last week by Associated British Pleture Corp. The net for the six months totalled \$6,762,000. For the third consecutive year, the company is paying an interim dividend of 20%. Last year's total distribution was 60%.

London, Jan. 24.

Alfred J. Davis, president of the Cinematograph Exhibitors Assn., told his general council last week that, with about 100 reliable box-office first features to be expected from American sources during the current year, exhibitors in the U.K. needn't expect any falling-off in such production. Davis was presenting the second of his reports following his fall trip to the U.S., the first one having been on tollvision.

Offering his personal conclusions after summing up talks with various industry toppers in N.Y. and Hollywood, the CEA prexy made seven other points. These included that though the "impact of inactivity in the Hollywood studios was most depressing," this was accounted for by the decentralization of picturemaking and "Hollywood remains the brain centre' of American production." He reported that the major producer-distrib companies have become highly selective in their choice of production. Also, that the reduction in the number of stars well known to the public has a restricting effect on the number of pix put into production.

tion. On roadshow offerings, Davis concluded that the namber is unlikely to exceed 10, and may fall short of that in any one year. He stressed the importance of state aid to picturemaking outside the U.S., stating "there is no doubt about the justification of the British Film Production Fund, and it is clear that without it the quantity of American-initiated production in this country would not only decrease very considerably but might almost disappear altogether."

Big W. German Film Merger Set

Hamburg, Jan. 17.

One of the biggest mergers in West Germany's show biz has been completed, with Real Film Studios setting a new arrangement with Deutsche Grammophon Gesellschaft. Deutsche Grammophon Gesellschaft. Deutsche Grammophon, which has some of the top German record stars, including Freddy, Ivo Robic, Peter Kraus and Lolita, on their Polydor label, have made a longterm contract with Real Films here for "technical and artistic cooperation."

It's expected that films, tele and records will be brought out by the new combine. The group will construct a large music studio on the Real properties in Hamburg-Wandsbek to handle the Polydor recording sessions. Architect for the project is Horst-Guenter Malade, who has constructed other Real Film studios. Building starts shortly, with completion expected in October.

Gyula Trebitsch and Joachim Freis remain as managers for Real, and will work with Deutsche

Gyula Trebitsch and Joachim Freis remain as managers for Real, and will work with Deutsche Grammophon on the further de-velopments.

FRENCH JUDO

Reviewers Rate 'Psycho' '60s 'Most Over-Rated Pic'

Paris, Jan. 24.

Alfred Hitchcock's "Psycho," a big hit at the French boxoffice, was named the most overrated foreign fillm of the year here by La Nouvelle Critique, a group of film critics from newspapers and some of the highbrow magazines. Another big money-maker, H. G. Clouzot's "La Verite," starring Brigitte Bardot, was named most overrated French film of the year. Group cited Francois Truffaut's "400 Blows" as best French film of the year, and the Japanese "Sansho The Bailiff," as best foreign film. Latter pic, directed by Kenji Mizoguchi, won the Silver Lion at the 1953 Venice festival, but has just been released here.

'Defense' Group Buys Vaulties

British Showmen Doing What Doesn't Come Easily To American Counterparts

London, Jan. 24. The Film Industry Defense Organization, body set up to prevent the sale of old pix to television, looks like adopting a more positive policy in the near future by going out and making bids for the covenants of vaulties. Hitherto, the practice has been for FIDO to sit back and wait for intending vendors to approach it, a method of operation that's been working satisfactorily of late although in earlier days it led some owners of oldies to adopt a "what's the use?" outlook. bypass the organization, and sell to tele. the sale of old pix to television,

FIDO's new thinking is in part inspired by the fact that an undertaking given in its infancy by the Rank and Associated British groups not to sell their pix to tv, but at the same time not to involve the organization in expenditure for convenants, will expire this summer.

mer.
With Rank and ABC thus technically free to do a deal with television, FIDO inevitably will have to make appraches. Should an arrangement be made, it could be similar to the one struck with British Lion where FIDO agreed to pay for a substantial batch of pictures on deferred terms.

"Bright comedy of the highly cultivated kind. Directed at a fast clip by Stanley Donen. Grant and Simmons are merely perfect." -NEWSWEEK

"Contains the season's nuttiest repartee. Grant is a technician of genius."

-TIME



"MAD, MERRY FILM!...Cary Grant, Deborah Kerr, Jean Simmons and Robert Mitchum ...the quartet is irresistible!"

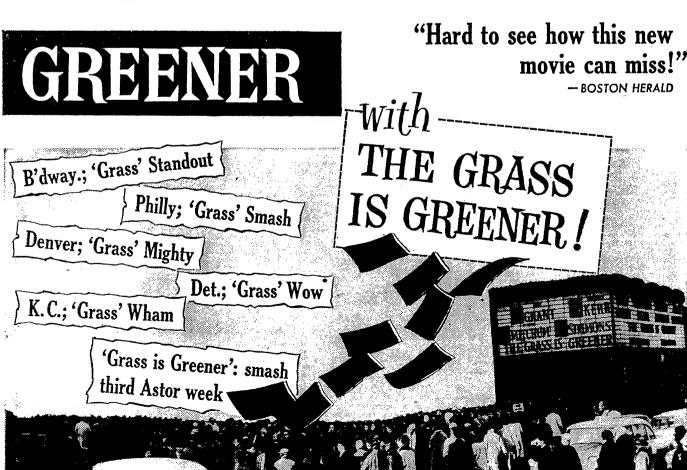
- N.Y. DAILY NEWS

GROSS

"A Class 'A' sophisticated comedy!" - CHICAGO DAILY TRIBUNE

"A handsome and winning piece of entertainment!" - PHILADELPHIA EVENING BULLETIN

"A gracious style of comedy. The fun is elegant and refreshing!" - N.Y. WORLD-TELEGRAM-SUN



A GRANDON PRODUCTION • A UNIVERSAL-INTERNATIONAL RELEASE

Magna's '60 Rentals: \$4,920,053

Magno Pictures Corp. registered a profit of \$975,660 before taxes for the nine-month period ended Oct. 31, 1960. For the same stanza of a year ago, the company showed a profit \$475,087.

The film rentals for the 1960 period totaled \$4,920,053, about half the 1959 take of \$9,583,733 from the same source.

An analysis of the financial report appears to indicate that the greater '60 profit came from the cutdown in expenses. In 1960, for example, participation in income by producers amounted to \$2,826,822 as compared with \$7,106,901 the previous year. Similarly fees to sub-distributors amounted to \$825,561 in '60 as against \$1,535,988 in '59. \$1.535.988 in '59.

\$1,535,988 in '59.

Total income for the nine-month period of 1960 came to \$5,112,634 as compared with \$9,689,067 for the previous year. At the same time, expenses for the nine months were \$4,136,974 in '60 as against \$9,209,980 for the comparable period of '59.

Magna indicates that "South Pacific" is still a money-maker for the company. Negotiations are being completed for the 35m distribution of the film in the foreign market, which has already started in England. On Jan. 1, the picture was taken out of release in the U. S. and Canada and will be held for future reissue.

Young Producers Keep Bobbing Up

William Kronick, at 27, Learns on an \$8,000 Shoestring Put Up By Wall Street

Add another name to the growing list of youngsters cutting their film teeth via a successfully received short subject: 27-year-old William Kronick, whose 24-minute "silent" featurette, "A Bowl of Cherries," is currently playing its premiere engagement at the Murray Hill in New York on the bill with the Russo "Ballad of a Soldier."

Kronick, a writer and director, Kronick, a writer and director, devoted a couple of years as jack-of-all-trades with the Louis de Rochemont organization, prior to which he served a seven-month apprenticeship with Svensk Film in Stockholm. Though his first "Major" effort, "Cherries" is still regarded by Kronick as an "exerin Stockholm. Though his first
"Major" effort, "Cherries" is still
regarded by Kronick as an "exercise," a test to see if he could make
a modern comedy, both satiric and
slapstick, in the style of the great
slient comedies of the past. That
he has succeeded to a certain extent is attested to by the fact that
the short has been picked for
national distribution by Ed Kingsley, Kingsley International, who is
submitting it for Academy Award
consideration.

Although told without dialog,
"Cherries" does have a full musical score by Richard Wernick. Its
story is a light and looney tale of
a young representational painter
from Texas (his name is Sherman
Williams) who comes to Greenwich Village to make his way. By
the time the fadeout arrives, the
hero has changed his first name
from Sherman to Giorgio and is
painting quite abstractedly.

Wall St. 'Shoestring'

Wall St. 'Shoestring'

Wall St. 'Shoestring'
Film was entirely financed
(\$0,000) by a young Wall Street
man, George Edgar, and shot in
black'white, with a color interlude, in 12 shooting days, a practical fact which is noted with some
pride by Kronick because, he says,
he used as many different camera
setups as employed in the average
B feature. Cameraman on the pic
was Graeme Ferguson, who shot

B feature. Cameraman on the pic was Graeme Ferguson, who sho draws Graeme Ferguson, who sho draws Graeme Ferguson, who sho draws are large of the Fute and The Arrow." in India.

Even though an "exercise," "Cherries" does have something pertinent to say about art and the artist's life in New York City, Kronick feels, and he says he cannot imagine trying to make a film which didn't contain a personal comment of some legitimate sort. Thus he has no interest in gather-Thus he has no interest in gathering further film experience by turning out inexpensive "sensational" type films, for which he feels he'd have no trouble getting the necessary financing.

Bread-and-Butter

Bread-and-Butter

At the present time he's making his living expenses by researching stock film footage for an NBC producer planning to make a ty pilot. Off-duty hours are spent planning three feature film properties, one of which would be a film adaptation of a novelette by Jacob Presser, "The Breaking Point," letlling "psychological horror" story that picks up where a story like Anne Frank's leaves off. The second property is an original set in New York, portraying the artistic vitality of the city, and the third, a modern love story based on "Othello," but in which the inter-racial problem is played down to point of total exclusion.

Interesting idea on "The Break ing Point" is that Kronick has ing Point" is that Kronick has started preliminary negotiations to "League of Gentlemen."

Add another name to the grow-shoot interiors of the film in Israel where he could receive substantial government aid through subsidies and availability of studios and equipment, in return for providing key technicians who would help teach Israelis U. S. film techniques. teach Israelis U. S. film techniques. Story deals with a group of Jews in a temporary assignment camp en route from Holland to the concentration camps in Germany during World War II. He'd like to shoot exteriors in Holland, but feels he could also do some of these in Israel too.

these in Israel too.

Project, however, depends on
Kronick's coming up with necessary backing for his part of the
production which, of course, isn't
always easy. As he says, it even
takes a lot of dough just to do the
groundwork on such a project, like
costs of trips to Israel and Holland
to conduct personal negotiations,
which he hasn't been able to do as
yet.

Questioned as to whether he had plans for any further shorts, conplans for any further shorts, considering the critical success which he has had with his first, director answered with the story of everyone who has ever made a short subject: "I'd like to, but there isn't any money in it." However, if he can get rolling with a feature or two, he will continue with shorts, just for the fun of them.

Screen Actors

Continued from page 4 =

fare fund, with limitation of \$25. fare fund, with limitation of \$25,000 in salary per actor per picture. Day player minimum is increased from \$80 to \$85 immediately and to \$90 this July. Weekly freelance rate is raised from \$300 to \$318.75, then to \$337.50. Three-day contracts are eliminated. All minimum wage increases are retroactive to July 21, 1960.

July 21, 1960.

In new pact, actors will compensate for restricted tv and theatrical rights on basis of actual salary (up to \$150 per day and \$562.50 per week) rather than on minimum rates, as in old pact. Percentages for the additional compensation also have been increased. New pact was negotiated by SAG committees of the New York and Chicago branches. Ratification votes must be returned by membership not later than Feb. 10.

Films Nominated

Continued from page 5

ment U.S.A.") are nominated for the best foreign acting award. Hayley Mills ("Pollyanna") with Wendy Hiller ("Sons and Lovers") and Rachael Roberts ("Saturday

Dubbed Print

Continued from page 5

N. Y. Times cric, who inspired the Big Debate, and who indicates he takes his stand only on the basis of firstrate dubbing.

(Further, of course, the whole issue for purists pertains only to the manifestly serious art film. It's the manifestly serious art film. Its provably pointless (at the boxoffice) in terms of commercially exploitable product, as witness Brigitte Bardot, whose torso can do no wrong irrespective of tongue, apparently.)

The Teitel experience, to be sure The lettel experience, to be sure, isn't unique — and what they all seem to underline is that, in view of the purist snog psychology, original soundtracks are sacrosanct. Maybe the Crowther camp contention will someday prevail, but surely not at this time.

In the case of Teitel's "Hiroshi-ma" print switch, the exhib gives two reasons for his action. For one, two reasons for his action. For one, because of the pic's sweet publicity he figured the Yank lingo would bait new trade without causing purists to defect; and, secondly, he wanted the reaction of the four Windy City reviewers. But all were so opposed to dub, after checking out both versions, that, according to Tettel, they by-passed editorial comment to save him embarrassment.

Thematic Trends Should Get Lost

-We'll Be 'Unbalanced': Broidy

Hollywood, Jan. 24.
A "diversified" and "unbalanced" film production program is Allied Artists goal for 1961. Prexy Steve Broidy declared prior to his departure for Madrid that his film company would not follow any particular trend in the shooting of pix. Instead it will concentrate only on those properties that can be pack. those properties that can be pack-aged attractively enough to be po-tent at the box office.

"An unbalanced film program is as strong as anything to emanate from any other major company" says Broidy. And then explained that by "unbalanced" sked he meant filming vehicles that differed from one another in locale and story.

and story.

He cited such released pix as "Hell To Eternity," World War II Marine yarn; "Al Capone," gangland thriller, and the controversial "I Passed For White" as all being completely different—and yet big winners at the box office.

"I don't believe in dealing in a capacity and with the light with the problem.

so opposed to dub, after checking out both versions, that, according to Tettel, they by-passed editorial comment to save him embarrassment.

Actually, Teitel tested the b.o. prowess of dubbing on two earlier occasions, which should have sold him then but didn't. Subsequent to their original soundtrack engagements at the World, he played dubbed versions of "The Bed" (Union) and "La Strada" (TransLux). In both instances, the dubbed playbacks took a boxoffice drubbing, versus fancy grosses in the original. It took the tampering with "Hiroshima", though, to clinch the case for Teitel and convince him there's a rub to dub.

TRANSFER HENSEN, BROWN St. Louis, Jan. 24.

Frank Hensen, manager of Loew's Theaters here for seven years, has been transferred to Now Orleans to take over management of Loew's Theaters. He has been succeeded by Lou Brown, transferred from Boston. Brown has been with Loew's for 30 years. Loew's operates the Mid-City and Loew's State in St. Louis.

would stay within the shooting-bounds of 15 to 20 pix this year— all of which would vary in pro-duction costs. Studio will also continue to distribute films pur-

continue to distribute films purchased outright.

As to what makes a successful box office film? He replied, "Certainly not the star alone. True the star gives the property impetus. But if the story is wrong, there is no star that can carry the film alone."

Unlike other major computes that have land and oil assets, Milled Artists has none said Broidy, And in view of this must depend solely on the making of profitable films.

solely on the making of profitable films.

Broidy then asserted that it would be fruitless to give out a coin outlay AA would spend in '61.

"How can we determine how much we'll spend without knowing which of our films will be profitable. Money taken in at the theatres will indicate how much we will spend on future product," he concluded. Currently shooting at AA is "Armored Command," which Ron Alcorn is producing in Germany starring Howard Keel, Tina Louise and Earl Hollimait; and "Operation Elchmann," Bischoff-Diamond production which is being rushed thru filming for simultaneous release with the March start of the Eichmann trial in Israel.

In preparation is "Twenty Plus Two," David Janssen, Jeanne Crain Co-starrer which Frank Gruber produces with exec producer Scott R. Dunlap: "Reckless Pride of the

Two," David Janssen, Jeanne Crain co-starrer which Frank Gruber produces with exec producer Scott R. Dunlap; "Reckless, Pride of the Marines," Francis D. Lyon directs for producer Lester Sanson: and "Confessions of An Opium Eater," Albert Zugsmith production.

AA also has western distribution rights to Samuel Bronston's film spectacular, "El Cid" currently shooting in Spain.

Other films in preparatory stages include filmization of Herman Melville's novel, "Billy Budd" with Robert 'Ryan and Peter Ustinov co-starred; "Unarmed In Paradise," the Ellen Marsh novel; the Kaufman-Lubbin production, "Reprieve"; "79 Park Avenue" by Harold Robbins: "Streets of Montmattre," "The George Raft Story," blopic of the actor; and "Crashboat" which Lindsley Parsons will produce.

produce.

Already completed and soon to be released by AA are the William Alland pic. "Look In Any Window" starring Paul Anka; "Dondi" based on Gud Edson's cartoon character and produced by Albert Zugsmith; "The Big Bankroll," Arnold Rothstein's biopic starring D. Janssen and produced by Bischoff and Diamond and Pearl S. Buck's. "The Big Wave" which was filmed in Japan and stars Sessue Hayakawa.

MOVIELAB'S NEW TAGS

Berman as Exec Veep—Gaski As Production Veep

Movielab Film Laboratories, New York-based outfit headed by Saul Jeffee, has named Frank S. Ber-man,as executive v.p and Ted J. Gaski as v.p. in charge of produ-tion. At the same time, David E. Winer, member of the law firm of Baar, Bennett & Fullen, was named

Barr, bennett or thier, was named a director.

Berman, also a director of the company, joined Movielab in 1948 and had been v.p. in charge of production. Gaski was formerly plant manager.

'Birth of Nation'

Continued from page 7

gotten by cinema historians and the general public . ." Different double bills will be offered daily from Jan. 26 to Feb. 8. On Feb. 9, Talbot is offering the N.Y. pre-miere of Andre Cayatte's "An Eye for an Eye." On the same pro-gram will be "Meet Brendan Be-han," a kine of BBC interview with the Irish playwegiht by Eamonn Andrews.

Do the N.Y. film critics sell tickets in the outlands?

Critics' Echo Fades to But Nothing

As a Rule of Thumb Midwest Favors Deletion of Any

All Quotes, Including New York Scribes

By JACK PITMAN

Chicago, Jan. 24.

Though there seems no accurate measure of their impact, evidence abounds that west of Gotham the Wanda Hale, Paul V. Beckley, Bosley Crowther, et al, puffery means very little at the boxoffice—art films excepted. Despite this, film company ad-pub staffs continue to rely heavily on elliptical kudos lifted from the N.Y. press.

Mostly, it appears, provincial buyers are apathetic to the time-honored practice. But in some areas the Manhattan by-lines are plain resented, notably in parts of the southwest and south, where Yankee praise can actually hut the b.o. As a consequence, natur-

Yankee praise can actually hurt the b.o. As a consequence, naturally, such quotes are seldom used. Usual practice among circuits, with their own ad departments, is to tailor canned campaigns from the homeoffices to suit the local orientation, and the result often is that the N.Y. critics are scissored out. Chi's big Balaban & Katz ignores reviewers almost entirely, save for an occasional Time or Newsweek accolade. And nointed. save for an occasional Time or Newsweek accolade. And pointed-ly, B&K thumbs down the local critics as well, partially for the rea-son it doesn't want any hand in building up the Windy City frater-

A contention of the anti-quotes school is that if critics are so often ignored in the first telling, why should the trade think they can sell pictures out of context? Prime examples in recent annals of reviewer impotency, of course, are the Ross Hunter soapers for Universal—such as "Imitation of Life" task in the content of the conten

generally panned but proved powerhouses at the ticket windows.

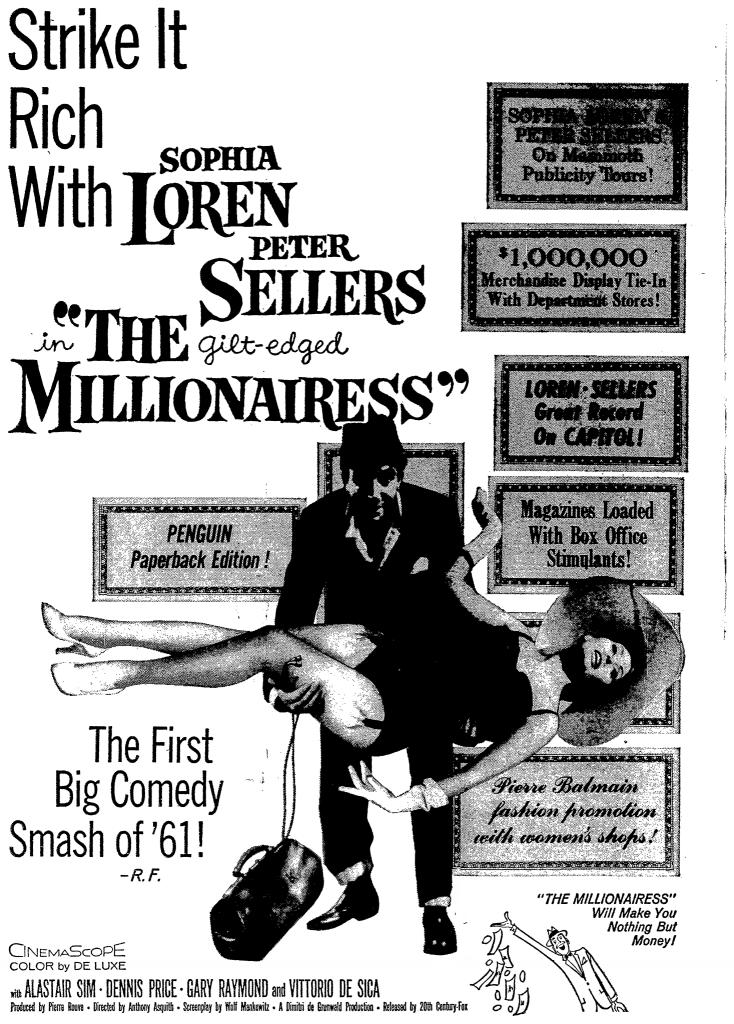
Ad-pub fieldmen ("don't quote me") are as much opposed as any segment of the trade to review-quoting. Outside N.Y., they doubt that the Manhattan appraisers mean much, although it seems to depend somewhat on how cosmopolitan the territory in question is. The critics, in short, can mean something only in areas familiar with the highbrow scribes of the New Yorker, Saturday Review, N.Y. Times, etc.

It's pointed out, also, that quotes are sometimes employed solely as

are sometimes employed solely as subterfuge, usually to obscure the moot content of a pic, or in cases where a film has to be sold without tipping the essential nature of the

tipping the essential nature of the yarn. A quote, say, like "This is a dilly" might then spur trade.

Understandably, quotes are considered important to art theatres, though even this sphere of the business is starting to go in for some reappraising. Some filmites dealing with art product tend to rate the quotes practice as overdone. Moreover, the blurbs have lost much of their potency in the done. Moreover, the blurbs have lost much of their potency in the case of simple declaratives, e.g., "terrific," "must see," etc. One art house booker here thinks a quote can hypo biz only when it's descriptive of the film's content, and thereby serving as "sell" copy in the ad.



New York Sound Track

staffers, would be in logical keeping with its corporate diversification that now scopes a teleshow, travel, tours, key clubs, mail-ordering, etc. It's a dormant proposition just now, but may be revived soon.

Assemblyman Verner M. Ingram, a 49-year-old lawyer from Potsdam, is reported slated for appointment as chairman of the New York Legislature's Legislative Committee on Offensive and Obscene Material.

At same time that naughty native Nazis from Virginia were picketing "Exodus" in Boston oddballs were protesting the picture in Chicago, their target Dalton Trumbo. Four members of a group self-dubbed "Fighting American Nationalists" did the picket routine outside the Chi's Cinestage Theatre, but jeering patrons waiting to enter drove them away. Their red and blue armbands bore the letters "FAN"—not so bold as George Lincoln Rockwell's devotion to the swastika. New York State Council of Protestant Churches, in its annual "Statement of Legislative Principles" prepared by a 15-member Commission, has expressed "concern with the Influence of moving pictures, television, radio, newspapers, comics, magazines and books where these media are used to excite prurient interest and to offend decency, are obscene or portray brutality and crime as desirable and acceptable." A 12-page booklet, mailed to all members of the Legislature, considered these media in a section on "Mass Communications."

Robert E. Quick, Chief, Army & Air Force Motion Picture Service at Washington makes clear that features playing service installations are not subject to the ratings of any sectarian grouping—meaning the Roman Catholic Legion of Decency, principally, although there are other religious ratings as well. Services are guided by the Seal of the Production Code Authority in Hollywood.

Re-Do Optimism To 1961 Outlines

prognostications. And the film industry, perennially optimistic, sees good things ahead. One veteran film company executive went out on the limb to the extent of saying that good pictures will do good business.

good business.

Exhibitors, constant gripers and pessimists in private, publicly present a glowing image of the future. For example, Albert M. Pickus, president of Theatre Owners of America, expects 1961 to be a milestone in exhibitor annals. His optimism is based on the hope that there will be more pix in 1961 with the year being "recorded as the one in which theatreowners guaranteed their own future by producing the first of their own motion pictures."

Pickus feels that it's reasonable

meshed in attempting to work out a financing arrangement.

The TOA topper believes that a supply of pictures from exhibitor sources will induce the major film companies to re-evaluate their programs and will "feel compelled to make more pictures too." Pickus takes the position that if these things are done, meaning getting more product on the market, the industry will be in a position to fight off the competition for the amusement dollar.

The TOA chieftain also crystal balls that 1961 will be the year of moderation in relation to the content of films and that the industry will go back to the more wholesome, but no less provocative, fare. "The forces of exhibition, but ressed, I hope, by the producers themselves, will check the trend toward screen frankness, by embarking on the production of pictures of more universal appeal," Pickus stated, "That accomplished, we shall recapture the audiences that have drifted from habit to indifference as to motion pictures." more product on the market, the findustry will be in a position to fight off the competition for the amusement dollar.

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Unexplained Gleo**

**In in the declay manufactor in prict of the firm and that a finding more profit out of theatres, since more revenue taken by the distribution also included some thought, as expressed in high strends of the week before last indicate: 'I might be the year of the flaters, since more of the flate

Upheaval in N.Y.

Continued from page 3

the business sense. They have been tough traders through the yearsyet highly respected by their pic ture-bargaining adversaries. film company exec had it rough in negotiating a deal with Schwartz or Picker, but he usually emerged from the negotiations with acknowl-edgment that he had been in com-bat with knowing customers of the

Friction

Friction

Schwartz' resignation was attributed to the lack of eye-to-eye with Albert A. List, president-chairman-chief stockholder of Glen Alden Corp., holding company whose interests include the RKO chain. List is a big money man who got control via a buyout of Howard Hughes' stock in RKO following the split of RKO Theatres and RKO Pictures. General Tire & Rubber in the person of Tom O'Neil took over the picture out-fit.)

It's been an open secret that

Pickus feels that it's reasonable to expect that 1961 will see Pathe-America Distributing Co. and ACE Productions, and perhaps others, providing theatres with their own sponsored pictures. Pathe is starting its first picture, but ACE Productions, the arm of the American Congress of Exhibitors, is still enmeshed in attempting to work out a financing arrangement.

The TOA topper believes that a triple of nictures from exhibitor the first love obviously centers on the inns.

the first love coviously centers on the inns.

Tisch is chairman of Loew's Theatres. His brother, Preston R. Tisch, member of the board and president of Loew's Hotels Inc, reportedly is in line to absorb the job of president of the Loew's circuit. Meanwhile, Laurence Tisch is taking the helm as acting president.

Neither Side Winner or Loser In Frisco Decade-Old Embassy Case

By WILLIAM STEIF
San Francisco, Jan. 24.
The \$11,000,000, decade-old Embassy Theatre antitrust suit against all major distributors and first-run San Francisco exhibitors. appears on the verge of judicial decision,—with neither side a clear-cut winner. Though Federal Judge Lloyd H. Burke has not yet handed down a formal decision, examination of the transcript of arguments in his court the past fortnight shows:

(1) A conspiracy for monopoly of first-run situations in Frisco did, indeed, exist during the time period covered by the suit.

period covered by the suit.

(2) Daniel O. McLean and Leland C. Dibble, owner-operators of the 1,400-seat Embassy, never sincerely sought first-run.

(3) The Embassy's clearances and availabilities for second-run were unreasonably long and the defendants will probably have to pay some damages on this basis.

(4) But some new tyne of for-

fendants will probably have to pay some damages on this basis.

(4) But some new type of formula for ascertaining damages must be worked out.

The defendants are 20th-Fox, Paramount, Warner Bros., Loew's, Columbia, Universal, United Artists, RKO, Fox West Coast, United Paramount Theatres and National Theatres.

Dibble and McLean filed suit Dec. 29, 1950, and sought \$2,676,-468, trebled, in first-run damages for the period from Dec. 25, 1938, through Dec. 29, 1950, and \$1,-000,000, trebled, in second-run damages for the period from Dec. 25, 1938, through March, 1947.

The suit finally came to trial for a five-month period in the spring and summer of 1958 before Federal Judge Edward P. Murphy, but at the end of 1958, before Judge Murphy handed down a decision, he died.

Judge Burke has been studying the transcript and listening to witnesses and arguments ever since. Chief defense argument is that

the transcript and listening to witnesses and arguments ever since. Chief defense argument is that Dibble and McLean took over the Embassy as a "racket house." McLean, while a Fox West Coast theatre manager in Frisco, invented a lottery-like game he called "Ten-O-Win." which the two theatre operators have been using as a come-on at the Embassy ever since.

Chief argument of the plaintiff's lawyer, Robert D. Raven, is that a so-called "Market Street Monopoly" froze the Embassy out of any chance for first-run pictures and also froze the old theatre (refurbished in 1917 by Louis R. Lurie from a yaude house to a motion from a vaude house to a motion picture house) out of secondrun for the earlier part of the suit's time span.

Conspiracy—Dated

Conspiracy—Dated

In order to go into the case's damages aspects at all, Judge Burke had to find the evidence supported the charge of conspiracy, and that is precisely what his words the week before last indicate:
"I might say that I tentatively, at least, have decided that a finding will, of necessity, be made that as of Dec. 25, 1938, there was in existence in San Francisco a combination or conspiracy in the anti-

there were a combination, Fox West Coast, of course, is the central figure insofar as any existing combination is con-cerned."

The judge then asked that "a short memorandum" be prepared by the lawyers to "distinguish the so-called minor defendants from the five majors." The same day the judge himself referred to the "fringe conspirators" and suggested they were UA "and perhaps Columbia and Universal."

Not Clear Yet

At week's end the judge re-turned to the subject of his ulti-mate decision, with these refinements:

ments:
"I don't think the case is over by quite a bit yet . . . however, I do have some comments which might be of assistance in connection with anticipating the findings which will be applicable to the issue of liability . . "I have already indicated way."

tion, appearance and management
... I am of the opinion that plaintiffs opened the theatre in 1938
with the preconceived intention of
operating on a so-called racket
policy . .

"This policy remained un-

policy
"This policy remained unchanged throughout the period in
suit and was admittedly inconsistent with first-run status and precluded consideration by film distributors of the Embassy as a firstrun exhibition vehicle. The record

tributors of the Embassy as a firstributors of the Embassy as a firstrun exhibition vehicle. The record requires rejection of argument that plaintiffs ever really intended to operate on first-run. "Plaintiffs' claim that they were deprived of a right to compete for second downtown position from the beginning of the period in suit to December, 1943, is not supported by the record. The racket policy which precludes accepting the Embassy as a first-run theatre would make unreasonable a conclusion that it was entitled to compete with the (now-defunct) California Theatre for second-run downtown during the period in question.

downtown during the period in question.

"... (but) it appears that unreasonably long clearances were granted prior-run theatres during a part of that period. The resultant delayed availability allocated to the Embassy would of necessity result in some loss of revenue. the years during which loss did occur remains for determination. It is difficult to determine the position of the Embassy from December, 1943, to about Dec. I, 1946. Although the United Nations (now Alcazar) was the nominal holder of second-run downtown, it was not in substantial competition with the in substantial competition with the Embassy . . . the latter had second-run Market Street position during the period and that constituted something very close to second-run downtown . . however, the clearances granted over the Embassy to

ances granted over the Embassy to prior-run theatres were exclusive."
The judge next asked the lawyers to "give some thought to the limited use of additional expert testimony . . . for a reasonable computation of damages." His idea was to try to "establish some percentage formula that can be applied to the actual receipts of the Embassy as compared to what they would have received had it not been for the illegal and unreasonably long clearances which resulted in the deferred availability."
Lawyers on both sides then tried

sulted in the deferred availability."
Lawyers on both sides then tried to box the judge around for 10 pages of transcript but the judge, a vigorous, youngish man who was a tough, efficient U. S. attorney here until he went to the bench two years ago, wasn't buying any. He wound up the discussion by telling the lawyers to "give some serious consideration to the possibility of developing something in the way of a less complicated approach to damages than the Bigelow theory, which I do not regard as particularly applicable, or the theory of subsequent performance. two years ago, wasn't buying any, the wound up the discussion by telling the lawyers to "give some serious consideration to the possibility of developing something in the way of a less complicated approach to damages than the Bigelow theory, which I do not regard as particularly applicable, or the theory of subsequent performance, to with "substituting and passing or a retroactive basis... I would like to find out if there is a fortunal which can be adjusted to the number of days which pass be-be assessed by the Federal court.

tween close of first-run and the next availability period. How much do you lose by being set back one day, two days, five days, a week or 10 days, or 50 days?"

With that, the case was adjourned until March 15, when the judge will start hearings on the amount of damages to be awarded.

Fails to Shut-Out Town as Exhibitor

This town of 10,600 population will continue to have two film theatres bidding against each other for product, Jack Wright, owner of one, having failed in his fight to one, having failed in his fight to halt pictures in the municipal au-ditorium. Minnesota State Supreme

ditorium. Minnesota State Supreme Court decided that the municipality has the right to lease the auditorium to be used as a film theatre in competition with one operated by a taxpayer, Wright.

Previously to leasing the auditorium to James Fraser, the municipality itself has operated it as a showhouse and he (Fraser) has been its manager.

Wright brought suit to halt the municipality's operation of the suditorium and won that action. Then the town leased it to Fraser and it continued as a showhouse. Wright alleged this was a subterfuge.

fuge. In another court action Wright is seeking damages allegedly in-curred by his theatre when the town itself was operating the audi-torium competitively.

'Churches Nearby' Cries D.A. as Exhib Arrested For Sun-Lover Feature

Burlington, Vt., Jan. 24.
Police etectives staged a raid
Jan 17 at the downtown State
theatre, where the English nudist
film, "For Members Only," was
seized and Ernest P. Handy, operator of the theatre, was arrested
on four charges of presenting an
"obscene" motion picture.
Handy, who was released in \$200
bail protested that the police action was unfair and made a futile
appeal for permission to complete
the scheduled four-day run of the
film. One showing of the picture
had just been concluded when the
detectives arted.

had just been concluded when the delectives acted.

Arriving on the scene as Handy and the seized film were being loaded into a police cruiser, State's Atty. J. William O'Brien of Winosoki, who reportedly instigated the action, declared:

"Although some people call it fashionable. I detest this type of motion picture. I feel it is particularly shocking to have the movie shown within a short distance of St. Paul's Episcopal Church and the Cathedral of Immaculate Conception."

ARABS ORDER SHUN OF 'EXODUS' NEWMAN

Damascas, Jan. 24.
Paul Newman has been blacklisted and banned from all Arab
countries by the United Arab Republic "because of the actor's
material support of Zionism and Israel.

Israel."

In addition to his pix being tabooed Newman will be denied entry to all Arab countries, Central Office for Boycott of Israel stated. Actor played an Israel in Otto Preminger's "Exodus."

Another Coca-Cola Suit Alleges Theatre Misbrands

THE FIRST MILLION

During the first month in 8 cities, Otto Preminger's film "Exodus" has grossed

\$1,007,792



WANTED: A TOLL-TV WITH TONE

FCC Tentatively Okays RKO General's NOT JUST MORE Over-the-Air Toll Test in Hartford

Washington, Jan. 24.
Federal Communications Commission has given tentative approval to what will be the nation's first commercial over-the-air pay television operation.
Commission instructed its staff to draw up a decision granting

Commission instructed its staff to draw up a decision granting—with conditions—RKO General's ploneer application for a three-year tollvision trial in Hartford. In such actions, FCC always reserves the right to change its mind when time comes for formal action. But in practice, it rarely does. And there was no reason to believe it would in the Hartford case.

believe it would in the Hartford case.

The move follows years of controversy and stalemate with Congress and opponents of pay-ty, led by exhibitor interests. The grant, when and if it's okayed, will be made under terms of the FCC's Third Report on Pay TV which compromised the hassle by laying down conditions for trial operations on which the future decision would be based on whether to authorize pay-tv on nation-wide basis.

basis.

FCC's announcement of the staff instructions, as in all such cases, did not spell out any details. It was anticipated, however, that the conditions it said would be attached to the grant might be along lines of those recommended by the Commission's Broadcast Bureau. These included that RKO General as well as Zenith and TECO—its partners in the venture—faithfully comply with both the letter and spirit of the Third Report; that Zenith and TECO submit for RKO's approval all advertising and promotional material before it's included that all partners furnish RKO's approval all advertising and promotional material before it's circulated; that all partners furnish FCC any information it requests on the operation; and that they promptly give FCC copies of all agreements on programming which they enter into.

The operation would be conducted over WHCT (Channel 18) which RKO purchased last year. Zenith's Phonovision system, using scrambled signals and decoders.

Zenith's Phonovision system, using scrambled signals and decoders, would be used. Bulk of the programming, according to RKO, would consist of new feature films. Marcus Cohn, representing the Connecticut Committee Against Pay TV and exhibitors in the Hartford area, led the fight against the grant in the current proceeding. RKO has been represented by W. Theodore Pierson.

. 'Requiem for Heavyweight'

New 'Classify' Try Due

New 'Classify' Try Due
Ablany Jan. 24.
Appointment of Assemblyman Luigi R. Marano, 39-yearold Brooklyn Republican and
an original proponent of film
classification, presages a determined effort to win Senate
as well as Assembly approval
of a classification measure, at
the current session.

The motion picture industry is bracing to defeat it.
Last year, the Joint Committee's film classification
measure was adopted in the
Lower House by a five-to-one
majority, but was held in the
Senate Rules Committee until
adjournment—although votes
to adopt it were believed available.

15 Coordinators At Work on Ads

A 15-man advertising coordinating committee, with representatives from production, distribution, and exhibition, has been named by officials of the three segments of the industry. The committee, which stemmed from raps of the industry's advertising practices at the Theatre Owners of America convention in Los Angeles last fall, is made up of individuals from both coasts so that meetings can be held eitner in New York and Hollywood.

Hollywood.

Serving for the Screen Producers Guild will be Arthur Hornblow Jr., Jerry Bresler, and Ross Hunter, with SPG prexy Walter Mirisch ex-officio. Serving for the advertising directors of the distribution companies will be Charles Levy, Richard Lederer, Taylor Mills, David Lipton, and Clark Ramsey, with Martin Davis, chairman of the Motion Picture Assa. of America's with Martin Davis, chairman of the Motion Picture Assn. of America's ad-pub directors committee, exofficio. Serving for TOA will be George G. Kerasotes, Robert W. Selig, E.D. Martin, and Walter Reade Jr, with TOA topper Albert M. Pickus ex-officio.

Topics high on the agendga of the new committee will be a study of film advertising credit requirements and means of obtaining greater exhibitor acceptance of film company innovations.

By ERNIE PLAYER

London, Jan. 24.

Though experts agree that the cost of starting and maintaining a toll-tv service in the United Kingdom would be so high that its operators would have to present massappeal programs in order to recoup, the idea is nevertheless gaining ground in several quarters that a toll system, if given Government sanction, should cater substantially to minority tastes.

One organization that stresses

stantially to minority tastes.

One organization that stresses this minority-audience potential of toll, while not denying that the service could also put out mass appeal shows, is British Actors' Equity which has just released details of its submissions to the Pilkington Committee which is currently compiling evidence for a report to the Government on the future of tv and radio. The Association reckons that the proposed third tv service should be devoted to feevee, not to "conventional" television.

vee, not to "conventional" television.

Equity, however, envisages a non-profit-making organization to run toil, independent of both BBC-TV and the existing commercial webs. This would collect viewing fees and retain only sums to cover operating costs, so that the selection of applicants for providing material would not be governed by considerations of profit. "Half *a million viewers would be disastrously few for independent (commercial) television," says the Association on behalf of its 9,000 members. "But at one shilling '15c) a time they would provide £25,000 (\$70,000) which could pay for an opera. The very method of financing would ensure the provision of 'minority' programs."

The Equity submission to the Pilkington committee also discusses commercial radio, finding little in favor. But, believing there's a danger that BBC's sound services may be starved of money in the interests of video, it suggests that consideration might well be given to the setting aside of one BBC wavelength for sponsored programs.

One of Many Views

One of Many Views

The Equity memorandum to Pilkington is but one of several made public recently, each and all presenting viewpoints that all lead to much head-scratching among the members of the inquiry group. Here's some of the points made by some associations, political

The for Theatre Screen, Producing in New York

Hollywood, Jan. 24.

Discussions have been interested film company innovations.

Hollywood, Jan. 24.

Discussions have been interested from the great of the producing and the film company innovations.

Hollywood, Jan. 24.

Tony CURTIS' COMPANY

EYEING VIDEO, TOO

Requiem for a Heavyweight." Rod

Serling play which David Suskind and Ralph Nelson will co-produce. Negotiations reportedly are undersway for Anthony Quant to star.

Plan is for pic to rull this particular to the film. Susskind and Nelson also with more repeated war for an object of the film susskind and Nelson also with more repeated war for the film susskind and Nelson also with the film susskind and Nelson also with more reportedly are undersway for anthony Quant to star.

Plan is for pic to rull this particular to the film susskind and Nelson also with more reportedly are undersway for Anthony Quant to star.

Plan is for pic to rull this particular to the film susskind and Nelson also with more reportedly are undersway for Anthony Quant to star.

Plan is for pic to rull this particular to the film susskind and Nelson also with the film susskind and Nelson also with the actual to the film susskind and Nelson also with the film susskind and Nelson also with the film susskind of the film susskind and Nelson also with the film susskind and Nelson also with the film susskind and Nelson also with the company in moved to film advertising redit requirements and the Children and the productions, with the film susskind and Nelson also with the film susskind the productions was the suspense of the film susskind and Nelson also defined to obtain the film suspense and film we resident the productions of the film suspense and film we resident the production are as suspense to the film susskind and Nelson all the points of the film suspense and make the productions of the film suspense and make the position of the film susskind and Nelson and what the points of the film suspense and film we resident the film suspense

Little Rock Telemeter Test Shapes Up, **Associated With Winthrop Rockefeller**

Oooh, La Volatile

Ooch, La Volatile
Paris, Jan. 24.
Director Jean Aurel who
wrote the original-but-notused-script for Brigitte Bardot's "Only For Love," now
shooting here in Paris, agreed
for Roger Vadim to take over
and also change the story. Apparently not knowing this,
some 27 emotional Frenchmen,
directors all, signed a manifesto denouncing Vadim for
his willingness to take over.
Manifestos are very much
back in fashion here.
Far as known Vadim and
Bardot scrapped most of Aurel's never-finished concept
but tailored a new tale to the
sets which had been built,
also a neat trick.

Still Hope Toll Can Be Outlawed

Despite indications that tollvision is likely to receive the greenlight for test purposes by the Federal Communications Commission under the Kennedy Administration, the exhibitor-sponsored Joint Committee Against Toll TV will still attempt to have the medium outlawed by legislation.

Philip F. Harling, chalrman of the exhibitor committee and also head of Theatre Owners of America's anti-pay-tv committee, has

nead of Theatre Owners of America's anti-pay-tv committee, has asked Congressmen and Senators who have previously introduced anti-tollvision bills to reintroduce these measures in the new 83d Congress.

Congress.

Harling has written to Rep. Oren
Harris, D., Ark., chairman of the
House Interstate and Foreign Commerce Committee, from which
anti-tollvision legislation would
emanate, to reintroduce two bills
which previously died in his committee. Harris' two bills provided
for severely limiting the testing
of pay-tv, with Congress specifically retaining the right to make
the ultimate decision on whether
or not pay-tv is in the public interest. terest.

Aim of the Harling forces to get the issue of pay-tv out of the hands of the FCC and place its control in the legislative bodies where, ac-cording to Harling, it belongs.

Paramount-owned International Telemeter is set with a deal to introduce the home toll television introduce the home toll television system in the United States—in Little Rock, Ark. The wired feetv will be offered the public via an already-signed theup with Midwest Video Corp., which operates community antenna systems in the general area and, as Telemeter franchise owner, will use its own facilities. facilities.

It's understood that Par has been It's understood that Par has been roadblocked in getting its toll system in the States by local telephone companies which have been reluctant about making available their services. Midwest Video has asked the Arkansas Public Service Commission for a greenlight for such cooperation with Southwestern Bell Telephone.

It was 11 months ago that Par got off the ground with an actual run of Telemeter, this being in the West Toronto suburb of Etobicoke, Par is now moving to expand the programming in this situation be-yond motion picture and sports bills.

Application with the Service Commission in Arkansas is the first of what expectedly will be a series of maneuvers looking to force local phone outfits in the States into lending use of their wire and cable networks.

President of Midwest Video is C. Hamilton Moses, prominent lawyer in Arkansas and former chairman of Arkansas Power & Light. His associates in the tv enterprise include Winthrop Rockfefler and Walter Hussman, head of South West Newspapers.

Drama Critic to Films: H. T. Murdock Following Ocean-Hopping Incumbent

Philadelphia, Jan. 24.

Philadelphia, Jan. 24.

Henry T. Murdock, drama critic of the Philadelphia Inquirer for 11 years, becomes the daily's film reviewer starting Jan. 27. He succeeds Mildred Martin, the Inquirers film reviewer since 1926, who is retiring to live in England with her composer-husband Herbert Dunkerly.

bert Dunkerly.

Murdock joined the Inquirer in 1949. He was theatre and film critic on the Philadeiphia Public and Evening Ledgers and the Chicago Sun. He has been a newspaperman since 1922 and in the entertainment field since 1926. Miss Martin and her husband plan to put the finishing touches to their musical play "Never Goodbye."

Starts the Whole Cycle March 10 at Reserved Policy -100-Foot Screen-Five Miles Out

By T. BIDWELL McCORMICK

Denver, Jan. 24.

America's first theatre to be de signed and built specifically for Cinerama showings, the new million dollar, circular-shaped Cooper Theatre, will open to the Denver Theatre, will open to the Denver public Friday evening, March 10, per Kenneth E. Anderson, General Manager of the Cooper Foundation of Lincoln, Neb. A gala for invited guests will be held the evening preceding the public opening. House will be managed by a subsidiary operating company of the educational and philanthropic Foundation which owns, and through several management comtents.

sidiary operating company of the educational and philanthropic Foundation which owns, and through several management companies, operates a chain of 15 theatres in Nebraska, Oklahoma, Missouri and Colorado. Norman Nielsen, who until his transfer to Denver, was in charge of the Foundation's Oklahoma City Cooper Theatre, will be Managing Director. It's ultra modern in design and described as radically different in theatre architectural conception, located in the 1200 block on South Colorado Blvd., the major north-south arterial highway, about five miles from downtown.

The theatre will seat 850 persons on main floor and mezzanine, with lounges on both levels, and will have its own parking facilities for 350 cars. Seven evening performances and three matinees a week will be the policy with all seats reserved. Evening prices, Monday through Thursday and Saturday and Thursday and Saturday matinees will be \$1.55 and Sunday afternoon \$2.50. Reserved seats for the opening and several weeks in advance have been placed on sale from a temporary box-office established in a motor trailer on the

advance have been placed on sale from a temporary box-office established in a motor trailer on the theatre's parking plaza.

Architect is Richard L. Crother. Berglund - Cherne is general contractor. Cinerama engineers have been working with them. Screen will be 100 feet in length with a 146° arc, the limit of human vision. Opening film will be "This Is Cinerama." first of the five existing productions, and will be followed by others.

by others.

Cooper Foundation profits are Cooper Foundation profits are devoted to stated objectives which include scholarships and fellowships in various fields of higher learning; research work in cancer and heart disease; dairy cattle research and a continuing program of dairy cattle development working primarily through 4-H Clubs. Financial assistance is also given to special community projects. Foundation funds are distributed almost exclusively in areas where its properties are located.

Offbeat As Panel Theme

Boston, Jan. 24.
Offbeat pictures, censorship and concessions will come up for discussion at the annual all day meeting of the Drive-In Theatre Assn. of New England at Hotel Bradford on Feb. 7. Ed Lider, president; and Carl Goldman, executive secretary, and coordinator of the meeting. said theme will be:

and coordinator of the meeting, said theme will be:
"Business Building and Outlook for 1961."
Walter Reade Jr., president of Walter Reade Theatres, will be the principal speaker, and will discuss "Drive-In Problems." Drive-In operators from all the New England states, with the exception of Connecticut, will attend.

Helps RKO 58th That Loew's Pair Now Demolished

Demise of two Loew's theatres on New York's plush east side—the Lexington which is being replaced by a hotel and the 72d St. which will become a luxury apartment house—is working to the advantage of the RKO 58th St. in the same area.

Not only is the RKO house picking up some of the patronage, but the theatre has been able to improve its programming substantially by also obtaining the product which formerly played the Loew's split.

In the N. Y. metropolitan area, subsequent-run houses have played films either on the RKO or the Loew's split. Thus films of certain distribution companies are earmarked for each of the two main circuits. Other chains also receive the same pix according to a division that has been established.

The RKO 58th St., which pre-

The RKO 58th St., which previously held a bill for a week, is now offering two programs a week, playing the so-called RKO split Wednesday to Saturday and the Loew's earmarked pix Sunday to Tuesday.

United States Pictures Corp. has been authorized to produce and deal in motion pictures, with offices in New York. Capital stock of 200 shares no par value. Margulles & Heit were filing attorneys at Albany.

NEW ISSUE

This advertisement is neither an offer to sell nor a sellcitation to buy any of these securities.

The effering is made only by the effering circular.

THE LIVING THEATRE OF BERGEN COUNTY, INC. (The North Jersey Playhouse)

\$142,500 7% Subordingte Sinking Fund Debentures Due 1971 71,259 Shares Class A Common Stock (.01c. Par Value) (Limited Yoting)

PRICE \$100 PER UNIT

OFFERED ONLY IN UNITS CONSISTING OF \$50
PRINCIPAL AMOUNT OF DEBENTURES AND 25 SHARES
OF CLASS A COMMON STOCK

Espy & Wanderer, Incorporated 1377 Palisade Avenue West Englewood, N. J.

Kuhner, Vollebregt & Gerald 160 Broadway New York 38, N. Y.

Caples of the offering circular may be obtained from the above in any state in which the undersigned may legally offer these securities in compliance with the securities laws of such states.

The Living Theatre of Bergen County, Inc. P. O. Box 98 West Englewood, N. J.

Please send copy of your offering circular to:

Toll-TV Tone

Continued from page 17 :

responsible for the broadcasting and tv services and make an annual report to Parliament.

Another backer for BBC-TV's claim to a third tv network is the general council of the Scottish Trades Union Congress, which looks forward to a broadening of program range and the catering for minority interests. The council wants, more Scottish material to figure on tv; also it opposes the entry by commercial setups into

figure on tv; also it opposes the entry by commercial setups into steam broadcasting.

Likewise the Assy, of Education Committees of England and Wales reckons that a third channel should be run by the BBC, or alternative ly another corporation publicly financed. The association's thinking can be summed up in a quote from its secretary, W. P. Alexander: "Commercial tv must necessarily seek the mass audience—and the technique of getting it is to bring more violence, more depravity, more sex."

more sex."

It's the "triviality and violence"
of commercial video which has
been condemned in its memo by been condemned in its memo by the Parliamentary committee of the Cooperative movement, repre-senting nearly 1,000 cooperative societies. It's a view not shared by the Church of England Radio and Television Council, clearly, since this advocates that a third service should be shared between the BBC should be shared between the BBC and the existing commercial tv out-fits, under a board consisting of commercial vieldo operators and BBC-TV and outside persons, under an independent chairman. According to the Council, the third network ought to aim at the young adult audience, carrying programs on courtship and marriage, the problems of home building, child care, etc. On sound broadcasting, the Church group plumps for any local services to be entrusted to BBC.

Beyond all this, the Pilkington should be shared between the BBC

BBC.

Beyond all this, the Pilkington Committee has received literally dozens of documents from groups representing many sections. Some of these—including the Television and Screen Writers' Guild—seem to be under the impression that they can't make their submissions public because they're sub judice, although the Pilkington probe's actual feeling is that whoever can make whatever public if he so actual feeling is that whoever can make whatever public if he so wishes. The obvious fact is, anyway, that the inquiry board is being hombarded with so many differing viewpoints, suggestions, condemnations, et al., that a job that promised to be difficult now looms as confusing almost to the point of bafflement. And the lay members of the probe have many more months yet of inquiry and deliberation, including the taking of verbal evidence and a looksee trip to the US to boot.

US to boot.

One of the several submissions of ar bypassed in this roundup is that of the Communist Party. It holds that both radio and tv are "firmly in the hands of those who control the present system of so-called private enterprise and profit making" and who "use them continuously for the direct political purpose of defending that system." The party proposes more effective advisory committees, regular discussion in plus control by Parliament, and the development of local stations for both sound and tv.

FROM 14, SELECT FIVE

Narrowing The Field For Directors Guild's Accolade

Hollywood, Jan. 24.
Five films will be nominated from a list of 14 selected by vote of guild's 2,200-membership to compete for Directors Guild of America's annual award for outstanding directorial achievement of 1960. Winner will be disclosed at DGA's annual banquet Feb. 4 at Beverly Hilton Hotel.
Lineup of pix which membership

Beverly Hilton Hotel.

Lineup of pix which membership will screen for five nominees include "The Apartment," "Bells Are Ringing," "Can-Can," "Dark at the Top of the Stairs," "Elmer Gantry," "Hiroshima Mon Amour," "Home from the Hill," "Our Man in Havana," "Please Don't Eat the Daisies," "Psycho," "Sink the Bismarck," "Sons and Lovers," "The Sundowners" and "Sunrise at Campobello."

Yul Brynner pends for one of two star roles in "Appointment in Zahrain," upcoming Edward Dmy-tryk production for Paramount,

Amusement Stock Quotations

Week Ended Tues. (24) N. Y. Stock Exchange

1900-	-01	111 41		CIL LIACI	ung	-	Net
High	Low	*Wee	ekly	Vol. Weekly	Weel	kly Tues.	Chang
				loos High			for w
423/4	233/4	ABC Vending		373/4	36	371/4	+1
4612	2534	Am Br-Par Th			431/6	441/4	+ 3/4
421/4	191/2	Ampex2	054	2238	21	22	·
451/4	34	CBS		38	367/2	38	+1
2678	1458	Col Pix	145	231/6	22	2236	56
3934	1738	Decca		3558	33	3378	1/2
491/4	20	Disney		3234	2838	32	+134
1361/4	94	Eastman Kdk	371	11258	109	111	+13/4
81/2	558	EMI	416	6	534	6	
237⁄s	1138	Glen Alden	268	1438	133/8	1436	+1
19	14	Loew's Thea.	411	18	1578	17	+11/8
4034	221/4	MCA Inc	127	4034	37	401/2	+3
471.2	247/8		617	4716	4336	461/4	+234
667/8	127/8	NAFI Corp	364	2934	271/4	2738	-116
13	434	Nat. Thea3	637	71/4	514		+ 3/4
6758	391/2	Paramount	62	5914	5336	581/4	+41/4
3814	157/8	Philco		1934	1854	187/8	+ 3/8
	1631/4				18634	188	
78 ³ 8	4612	RCA		5378	5056	5356	+356
1134	71/2	Republic	326	131/2	123/4	1234	- 16
16	1256	Rep., pfd	7	16	151/2	1512	- ½
4258	1912	Stanley War.	169	2918	28	2878	- 1/8
307/8	261/4	Storer	60	2918	273/4	2836	5/8
4538	30	20th-Fox	511	4536	41	4314	+21/2
357%	2358	United Artists	217	3414	3236	3236	- 36
5414	3736	Warner Bros.	63	533 ₈	523/4	53	- 1/8
12938	891/8	Zenith	464	1111/2	104	1061/4	+3
		America	n Si	ock Exch	ange		•
634	41,6	Allied Artists		5	43/4	47/8	
71/4	27á			316	3	3.	••
1134		Cap. City Bdc.		103%	834	834	<u></u> ¼
678	336	Cinerama Inc.		51/2	51/4	51/4	- 1/8
1434.		Desilu Prods.		111/4	1078	1114	+ 1/8
71/2	41/2			578	51/4	51/2	+ 1/4
914	71/2	MPO Vid	14	10	85%	10	+11/4
878		Nat'l Telefilm		334	254	334	+11/8
141/4	678	Technicolor .		1278	117%	12	T 1/2
141/2	814			1034	10	101/2	+ 1/2
434	2	Tele Indus	19	3	27/8	3	+ 73
1858	81/2	Trans-Lux		181/4	1738		<u>1</u>
+ 117-	— ale Fra						

* Week Ended Mon. (23). (Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

	Over-the-Counter	Secu	rities		,
			Bid	Ask	
America Corp.			2	236	- 1/4
	FA			412	5
Gold Medal St	udios,	. .	1/4	54	
Magna Picture	s		27%	338	
Metropolitan 1	Broadcasting		20%	2236	
Movielab			14	151/8	+11/4
Official Films		<i>.</i> .	278	31/4	+ 1/4
Scranton Corp.			23/4		
Sterling Televi	ision	 .	13%	174	- 1/8
U. A. Theatres		. .	6	634	+ 1/2
,Wometco Ente	rprises		13	141/8	
	e: National Assn. of Se			ers Inc.)	

Detroit Exhibs' Unique Bally Fund

Disclose Special Support Given Selected Features-Press, Radio, TV Bunched

By FRED TEW Detroit, Jan. 24.

Metropolitan Exhibitors of De troit, an informal association of 23 theatres and 14 drive-ins which joined together in a pioneer ing move several years ago for the sole purpose of promoting attendance at movies, spent more than \$150,000 in cooperative advertising in 1960.

The cost of promoting nabe runs The cost of promoting nane ruis of 36 pictures during the year was shared almost equally by distribs and exhibs, according to a year-end report by Michigan Allied prexy Milton H. London. The expenditures were in addition to each theatre's normal advertising budget

London said 52% of the \$150,000 co-op budget was spent on radio spots, 26% for newspaper ads and 22% for tv clips. Individual ad campaigns for individual pix averaged about \$4,000. Biggest outlay was \$9,000 for the multiple first-run of Paramount's "The Bell Boy." Runners up were U's "Operation Petticoat," \$6,800 and Par's "Psycho," at \$6,000. Promotions of U's "Pillow Talk," 20th's "Journey to the Center of the Earth," United Artists" "On the Beach," and 20th's British import, "Sink the Bismark," ran about \$5,000 each.

In addition, Detroit exhibs and London said 52% of the \$150,000

ran about \$5,000 each.

In addition, Detroit exhibs and distribs contributed generously to a number of motion picture industry promotions, including 'Movie Month in Detroit,' the Detroit Free Press "New Faces, Going Places,' contest, the Academy Award promotion, and the Motion Picture Exhibit at the Michigan State Fair.

Michigan Allied is the trust Fair.

Michigan Allied is the trust Fair.

Michigan Allied is the trust Fair.

building. The effort is directed by building. The effort is directed by a committee composed of Woodrova R. Praught, prexy of United Detroit Theatres (an AB-PT affiliate); Irving and Adelph Goldberg, Community Theatres; William M. Wetsman, Wisper & Wetsman Circuit; Alden W. Smith, exer veepee of Co-Operative Theatres, and Michigan Allied prexy London.
Solomon-Sayles Productions is the advertising agency which executes the promotions.

Bryan Foy Tours Texas
San Antonio, Jan. 24.
Bryan Foy, Hollywood producer,
is making a tour of the state to
advance plans for the opening of
his newest picture, "Blueprint for
a Robbery," (Par). The film will
open here on Feb. 9 at the Texas
Theatre.

open here on Feb. 9 at the Texas
Theatre.
Foy also visited in Dallas and
Houston and several other key
Texas cities.

"HIPPODROME"

WANTS SWIMMING TIGER ACT LOST SOMEWHERE IN USA. BILL GANDALL, WA 9-1655, N. Y. O.

New York Theatre

RADIO CITY MUSIC HALL Rockefeller Center - CI 6-4500 "WHERE THE BOYS ARE" STATING DOLORES MARY
GEORGE MAMILTON - TYETTE MINNEUX
and introducing Commits Francis
M-GM Presents a EUTERF PRODUCTION
in Insumascope and METROCOLOR
ON THE GREAT STAGE "YIVA L'ITALIAF"

Diggings of A White Inaugural

Wheeler Fetes Jack and Jackle
Nobody has computed the take but the caterers and booze hustlers of
the capitol must have made a bonanza over the Inaugural festivities
period. Even a thinking machine, with a built-in memory bank, would
have strained to count the parties, large if sometimes late. Rack the
big social coup for the former RCA veep here, George Y. Wheeler II,
first to entertain the Kennedys. About 100 attended inaugural night
dinner of the Wheelers. Latter, a big and maybe the biggest RCA
shareholder, went to prep school with JFK.

Showmen and Ambassadors

Eric Johnston, MPAA prexy, also had a white tie dinner before the Inaugural Ball ,with among others, Jack Warner of Warner Bros., Robert Benjamin and Arthur Krim of United Artists and Leonard Goldenson and Oliver Treyz of American Broadcasting-Paramount Theatres there. Also on hand, their chests supporting many medals in the formal dress, were about two dozen ambassadors, including the one from Russia.

Martha's Own Washington
Femmecaster Martha Rountree (WOR, New York; WGMS, Washington) tossed one of the largest and longest of the private parties. It lasted over eight hours and attracted numerous political celebrities.

General Sarnoff's Presence

Gen. David Sarnoff, RCA board chairman, was a guest on the main stand for the Kennedy inauguration ceremonies. He also attended the Inaugural Ball at the Sheraton-Park Hotel, sitting in the box assigned to Carleton Smith, RCA v.p. here.

A 'Safe Plug' By ASCAP

American Society of Composers, Authors & Publishers provided the Inaugural Parade with a float dedicated to "Music, Language of International Understanding." The float carried a giant globe and a loudspeaker carrying the melodies of Victor Herbert. A delegation of ASCAP leaders, including prexy Stanley Adams, were on hand. Adams issued a statement promising the Kennedy Administration "full support in its effort to maintain world peace and attain freedom through music."

James S. Rule, ASCAP coordinator, said the ASCAP float played only Victor Herbert because the Assn. decided not to take on the sensitive task of choosing among other ASCAP members. "No member of ASCAP, no American nor any other citizen of the world can disagree with the choice of Victor Herbert's music," Rule averred. Who's arguing?

Marian Anderson's Banner'
"The Star Spangled Banner" was sung at the Inaugural ceremony by
Marian Anderson. At all five Inaugural Balls, Jack Irwin of New York
did it.

NBC: Color, and Longer NBC's. The web, which stayed with Kennedy all day beginning with early morning mass, switched to color at 3 P.M. for the parade. At that point, Kennedy himself entered the parade reviewing stand.

NBC was on the air inauguration day with news coverage of all the events longer than any net.

Where There's A Will, There's Nails

Henry King had a two-day fight with the Sheraton-Park Hotel
management in an effort to get two pianos on the bandstand. Hotel
people said the stand couldn't support two. Finally, carpenters were
called in to strengthen it.

Snowbound Sinatra

ton," one of the campaign inspira- mor was carried on by Pat Suzuki tionals. Mahalia Jackson then ren-dered "The Star-Spangted Banner," which Marian Anderson sang at the Inaugural itself earlier in the day.

Slow Starter
The first act, entitled "Club Sandwich in Four Parts," consisted of individual dramatic readings by Bette Davis, Frederic March, Sir Bette Davis, Frederic March, Sir Laurence Olivier, Sidney Politier and Anthony Quinn. This se-quence, composed by radio's old (Mr. Eloquence) Norman Corwin, was rendered with artistry but failed to evoke much response. Sir Laurence, personally and on behalf of his Britain, extended congratu-lations to Kennedy and Johnson.

Joey Bishop, assuming his m.c. chores, followed up Sir Laurence with some wise-acreage directed at the Republicans. Suggesting the snowstorm was not of meteorlogical origin, he quipped, "Those Republicans are sure lousey losers."

licans are sure lousey losers."

Bishop also wanted to know from the new chief executive how to get the Kennedy campaign sticker off his windshield. At another point, Bishop evoked a little laughter by reading a mock news bulletin to the effect that a recount of the Presidential balloting had been ordered.

Louis Prima and Keely Smith warmed up the crowd with a medley of numbers performed in their familiar, energetic style. Juliet Prowse and the Tom Hanson Dancers followed with a smoothly and imaginatively executed, "Come Dance With Me."

Dance With Me."

More 'Re-Count' Gags
Helen Traubel preluded a rendition of "A Mighty Fortress is Our God" with some joshery about at the Metropolitan Opera. The score was eight for Nixon, three for Kennedy and over 300 for Mussolini. Ella Fitzgerald stirred a good response, particularly with "Give Me the Simple Life."

The vote recount brand of hu-

mor was carried on by Pat Suzuki who sang a song about retabulating the ballots in Hawaii.

Biggest reaction was scored by Gene Kelly who received a rousing ovation and the only audience encore mandate. Alan King did a brief gag stint, before Sinatra took the spotlight to talk and vocalize and co-producer Peter Lawford came onstage to triumphantly announce intermission. nounce intermission.

nounce intermission.

Nelson Riddle conducted the orchestra before the show began and
during intermission. The breakmusic featured "The Silver Bell
Waltz"—said to have been a favorite of Lincoln which was played at
his first Inaugural Ball.

Belter Merman
The Hallelujah Chorus from
"The Messiah" kicked off the second half of the program with Bernstein on the stick and glee club
marshalled. Ethel Merman, freed
from "Gypsy" for the evening,
then belted a hearty "Everything
is Coming up Roses."

is Coming up Roses."

One of the stagewait acts was a comic skit dubbed "Young Folks at Home" by Janet Leigh and Tony Curtis. Jimmy Durante appeared onstage with a wig simulating Mr. Kennedy's fulsome growth and hinted he was ordered to cover up his baldness by the new Administration. The crowd liked his rendition of "September Song." Nat King Cole's balladeering was pleas. King Cole's balladeering was pleas-

Generally Okay
All in all, with some lulls, the program was adroitly framed. It had smooth continuity and was generally free of the jerkiness that afflicts benefits. Best of all for the good name of show business, the bad taste which can torpedo such occasions was scrupulously absent.

Audience response overall was conspicuoulsly mild. This could be attributed chiefly to the bone-weariness of those who spent harweariness of those who spent nar-rowing hours to be present. (Some had spent up to six hours in tran-sit.) Also, the acoustics in the Ar-mory were poor. Many seated in the balconies had trouble catching the lines. Finally, its a truism that benefit audiences are always tough.

Roger Edens staged and directed the Gala, aided by Kay Thompson. Bobby Burns worked with Sinatra and Lawford. Writers were Melville Shavelson, Jack Rose, Leonard Gershe, Goodman Ace and Sir Laurence. William Asher was Director of Television, and Jan Scott was art director. The lighting job was directed by William Klages, and sound direction was hardled by Luis P. (Val) Valentine. Choreography was by Hugh Lambert and Tom Hanson. Roger Edens staged and direct

Inaugural Concert

(Continued from page 2)

of Aaron Copland, interspersed with reels and square dances, it sounded like music written for an Agnes de Mille ballet. Melody of "America the Beautiful," the title Agnes de Mille ballet. Melody of "America the Beautiful," the title of the composition being a line from the hymn, is the principal thematic idea. Work has too many climaxes—some of which didn't come off because of missing (snowed-out) instrumentation. Fervor of Georgetown Glee Club made almost up for the missing voices from Howard. Thompson's setting to Thomas Jefferson's eloquent words is beautiful and moving. After intermission, when the presidential party had gone on to another kind of entertainment (Sinatra's Gala) the orchestra played Tchaikowsky's "Romeo and Juliet" and Gershwin's "Rhapsody in Blue" with Earl Wilde as the excellent soloist.

" Somebody should remark that at

lent soloist.

Somebody should remark that at the inaugural ceremonies the national anthem sung by Marion Anderson from the speakers' stand, was as moving as it was off-pitch. Whether the excitement, the freezing cold or just Miss Anderson's voice were at fault cannot be stated.

Joe Levine

Continued from page 3

Pathe of France and Titanus of Italy. Levine sewed up the former deal last week with officials of the Pathe company which will handle the film in France, Belgium, and North Africa. Pathe, according to Levine, will contribute a sizable portion of the advertising budget which, he added, will be the largest ever spent on any single feature released on the Continent. In a similar arrangement, Titanus a similar arrangement, Titanus will handle the picture in Italy

will handle the picture in Italy and Spain.

Three pictures on Levine's slate will be distributed world-wide by Metro. "Morgan the Pirates" and "Thief of Bagdad," both already completed, are scheduled for release in July and August respectively. "The Wonders of Aladdin," now in production in Tunis, will be available in the fall of this year. Warner Bros. will release two

be available in the fall of this year.
Warner Bros. will release two
double feature packages, one of
which will be a reissue combo consisting of "Hercules" and "Attila
the Hun." The second WB package, scheduled for release this
summer, will be "The Fabulous
World of Jules Verne" and "Bimbo
the Great."

As has been customary on Le-

King Cole's balladeering was pleasing.

Milton Berle, who freely admitted his tendency to overstay his allotted time, made his slot the longest act of the evening with rapid-fire gags and a skit with rapid-fire gags and a skit with Bill Dana, who took the role of America's first spaceman.

Revue finaled with an "Ode to the Inauguration" written and compiled by Sammy Cahn and James Van Heusen, and readings from Lincoln by Mrs. Eleanor Roosevelt, Frederic March and Helen Traubel.

Throughout Sinatra and Bishop

Throughout Sinatra and Bishop

Time pictures, the Bossou Balladeen prow will provide the publicity and advertising campaigns for each entry, including "Two Women," his first association with the art house field. The Italian film, based on the Albert Moravia novel, will be distributed by Levine's firm and will be presented in the U.S. in the Moravia novel, will be distributed by Levine's firm and will be presented in the U.S. in the Moravia novel, will be distributed by Levine's firm and will be presented in the U.S. in the Moravia novel, will be distributed by Levine's firm and will be presented in the U.S. in the Moravia novel, will be distributed by Levine's firm and will be presented in the U.S. in the Moravia novel the Moravia novel to the Italian film, based on the Libert to the State of the Moravia novel to the Italian film, based on the Libert to the Italian film, based on the Julian film, based on the Italian film, based on the As has been customary on Le-

both did an easy-going pro job of Commentary and introductions. Generally Okay Generally Okay **Amusements Tab Neglects Films**

'Sweet Life'

Continued from page i

feels it's an international film to begin with and when you talk about dubbing, you somehow cheapen the product.) Tentative target date for the N.Y. premiere is May 1).

While they declined to reveal exact terms of their agreement with Cineriz and Amato, Astor execs did say that it involves a minimum guarantee (already paid) "in excess of \$500,000," and that Astor gets "all rights" for not-less than 10 years. These include tv rights for U.S. and Canada as well as theatrical rights. Since Astor expects to spend as much as \$400,000 to promote the U.S. launching, film will have to recoup about \$1,500,000 in U.S. and Canadian rentals before the profits start rolling in. DeVecchi and Foley admit, that that's a neat total for any pic to rack up in this market, much less a foreign pic that lacks either Brigitte Bardot or Steve Reeves. They say they are confident, however, that "Dolce" will deliver the hoped for results, since they regard pic as having enough exploitation appeal to draw the mass audience as well as enough att and intelligence to attract the class audietligence to attract the class audieted.

tion appeal to draw the mass audience as well as enough art and incelligence to attract the class audience. At least one of the aims of the exploitation campaign will be to dispell idea that "Dolce" is a "foreign" film, and to convince the public, instead, that it is about and for everybody.

Promotion campaign will lean heavily on tv, according to DeVecchi. In addition, he also hopes to bring Fellini to this country for a series of p.a. appearances.

bring Fellini to this country for a series of p.a. appearances.
Acquisition of "Dolee" by Astor marks the entrance of the company into big budget film distribution.
Company is headed by Franklin F. Bruder, financier and exec veep of City Stores, who purchased it from the estate of the late Robert Savini in 1959. Last October, Everett Crosby, brother of Bing, announced the formation of a production company to make low buddens. duction company to make low budduction company to make low budget product for release through Astor. Including the Crosby films, one of which is already completed ("The Sin of Mona Kent"—\$125,-000 budget), Astor plans to release 10 pix this year, all in the low budget, exploitation film category. Sample titles: "Girl in Room 13," "Yellow Polka Dot Bikini," "Festival Girl."

Although the deal for "Dolce"

"Yellow Polka Dot Bikini," "Festival Girl."

Although the deal for "Dolce" was an entity in itself, Foley and DeVecchi reported that they are now in process of exploring further dealings with Cineriz, both for the acquisition of more films by Astor International, as well as the sale by Astor to Cineriz of product owned by Astor's subsidiary, Atlantic Television Corp.

Also a possibility is that Astor might participate in co-production with Fellini's newly organized production firm, Federiz, with which Fellini plans to produce his own films as well as films made by outside directors. A long-time associate of Fellini, DeVecchi was instrumental in importing the first

strumental in importing the first Fellini films into the U.S.

YOUTHS PICKET 'PORGY

Montreal Star's new weekend tab section is subject to experimentation, and it looks it. Color covers by the papers, staffer are impressive. If first Issue was not

covers by the papers, statter are impressive. If first issue was not too well organized, second issue was better. But why the big brush of the picture business?

Section is billed "Entertainment and The Arts" on top of Page 1, with heavytype billing across the bottom of the page like this: Theatres — Books — Art — Music — TV—Radio. Has ballet cover, with inside text and art in this order: Gilbert & Sullivan, literate, music, ty legit—and way in the back of the 24-pager a short piece on Italian films in Italy, Shellah Graham column and a pressagent's puff interview with Arch Oboler.

Films not even listed in index.

LIST LOSES TAKEOVER OF ENDICOTT JOHNSON

Albert A. List, head man at Glen Alden Corp. (RKO Theatres, et al.), has thrown in the towel so far as Endicott Johnson, stoo company, is concerned. He had angled for control via stock acquisitions but employees of E.J. so far as Endicott Johnson, shoe company, is concerned. He had angled for control via stock acquisitions but employees of E-J and citizens of the triple cities of Binghamton, Endicott and Johnson City, where E-J has plants, emotionally charged against the idea of an outsider taking over, fought back.

fought back.

They raised \$5,000.000 to outbid List's offer of \$30.50 per E-J share and the employes also voted to use part of the company's pension fund for the same purpose.

List withdrew, selling out the \$80,000 shares he already had acquired at \$31.50 per share. It is said that this figure represented the price he had paid plus his expenses in acquiring the stock.

Memphis Censor Gripe: 'Theatres Duck Label'

Memphis, Jan. 24.
Memphis' censor board which has been "dormant" on the news side for several months moved into notice again when Eugene Bear-

notice again when Eugene Bearman, board member unleashed a blast at several local theatres for "failing to run initial classifications in their daily ads."

Bearman said that it "is the theatres duty" to classify the pies in their ads as "A" for adults, "F" for family and "NCA" meaning no classification available.

"The Lightman theatres (Malco division here) run this classification all of the time but the other theatres don't run them always," Bearman complained.

Memphis' one erratic censor

Memphis' one erratic censor board which made Page One head-lines around the country for its topsy-turvy pic banning powers has not put the kibash on a pic here in several months. Bearman told Variety that his board "hasn't seen a particularily bad movie lately." erratic one

Schwartz to Co

Continued from page 3 =

vich, v.p. in charge of European

Another Instance of Negroes Barred From Negro Feature

Greensboro, N. C., Jan. 24.
Cinema Theater was the scene of picketing last week when a group of Negro youths were denied admission to the theater, where Columbia's "Porgy and Bess" is currently showing. Film is all-Negro in story and cast.

According to Eugene W. Street, owner and manager of the theater, group were told there were not facilities for seating Negroes in the theater. This was not news.

The pickets read "Free us from the ball and chain of injustice" and "Balance the scales, give us equality."

Zide AIP's Print Boss

Hollywood, Jan. 24.

Mickey Zide succeeds Betty Moos as national print supervisor of American International Pictures, headquartering in Hollywood. Heckecked in yesterday.

Zide previously was branch manager of Allied Films of Detroit, franchised distribs for AIP.

Gillette Shaves Sports Budget, \$1,500,000 Into Entertainment Shows

most exclusively the sponsor until now of sports programming, the company has paid nearly \$1,500,000 to buy a "scatter plan" on three of the network's entertainment programs, "The Americans," "Michael Shayne" and "Laramie."

Shayne" and "Laramie."

The money for this purchase, which is to begin soon and carry on into the hotspell, it's understood, has come in great measure from a Gillette retrenchment at ABC-TV. Latter web is giving up its "Game of the Week" in major league heaptel heaptel heaptel league baseball, because clearance league baseball, because clearances were hard to come by. (Web had to black out major league cities where games were being played last summer, and that cut away a good part of full-sponsor Gillette's major market push.)

Instead of the ballgames next spring, ABC-TV has decided to fill he negleted vegacy with a post-

Instead of the ballgames next spring, ABC-TV has decided to fill the weekend vacancy with a package of sports produced around the world. Web has not announced what the schedule will consist of, but it's said to be a potpourri that will include golf from St. Andrews will a deal can be consummated) to English soccer, etc. There are no sponsors for the package.

Gillette rode with ABC baseball coverage for one season. In other areas of the ABC sports-Gillette relationship, everything, for the time being, remains the same, although there is a possibility that the sponsor will further retrench before long.

Big problem area for Gillette than 10 and 1

the sponsor will further retrench before long.

Big problem area for Gillette is thought to be the ABC fights. Ratings aren't bad, but, in the eyes of some of insiders on the deal, there is a problem with regard to station lineups. It's hard getting proper clearances in carrying the fights live to the West Coast. Sponsor is reported willing, if not anxious, to sell off part of its share in these Saturday night events.

It was boxing a full season ago, that caused Gillette and NBC-TV to fall out. NBC, because the program hurt its overall rating picture, wanted to cancel the fisticulfs the Friday night schedule. Miffed, Gillette, via its agency. Maxon, moved all its biz to ABC-TV, including the fights and NCAA football. As a matter of fact, Gillette helped engineer the \$5.500.000 annual grid contract that now exists between ABC-TV and NCAA.

to pull a duplicate of her deal last season with NBC-TV. Actress. whose half-hour telefilm anthology series is seen Sundays at 10, wanted to include one full-hour original before the season is over. but NBC-TV nixed the idea.

Last year, as a possible pilot for a series of hours, she produced and aired "The Road," a fictional trip to Lourdes. NBC thumbed down a second such hour because the would have meant a special preemption of the 10:30-11 "This Is Your Life." It couldn't be arranged.

Your Life." It couldn't be arranged.

Her status on NBC-TV for next season is iffy as it is. She could be bumped by an hour film series out of the Hubbell Robinson shop in '61-'62.

ARB's Top 10

Untouchables (ABC) 36.9
Candid Camera (CBS) 34.5
Flintstones (ABC) 29.9
Ed Sullivan (CBS) 28.8
Gunsmoke (CBS) 28.7
77 Sunset Strip (ABC) 28.4
Jack Benny (CBS) 28.0
Have Gun (CBS) 27.4
Perry Como (NBC) 25.2
G. E. Theatre (CBS) 25.0

\$1,000,000 Into **NBC-TV Coffers**

NCAA.)

NBC Nixes Loretta

On 60-Min. Fntry

NBC has another year to go with whom most have never met a Jew. These young men may get a distorted picture of the Jews.
Berlin's crix are on Galinski's side. They opine that this role should either have been skipped or played more tastefully. The objected role in the Zuckmayer yarn is that of Krakauer, the old-clothesman, which an actor named Sigfrit Steiner portrayed.

Telethon Defies Storm; WLW-A's Whopping 100G

WLW-A's Whopping 100G

By SAM LUCCHESE

Atlanta, Jan. 24.

Hours after WLW-A's telethon for the benefit of the New March of Dimes ground to a halt there remained two washtubs full of uncounted money. Everybody was too pooped to face the task of tackling the task of toting up the dough.

One salient fact stuck out. If pledges are paid station will have raised \$100,000 for MOD. At conclusion, a thick-tongued, bleary-eyed (he had been up for 36 hours) Howard Rowe, station's exploiter, exulted:

"It was a tremendous success—and to think, we almost got bombed out before we started.

"Saturday (14) morning the stars were grounded in California and a studio physician refused to let Peggy Castle (of Lawman) make the trip because of a virus infection. Things looked bad, but then the fog litted and ABC-TV got us a replacement.

"Meanwhile, we were sweating out the arrival of Roger Smith (Sunset Strip) and Hugh O'Brian (Wyatt Earp) for the West Coast, but their plane managed to slip through a crack in the weather

(Wyatt Earp) for the West Coast, but their plane managed to slip through a crack in the weather and they got here a scant hour or so before the telethon went on. "Barbara Graham (frequently Jack Paar Show guest) was on hand, so we finally hit the airwaves."

What Rowe didn't explain was the fact that Miss Castle's replacement, blonde Belgian actress Moments.

the fact that Miss Castle's replace-ment, blonde Belgian actress Mo-nique van Vooren and singer Tom-my Leonetti sat in an airplane in a New York airport for four hours waiting for decent flying weather to show up.

Miss Graham turned out to be a

(Continued on page 38)

\$5,000,000 Biz Up For Grabs as CBS **Scuttles Tape Unit**

\$5,000,000 in commercial and below-the-line program production billing up for grabs as it dissolved its CBS Production Sales tape unit, letting some 22 staffers go in the

easily have dangerous effects, especially on German youngsters of whom most have never met a Jew. These young men may get a distorted picture of the Jews.

Berlin's crix are on Galinski's side. They opine that this role should either have been skipped or played more tastefully. The objected role in the Zuckmayer yarn is that of Krakauer, the old-clothersman, which an actor named Sigfrit Steiner portrayed.

Milt Rich's New Slot

Milton Rich, for the past two years with "Person to Person" as an editorial associate, has joined CBS News as press liaison executive. He'll report to news v.p. John Day in his new spot.

Prior to his "P to P" stint, Rich was director of press relations for WCBS, the CBS Radio flagship in N. Y., for six years, and was also producer of the station's "Let's Find Out" stanza.

Graham Greene Yanks 'Lover' From Brit. ATV and Gives Play to BBC

**HAZEL' TV SERIES

EYED BY KELLOGG

Hollywood, Jan. 24.

Half-hour live action series based on the Satevepost cartoon character, "Hazel." has sparked the interest of Kellogg with only the presentation of the pilot script. At the Leo Burnett agency, repping the client, it was said it is under consideration but no deal yet.

Televersion of "Hizzel" is the creation of William Cowley and Peggy Chantler, who also have to their credit "Dennis the Menace." Serica Gems is the producing studio and will handle the sale.

Bing, Bergman & Wary Garry

The last gun hasn't yet been sounded in the competitive hassle which finds Ingrid Bergman on CBS-TV pitted against Bing Crosby on ABC the night of March 20. Not by Garry Moore, it hasn't.

Moore gets into the picture because he's got one of Crosby's guestars under contract for an April 4 appearance on his show, with a 21-day ironclad exclusivity clause. And ABC's got problems because the Crosby show is already taped, and if the guestar is to be deleted, it would require some extensive retaping.

The guestar is Carol Lawrence, who had signed for the April 4 Moore show back when the Crosby stint was originally scheduled for the beginning of March. Her contract with Moore provides she can do no other tv work for 21 days prior to the April 4 date. That left better than a week to spare on the original Crosby scheduling. Then, Oldsmobile decided to move the Crosby special up to March 13 was the night of the Patterson-Johanssen fight (which ABC Radio was carrying), ABC and Olds decided to move the Crosby show up to March 20. That put Miss Lawrence in the danger area of contractual violation.

Moore is taking his case to AFTRA for a decision, and falling satisfaction there, will take legal action to see that his contract isn't breached. From his and CBS' standpoint, they don't care when the Crosby show is aired; their sole concern is Miss Lawrence.

Trouble, of course, is that the Crosby show is all taped and completed, and to comply with an injunction requiring observance of Miss Lawrence's contract, ABC and Crosby would have to do substantial portions of the show over again.

Those 1-Minute Hurleigh Editorials Getting Big Play by Mutual Affils

Patterson-Johanssen Bout to BBC for 50G

TelePrompter, which owns rights ates. to the fight, has sold BBC combined radio-tv use of the Patter-son-Johanssen go-round for \$50,-000. This is on top of the \$295,000 collected from ABC for radio rights here and in Canada.

BBC Radio will naturally get coverage March 13, same night as the fight takes place. English video will be shipped via tape.

will be shipped via tape.

Meantime, ABC Radio sold the remaining half of the domestic and Canadian (order is for 477 stations in the two countries) to Carlings Brewery. Mennen had taken the first half.

Vidal's 'Best Man' For British TV?

International Television Festival, has been pondering the possibility of letting his Broadway hit "The Best Man" get national tv exposure in Britain, and no stage showing. Vidal put the notion recently to Sidney L. Bernstein, Granada TV topper.

Uncertain about the "Man's" appeal to West End theatregoers anyway, the playwright is further exercised by the fate that befell his "Visit to a Small Planet." Show did a quick fold after opening at the Westminster Theatre last year. has been pondering the possibility

WUSM-TV Shifts to ABC

NBC-TV has lost its Charleston. C., primary to ABC-TV. J. Drayton Hastle, boss of WUSM-TV there, pulled the shift in affiliations officially last week.

ABC says it has been picking up more and more time over the past several months on Hastie's outlet, but that the official shift merely confirms the existing situation on network clearances on WUSM.

network clearances on WUSM.

ABC is offering WUSM higher compensation than NBC did.

Actually, NBC-TV has the right to stop WUSN from shifting affiliations for another year and a half, the remaining length of the outlet's agreement with the web, but NBC brass described themselves as "fed up" with the treatment afforded their advertisers by the WUSN boss. As a result, NBC is understood to have given its consent to the switch that led to an ABC announcement this week.

nne switch that led to an ABC announcement this week.

NBC is resigned to making do as best it can with the second channel in Charleston, thill the third outlet comes in.

stituted last September by Mutual Broadcasting is now getting daily airing by more than 70% (some 300 stations) of the radio web's affili-

Network prexy Robert F. Hurleigh, who was once head of the Washington news bureau, is preparing and voicing two editorials a day (Monday through Friday) which are fed to affils from New York via closed circuit each morning.

Excepting any national political slant, which Hurleigh feels is a station owner's franchise, the oneminute editorials concern any number of matters pertinent to current news events and generally try to take a strong provocative stand. Three-man board works with the

rine-main doard works with the prexy in deciding on subject mat-ter: Norman Baer, New York news director; Joseph F. Keating, veepee of operations and programs; and, in Washington, news veepee Stephen J. McCormick.

Monte Carlo, Jan. 24.

Writer Gore Vidal, who's here is member of the jury at the first international Television Festival, has been pondering the possibility of letting his Broadway hit "The Best Man" get national ty exposure in Britain, and no stage

statement as regards the charges.

Most affils are slotting the editorials with regular newscasts, others are working them for extra milage. WMUS, Muskegon, Mich., for instance, airs the editorials and follows up with a 55-minute vox pop show with a team of two reporters, one on the street and one in the studio answering phone calls.

Washington station WOL carries the editorials with the noon news, and prexy Hurleigh finds its old times this capital news days when he's there, what with the politicos phoning him to get in their two-bits worth on his air comments.

tions officially last week. Charleston is a two-station tv 325G Asking Price On Elvis Special

William Morris agency is pedding a one-shot with Elvis Presley for airing some time between March 26 and May 25 of this year. Asking price is sizeable \$325,000 for the 60-minute variety outing with a promise by the agency to back Presley up with "other stars." Show is to be done in conjunction with the U.S.S. Arkansas Memorial Fund. Morris hopes to shoot the Presley special March 25 on tape. Reason for wanting it aired by May 25 is because latter date is when the actual memorial to the men of the sunken battleship is held.

Presley, Morris says, will donate

Presley, Morris says, will donate the proceeds to the fund. Offering is now making the rounds of the networks.

NBC'S NBC (NET BEFORE COLOR)

CBS-TV's Black Wednesday

When a whole evening's network schedule is topped (on the ratings) by its 15-minute news segment (in this instance the 7:15-7:30 Doug Edwards program), it could very well add up to a tribute to the newscaster, but can also spell disaster in tallying up the web's entertainment contribution.

web's entertainment contribution,

Take last Wednesday's (18) Multi-City Arbitrons, for example,
and what it did to CBS. Edwards pulled a 14.7 for his quarter-hour
news. And that's the highest the network got all night, as all succeeding shows were topped by the competition, despite the fact
that the \$175,000-budgeted Du Pont Show of the Month ("Prisoner
of Zenda") was one of the CBS attractions. Here's what happened
after Edwards:

that the \$17.9,00-budgeted Dit Polit Show of the Month 'Prisoner of Zenda") was one of the CBS attractions, Here's what happened after Edwards:

7.30: ABC's "Hong Kong" 14.0; CBS' "Aquanauts" 9.9; NBC's "Wagon Train" 23.0.

At 8:30: ABC's "Ozzie & Harriet" 15.4; "Prisoner of Zenda" 10.8, NBC's "Price Is Right" 20.0. At 9: ABC's "Hawaiian Eye" 17.8; "Prisoner" 11.4; NBC's Perry Como 24.2, At 9:30: "Hawaiian Eye" 18.2; "Prisoner" 10.3; Como 26.1. At 10: ABC's "Naked City" 18.1; CBS' "Armstrong Circle Theatre" 13.0, NBC's "Peter Loves Mary" 16.0. And at 10:30: "Naked City" 18.7; "Circle Theatre" 14.0, matching NBC's 14.0 with no network service.

Last Thursday saw a virtual repeat, only worse. Again, the Edwards news stanza was the highest-rated show of the night with a 14.5. Low was hit by "CBS Reports" with a 3.0 and 5.2 on its hour (rival "Untouchables" had one of its best weeks yet with a 36.0 and 37.8 in its 9:30-10:30 berth).

CBS average for the entire 7:30-11 span was a paltry 8.4, virtually an alltime low for the web.

Linkletter's 18 Business Ties; 'At Heart I'm Just a Salesman'

By BILL STEIF

San Francisco, Jan. 24.
Art Linkletter became a director of Royal Crown Cola at the company's Frisco board meeting last week and in accepting the job re-

pany's Frisco board meeting last week and in accepting the job remarked:

"I've always considered myself more a salesman than a talent."

Linkletter, a partner in a new Royal Crown bottling franchise at San Diego, explained "I've always insisted on doing my own commercials, even back in 1934-35 when there was a great cleavage between stars and the announcers who did commercials... I find business just as challenging as show business and have always visited my sponsors plants, called on retailers and delved into commercial copy. I wanted to see how the business worked, because I realized advertising doilars could not be tossed around like confetti—or even government money."

For Linkletter it was something of a sentimental journey because he said, "I started in San Francisco and made my first real money here—and immediately lost it."

Gradually, he added, he's gotten "involved in about 18 different"

Gradually, he added, he's gotten "involved in about 18 different businesses of various natures and I've found you've got to depend on

For instance, he said, he's "president of a low-voltage wiring company and every year at the board (Continued on page 42)

'Concentration' In Nite Bow April 17

"Concentration" will definitely bump NBC-TV's "Dante" from the 9:30 Monday night slot on April 17 —once the Four Star half-hour

bump NBC-TV's "Dante" from the 9:30 Monday night slot on April 17—once the Four Star half-hour telefilm series has concluded its 26-week run. "Concentration," which will continue being seen on the NBC daytime schedule, will probably have Hal March as emcee. Web is dickering with the former quizmaster on "\$64,000 Question" and it's said a deal for his "Concentration" services is close. Meantime, Singer and Alberto Culver, co-sponsors of the retiring "Dante," are being offered the nighttime edition of "Concentration."

On May 12, "Whispering Smith" and "Lawless Years," two halkhour action-adventure series on film, will take over the Friday, 9-10, slot now filled on alternate weeks by "The Bell Telephone Hour." A week earlier, the last of the AT&T sponsored hours for the season will have been exposed. (Mitch Miller, who is going in to alternate with Bell, only has a contract with NBC for seven hours in the Eriday time, so that he'll end April 28.)

Herman Rush To GAC Herman Rush, formerly of Fla-

Herman Rush, formerly of Fla-mingo Films and who had been sales manager of Official Films, has joined General Artists Corp. as head of tele sales. Rush steps into the vacancy left by the resignation of Jack Sobel, who went to Screen Gems.

Revion Wants To Share Hitchcock, 'Train' With Ford

Revion wants to buy half of what ord Motor owns in "Wagon Train" ad "Alfred Hitchcock Presents." Ford Motor owns in "Wa and "Alfred Hitchcock and "Alfred Hitchcock Presents."
Cosmetic house, mostly involved in special program purchases since the quiz biz, is definitely seeking to go steady on NBC-TV (at least for the remainder of this season and probably for some of next) with Ford.

with Ford.

Grey agency, which is the Revlon percentery, has initiated talks with J. Walter Thompson, agency for the automotive company.

If Revlon buys in, the sponsor will then own one-fourth of the Wednesday night hour, "Wagon Train," and half of the 30-minute "Hitchcock" stanza, both of which weekly series. Presently, Ford owns all of Hitchcock and alternate-week hours of "Train," with Nabisco and R. J. Reynolds splitting the other week.

week.

Before a deal can be consummated, NBC has to okay it and before it can do that—at least in theory—it must first offer any availabilities that arise in "Train," due to a Ford retrenchment, to Nabisco and R. J. Reynolds.

Ford is said to be willing to sell off half its share in these NBC stanzas. A spring-summer buy fits better into Revlon's merchandlsing plans than into Ford's, which like most automotives has its very biggest sales push in the fall and winter.

Du Pont's 'Aquanatits' Coin

Du Pont is moving into one-third

Du Pont is moving into one-third alternate week sponsorship of "The Aquanauts" on CBS-TV starting April 5, apparently with the coin left over from its "Du Pont Show of the Month," which will have a short season this spring.

Deal is for alternate-week bank-rolling over a 10-week span, which brings it to the end of the season Deal set via BBDO and brings "Aquanauts" back up to SRO status, though of course the stanza is sold largely on a shortterm participating basis.

EARNINGS PUT AT \$17,500,000

A large body of industry opinion is that NBC is generally in poor shape, that its prospects are dim and that certainly it is losing money—recent protests from NBC notwithstanding. There is considerable untruth in these observations, if only because not everything at NBC is network television.

NBC is network television.

This much is true: NBC-TV alone is not in good financial shape, that its profit is minimal relative to expenditure (supposedly a \$2,000,000 net from a \$220,000,000-some-odd outlay). After that, however, highly reliable sources report that general opinion is no longer accurate.

While NBC-TV was weak in going about some of its business last year, the National Broadcasting Co.

While NBC-TV was weak in going about some of its business last year, the National Broadcasting Co. as a whole, racked up its highest net profit before that ol' debbil color took its toll) in just under a decade. RCA owns NBC and has made it a positive practice never to divulge the separate earnings of its subsidiaries. Yet it is understood that NBC (again, as a whole and before color) earned over \$17,500,000 in the year 1960.

As result the RCA board is reportedly delighted with the way prexy Bob Kintner and the NBC division has churned out the coin in 1960.

Originally engendering the feeling that NBC was in bad shape is the sales status of its nighttime ty network schedule. Prime tv hours at NBC are not drawing off a sufficiently steady stream of coin from Madison Ave. The bits-and-pieces business that afflicts a good deal of the network's nighttime revenue picture might, in part, be laid to the recessive nature of the national economy coupled with the existence of a fully competitive three network structure. Plus that there are, as some advertisers see them, the programmatic "inconsistencies" of the NBC-TV prime time schedule itself.

Like any corporation or branch of a corporation, National Broadcasting Co. tries to determine well in advance its level of profits, and in this instance, is said to have fold the RCA board that it will overtake CBS Inc. in three-four years. Since failure to do so would probably mean the loss of several top NBC jobs, the company's brass is thought to have offered this overtake period as a conservative estimate. (CBS Inc. in ade \$24,000.000 last year).

take period as a conservative esti-mate. (CBS Inc. made \$24,000,000

mate. (CBS Inc. made \$24,000,000 last year).

Here is why NBC—before color—turned in a big profit in '60; and why—even with a substantial reduction due to color—RCA is happy

duction due to color—RCA is happy with its progeny:

(1) While nighttime is off in ty, NBC-TV's daytime schedule is netting more than ever before. On top of that "Today" and "Tonight," which are placed by NBC outside the realm of either daytime or "Continual".

(Continued on page 42)

WBBM Page Boys Revolt

Chicago, Jan. 24.
Compounding their other worries, WBBM-TV execs found themselves without legmen last Friday (20) to deliver and pick up their mail, memos, logs, wires, newspapers and corsages. Previous evening the station's six page boys staged a mass walkout, leaving behind a memo that indicated oppression from certain "bad apples" in the company. The teenage employees described their walkout as a matter of principle.

ciple.

One had confided privately, One had confided privately, however, that the pages felt they were being overworked since present management pared down their number from 12 to six. (Over the past 12 months, WBBM-TV has cut back over 100 employees.) The pages apparently also saw little chance for advancement. Station made it known that it would hire a new staff of pages and that none of those who walked off their jobs would be rehired.

CBS Wants ABC's 'Rifleman' For Same Nite-Same Slot Airing In Back-to-Back 'Gunsmoke' Plot

The Princess & 'Variety'

Monte Carlo, Jan. 24. Accolade for "Jungle Jim": Princess Grace of Monaco told Princess Grace of Monaco fold reporters at a reception at the Palace during last week's tw fest proceedings that it and "Cochise" were her children's favorite programs.

And that paper gets around. Her Serene Highness sez she still reads VARIETY to keep in touch with show biz.

Kraft Yens New 2-Yr. Como Deal. Singer Holds Off

Perry Como's future with Kraft (maybe it should be phrased the other way around) depends on how many programs he's willing to do in seasons to come. The singer-emcee of a Wednesday night hour on NBC-TV is anxious to lessen his workload, as has been reported previously, and now that it's contract negotic in time again with the sponsor made deal.

Kraft is said to want to con-

up a new two-year deal.

Kraft is said to want to continue its relationship as full sponsor of the NBC-TV Wednesday 9-to-10 p.m. program. Como, whose peps are now only in preliminary negotiation on renewal of his Kraft contract for another two years, is believed to want to do far fewer than his present 32 stanzas a season. Talk has it—it's considered only a tentative expression of Como's needs—that he might do the full 32 for Kraft in '61-'62, but cut back to between eight and 12 appearances the season after, with the other 22 to 25 hours on Wednesday filled by a telefilm stanza made by his Roncom productions. (One film hour on Roncom's boards at the moment is an item called "Rio.")

Whether Kraft, which thinks of

Whether Kraft, which thinks of Como as a super on-the-air salesman, is willing to go along with fewer of his appearances is entirely another matter.

tirely another matter.

Two years ago the sponsor paid Como a record \$24,500,000 for a two-year on-the-air contract. Deal included all kinds of money benefits for the singer, one of them being a stock grant in the sponsor's company. It's apparently up to Como whether the option will be picked up by the bankroller for a second two-year period.

In any event, NBC-TV, which pays him about \$1,250,000 per annum, says it will have an exclusive hold on Como's tv services for a "longterm period" beyond the end of a two-year Kraft extension.

tension.

Como is shortly expected to sit down with Kraft to see if they can work out a formula for a con-tinued relationship.

Beat the Clock' Winds Up

CBS-TV is embarking on a series of major program raids, the first successful one of which may be the acquision of "The Rifleman" from ABC-TV. Negotiations to acquire the show, via a switch in sponsor allegiance, are being wrapped up this week, and the Chuck Conners starrer will move into the CBS lineup in the fall on Tuesdays at 8.

The raid for "Rifleman" is one

The raid for "Rifleman" is one of the factors that triggered the CBS decision to expand "Gunsmoke" to an hour Saturday nights in the fall. For by expanding "Gunsmoke," CBS in effect created a new show out of the western and thereby freed itself to commence repeats on the half-hour version. And the slotting or repeats on Tuesdays at 7:30 as a leadin for "Rifleman" is what makes the switch so attractive for Procter & Gamble and Benton & Bowles, which contract for the show.

There's one hooker—however—

which contract for the show.

There's one hooker—however—
to the negotiations between CBS
and P&G. Sponsor has insisted on a
package deal—along with "Riffeman." CBS must also take "The
Law & Mr. Jones," another Four
Star package sponsored by P&G
on ABC. CBS doesn't particularly
want to carry "Law," and therefore the negotiations are still up
in the air on the entire deal.

The switch would mark the first

in the air on the entire deal.

The switch would mark the first time that a show was yanked from one network only to be slotted in the same day and time period on another web. "Rifleman" already airs in the Tuesday at 8 period on ABC. Big difference, of course, is that on ABC it's behind "Bugs Bunny," whereas CBS is offering to place it back to back with "Gunsmoke" reruns. Also a factor is the wider clearances CBS can offer, even though Tuesday at 8 is station time.

time.

"Rifleman" is a Four Star coproduction with the team of Jules
Levy, Arthur Gardner and Arnold
Town who also produce "Robert Levy, Arthur Gardner and Arnold Laven, who also produce "Robert Taylor's Detectives" with Four Star. This is its second season on ABC; first year, it was a Top 10 entry on Tuesdays at 9; this season, switched to 8, it has dropped considerably but is consistently in the Top 25.

the Top 25.

Show was originally purchased by B&B for Procter & Gamble off a "Zane Grey Theatre" pilot and slotted on ABC. Network has no financial stake in the series, nor any hold on it. Agency and sponsor, in their option rights on the show, have the right to move it to another web, and this is the basis on which CBS is moving.

This was all involved in the (Continued on page 40)

(Continued on page 40)

Gottlieb To Helm **NBC-TV** Specials

Lester Gottlieb Is coming to NBC-TV as director of special pro-gramming to fill the post vacated recently by Dick Linkroum. Gott-lieb is leaving GAC-TV, where he's been a key functionary since quit-tirg CBS-TV a year ago.

Beat the Clock' Winds Up

An 11-Year Run on TV

Goodson-Todman Productions figures it's beat the tv clock for sure
with "Beat the Clock," ABC-TV
daytime strip quiz that goes off
the air after 11 years Friday (27).
Show's 1,300-plus outings on both
day and night video is believed
something of a record.

Host Bud Collyer launched the
show in March '50, and he folds
it this week. It was a Saturday
night sustainer at the outset. But
sponsor Sylvania pleked it up after
a few months and stayed with it
for six years.

G-T predicts viewers have not
seen the last of "Beat the Clock." program exec post on the tv side.

Needham, Louis & Brorby Hits Peak \$45,576,626 Billings in '60 -On Other Adv. Agency Fronts

Needham, Louis & Brorby rang formerly copy chief at Maxon, New up record billings in 1960 of \$45. York, and Rudy Fiala, formerly 576,626, reportedly the 10th successive year in which the agency's billings have increased. Last year's total was 18% higher than the 1959 billings, which represents the Tagest annual gain in the 36-year history of the agency. According to Maurice H. Needham, board chairman, NL&B has experienced 400% growth in the past decade. NL&B is an employee-owned corporation in which 149 staff members, or 41% of the personnel are shareholders.

Bogie's Back

since taking over the account from kenyon & Eckhardt several months ago. Jingle lyrics and copy will stress the theme that Pepsi is the drink of the young, the swinging, the hip folk who truly get their quota of fun out of life. Young singer Joanie Sommers has cut all the jingles, with big-band backing, and she'll be featured in supporting promotions as the "Pepsi Girl."

The "youth" theme is phase three in Pepsi's pliable "image." Kenyon & Eckhardt developed to the fullest the idea of Pepsi for the post war's affluent and fashionable folk. And they and the young swingers are both a substantial advance on the "twice as much for a nickel too" Stanley Kowalski set that used the stuff in the thirties when Pepsi made its first

that used the stuff in the thirties when Pepsi made its first broadcast foray.

BBDO has mapped a detailed attack on supermarkets and other retail outlets. Agency has asked the four radio networks' promotion

be novel and "Playhouse 90" script tack on supermarkets and other retail outlets. Agency has asked the four radio networks' promotion departments to team up on ideas and point-of-purchase materials. All the in-store materials will idendify all four webs with talent tiens, including NBC's Bob and Ray, ABC's talent lineup for "Flair." CBS' Arthur Godfrey and seven newscasters from Mutual.

The February flight of four-webspots will be picked up again in April for a six-month drive on the peak-sales summer season.

Also in the works is a spring fele special featuring Jane Powell and alternate sponsorship of weekly series next fall and its understood the agency has in mind the possibility of a promotion built around "Whoopee's" original star, Eddic Cantor.

Moonlighters

Strictly by coincidence, two agency exees have articles back-to-back in this month's Sports Afield mag. Kenyon & Eckhardt's Dick Griffith authors a feature titled "A Bowhunter in Africa" (first part of a two-part series). Immediately following is a fiction piece by BBDO's tv topper Bob Forman, "Pops and the Palomas," humorous story about a father who takes his family dove hunting in Mexico.

Briefs: McCann-Erickson chairman Robert E. Healy last week told the Ft. Worth Junior Chamber of Commerce that one of the "greatest ethical acts" an agency performs "is to persuade a client that his product is not quite that good. It is often as difficult and dangerous as telling a mother her son is not perfect". Kameny Assoc's prexy Nat Kameny has been elected president of the League of Advertising Agencies, succeeding Alfred Siesel of H. J. Siesel Co.

Up and down: Lew Gotthainer has joined Kudner agency as an account exec on National Distillers. He was with Ellington & Co.

Doyle, Dane, Bernbach has added two to the copy staff: Ed Vallenti, wo to the copy staff: Ed Vallenti, benefit of the copy staff: Ed Vallenti, benefit and the provided the control of the copy staff: Ed Vallenti, benefit and the provided the provided the provided the provided the provided th

largest annual gain in the 36-year history of the agency. According to Maurice H. Needham, board chairman, NL&B has experienced 400% growth in the past decade. NL&B is an employee-owned corporation in which 149 staff members, or 41% of the personnel, are shareholders.

Bogie's Back

Duane C. Bogie, one time producer-director of such "Chicago Style" shows as "Kukla, Fran & Ollie," "Garroway at Large" and "Studs" Place," has returned to Foote, Cone & Belding's broadcast department as associate director. In recent years he has been an account exec at the agency. In new capacity, he'll work on "Hallmark Hall of Fame" and "Shirley Temple Show," among others.

Pepsi's "Whoopee' Theme The title tune from she legit murical hit of the late twenties, "Whoopee," will be the jingle theme for Pepsi-Cola's new campaign, which BBDO will unveilnext month via a saturation four metwork radio drive.

Campaign signals a change in the 36-year history of the Show as proposition at the upcoming convention of National Assn. of Broadcasters and is proposing a Bro

Claim on Pirating Of 'Distant Drummers' Script

San Francisco, Jan. 24. Writer Ray Bradbury's claim that his novel had been pirated for a "Playhous 90" tv show was upheld Friday (20) by the U.S. Court of Appeals in Frisco.

Appeals in Frisco.

The appellate court reversed an earlier decision by Federal Judge Leon Yankwich, of Los Angeles, that there was no similarity between Bradbury's "Fahrenheit 450" and the tw drama entitled "A Sound of Distant Drummers."

The court found a comparison of

The court found a comparison of the novel and "Playhouse 90' script showed CBS and scripter Robert Alan Aurthur "not only copied the theme and ideas of Bradbury's

New Doublemint Twins

Chicago, Jan. 24.

Having found the Boyd Twins to their liking, WBBM-AM, the CBS o&o here, has decided to promote another pair of identicals now that the former has moved out of the shop as Wrigley Doublemint jingle

Successor duo is the Toy Twins, 22-year-old half Chinese and Irish, and, like the Royds and, like the Boyds, pactees Associated Booking Corp. Hap for the station, the Toy sisters able to use the Boyd arrangements. hence have been assigned right off the old Boyd program slots.

Boyd gals, by the way, are com-bining nightclub dates with their gum caroling.

Georgia Radio-TV Institute This Wk.

Athens, Ga., Jan. 24. Univ. of Georgia's 16th annua Radio and Television Institute, opening tonight (Tues.) will be featured by talks from eight nationally known broadcasting executives.

They are Arthur Hull Hayes, president of CBS Radio; Robert F. Hurleigh, president of Mutual Radio; Alan D. Courtney, vice pres of MCA-TV; Earl B. Steele, info chief of U.S. Chamber of Com-merce; Norman E. ("Pete") Cash, prez of Television Buzeau of Adprez of Television Bureau of Advertising, Inc.; Maurice Mitchell, prez of Encyclopedia Films, Inc.; Douglas A. Anello, chief counsel of National Assn. of Broadcasters; and Harold Krelstein, prez of Plough, Inc. (o&o of WPLO, Atlanta).

inc. (060 of WPLO, Atlanta).
Sessions will be held in university's Center for Continuing Education, which also houses WGTV,
Georgia's educational tv station.
Institute is co-sponsored by
Georgia Assn. of Broadcasters and

university's Henry Grady School of Journalism.

Journalism. In addition to speeches, numer-ous panel discussions are scheduled.

Sather to WOR After 26 Years With CBS

Orville J. Sather, with CBS for 26 years, most recently as director of central technical operations, has joined the WOR division of RKO

General as director of engineering.
Sather was first associated with
CBS as an engineer at web affiliate
WCCO, Minneapolis. During World
War II, he served as a major and
was a scientific officer in the Normandy invasion.

mandy invasion.

Early last year he was on special assignment for the network, supervising technical aspects of construction of a CBS station in Buenos Aires.

The New Nielsens: Top 10

(Two Weeks Ending Jan. 8)

Season's rating pattern seems set, with CBS-TV a consistent winner nationally while ABC-TV takes the honors in the competitive markets. Latest manifestation is comparison of the new national Nielsen's for the two weeks ended Jan. 8, as herein detailed, vs. the Nielsen 24-market numbers.

Nielsen 24-market numbers.

For the Jan. 1 national report, CBS again ran away from the field, grabbing a 20.6 aveage audience rating for the 6-11 p.m. periods, vs. 18.6 for ABC and 18.1 for NBC. That reps a 10% lead for CBS over ABC and 14% over NBC. In half-hour wins, CBS racked up 24, ABC 20 and NBC 15. Nights of the week, CBS did its best yet, taking Monday, Tuesday, Friday, Saturday and Sunday, with ABC limited to Thursday and NBC to Wednesday. CBS took five out of the Top 10, ABC three and NBC two.

ABC widened its 24-city Nielsen rating gap over CBS to a full two points in the newest of the multi-city reports, second one of 1861 reflecting the week ended Jan. 15. ABC average rating for 7:30-11 (6:30 on Sundays) reached 21.3 (7.2% share, while CBS has a 19.3 average rating and 33.7% share and NBC a 16.7 rating

and 29.1% share.

In the Top 10, ABC and CBS grabbed four each and NBC two. ABC placed two new shows in the Top 10, ABC one. In nights of ABC placed two new shows in the Top 10 CBS one. In nights of took Monday, Saturday and Sunday and NBC kept Wednesday. In half-hour wins, ABC had 23, CBS 21 and NBC 8. Here's Top 10 national Nielsens:

Gunsmoke (CBS)		 	3!	5.1
Wagon Train (NBC)		 	3	2.5
Rose Bowl (NBC)		 	3:	2.5
Real McCoys (ABC)	٠.	 	30	0.0
Have Gun, Will Travel (CBS)				
Rawhide (CBS)	٠.	 	2	8.5
Candid Camera (CBS)		 	2	8.1
My 3 Sons (ABC)		 	2'	7.3
77 Sunset Strip (ABC)		 	2	7.2
Dennis the Menace (CBS)				

TV-Radio Production Centres

IN NEW YORK CITY . .

Dave Hepburn, former CBS-TV flack, now on his own, offering a public relations and promotion service for the Negro market . . . Scenic designer Jo Mielziner joins host Jim Morske on "American Musical Theatre" Sunday (29), with guests Susan Johnson and Bill Hayes doing songs from shows he designed . . .- Ned Cramer, WCBS-TV assistant public affairs director, participating tomorrow (Thurs.) in the American College Public Relations Assn.'s session on radio-tv Atlantic City . . . Regina Shea, secretary to Oscar Katz, sunning in Puerto Rico Richard Witkin, N. Y. Times aviation expert, set for his third script assignment on "Twentieth Century," the March 26 "Alert! Defense in the Missile Age" segment. Also, Babara Sapinsley, show staffer and writer on last season's "La Guardia," penning the script on 'General Marshall."

Nancy Walker is guest-shotting on Perry Como's Feb. 15 stanza Nancy Walker is guest-shotting on Perry Como's Feb. 15 stanza.

Sid Caesar has been added to the star roster for NBC-TV's "25 Years of Life" spec on March 2 . . . Another guest shot on NBC-TV will be Carol Channing's—on "Today" Tuesday (24) . . Art Barron, chief aide to NBC pubaffairs producer Irv Gitlin, has been bedded at home for three weeks with a bad back . . Alan Dale booked for a Jack Paar repeat the night of Feb. 7 . . . David Rose, staying at the Hampshire House, is here to ballyhoo the Feb. 20 rerun of "Astaire Time." for which he was musical director . . . John Etileson, once of NBC Films, becoming a WQXR account executive . . . Directors Guild of America has nominated five tv stanzas for the "directorial achievement award"; "Peter Pan," directed by Vincent Donehue; "Belafonte N. Y. 19" by Norman Jewison; "Unhired Assassins," an "Untouchables" two-parter directed by Howard Koch; "Macbeth," which George Schaefer megged, and Franklin Schaffner's "The Cool Day"; winner will be named Feb. 4 at the DGA supper dance at the Waldorf . . . Clifford M. Kirtland becomes a veepee of Transcontinent TV Corp., the chain owning WROC in Rochester, WNEP in Scranton and tv outlets in four other cities . . . Larry Lowenstein, press boss for NTA, spending a week in Nassau . . . Hugh O'Brian, Tina Louise, Vincent Donehue, Natalie Wood and Frank Sinatra guests on this week's "Assignment Hollywood" . . Arnold Starr and Robert Coppinger added to NBC spot sales staff . . . Cartier, the N. Y. jewelers, bought its first radio campaign on WRFM . . . WMCA, radio indie here, is supplying its staff executives to N. Y. to teach courses in radio-tv station management . . Bud Collyer will moderate a weekend career-discussion panel at his alma mater, Williams Collete, Feb. 3 and 4. His son Mike is now an undergrad there . . . New York U. will offer two degree-credit courses WCBS-TV's "Sunrise Semester" during the spring term beginning Jan. 30. Courses are "Landmarks in the Evolution of the Novel" and "Mediterranean Archaeology."

IN HO . . Sid Caesar has been added to the star roster for NBC-TV's "25

IN HOLLYWOOD . . .

Lloyd Sigmon elevated to general manager of KMPC to ease the burden on Robert O. Reynolds, co-owner with Gene Autry of the indie.

Lloyd Sigmon elevated to general manager of KMPC to ease the burden on Robert O. Reynolds, co-owner with Gene Autry of the indie. Of immediate concern to both Reynolds and Autry is the L. A. Angels, for which they acquired the new franchise in the American League ... Herm Lewis, NBC-TV publicity staffer, partnered with Don Siegel and Sam Peckinpah in the packaging of an action series based on the files of Military Air Transport. It gets the title of "Hey, Mac" ... Art Linkletter and Howard Meighan, former CBS exec, bought the Royal Crown Bottling Co. of San Diego ... Bill Thomas, former picture producer (Pine Thomas) getting into tv with "Warden of the Big House" ... Eve Arden will try again with a new comedy series, "The Colone's Lady," in partnership with Stanley Roberts ... KTTV telethon for Arthritis and Rheumatism Foundation Feb. 19 set by Mortimer Hall-chaiman of So. Cal. Chapter. Former owner of KLAC, Hall is being mentioned as the new L. A. postmaster. He was active in the Kennedy campaign ... CBS bought all rights to "House Party" from Art Linkletter and John Guedel. They continue with the show until 1965 ... John Erman named casting director at 20th-Fox replacing Robert Walker, who joined the Bud Yorkin-Norman Lear outfit at Paramount-TV ... Louis Bean in town on loanout from D. P. Brother to General Motors public relations to set up the annual Motorama . . . Eleanor Powell will be making a comeback via a tv series.

WBBM Radio, the most "live" station in this market, whether radio or tv, is giving the big buildup to Ollie Raymand, relative newcomer who can sing, act, announce and play trumpet (formerly with Gene Krupa's band). Raymand was recently assigned a half-hour segment of the morning musicale that previously had been Josh Brady's . . . Newt Minow, new FCC chairman, found time to sit in on Norm Ross' "Off the Cuff" panel last Friday (20) . . Franny Clark, 29-year veteran of NBC's press dept., quietly retired to hausfrauery last week. But first a sojourn in Florida . . . Ward L. Quaal, veep of WGN Inc., has been named prexy of the new station acquisitions, KDAL Inc., Duluth-Superior. Tribune-WGN prez J. Howard Wood, becomes board chairman of the new corporation . . . Second of the WBBM-TV "I See Chicago" specs sponsored by Illinois Bell will be telecast Feb. 7 . . . Bob Ellenz, ex-McCana-Erickson, joined creative staff of Fred Niles Productions . . . WNBQ's "Chicago Showcase" presenting scenes from Goodman Theatre production of "Royal Gambit" this Sunday (29), with Sam Wanamaker starring, Station is dropping John Conrad's kidshow, "Elmer's Gang," taking it out of moppet competition during the week. In its place, another newcast, this one with Len O'Connor.

On the eve of the Queen's visit to India, Granada this week is televising four programs on India called "Mighty and Mystical." First one was aired on Monday (23) . . . Associated Rediffusion hosted a press party to meet Robert Urquhart and Moira Redmond, stars of "Jango," a new comedy-detective series starting tonight (25) . . . Tom Lehrer sings on Angia TV tonight (25) . . . ABC-TV has installed the first multi-standard RCA to tape recorder in the world at Teddington . . TV correspondents visited Elstree studios to see the last of the Louis Hayward series, "The Pursuers," being filmed . . . Winter lull for the BBC's "Inspector Maigret" skein. Filming resumes in mid-February for the fall series . . . Start Hood has been appointed Controller of BBC-TV programs, succeeding Kenneth Adam who is upped to Director of Broadcasting . . Edgar Allan, back after 10 years in the States, is interesting BBC-TV in horror stories, similar to those he did in U. S. in "Voice At Midnight" . . Cliff Richard's first tv series, "Cliff," starts with Associated TeleVision on Feb. 26.

IN SAN FRANCISCO . . .

Both 50,000-watt KCBS and KNBC showing "new looks," with boss Maurie Webster boosting KCBS billings to an alltime peak and KNBC's new general manager, Bill Decker, fresh from Chicago, giving the NBC o-and-o a shot in the arm KCBS just finished a clever print campaign series of six newspaper ads (all on trade deals, natch) featuring KCBS's "High Protein Diet." Ads spotlighted various sectors of KCBS

(Continued on page 42)

'ELECTRONIC SYNDICATION'

The Monte Carlo Winners

Monte Carlo, Jan. 24.
Argentina's 32-year old actress Violetta Antier and England's Sir Laurence Olivier were the recipients of the best actress and actor awards at the 1st International Television Festival at Monte

Carlo.

Having viewed over 40 hours of television films from throughout the world, the jury voted the following awards:

(1) "Medea," Play of the Week, United States, for best single program in the dramatic form.

(2) "VIP" with Art Carney, NBC, United States, for best single entertainment program non-dramatic in the comedy, musical or variety form.

(2) "VIP" with Art Carney, NBC, United States, for best suggestentertainment program non-dramatic in the comedy, musical or variety form.

(3) Sir Laurence Olivier in "The Moon and Sixpence," NBC, United States, for best single performance by an actor.

(4) Violetta Antier in "Judith," Argentina, for the best single performance by an actress.

(5) Minao Yoshida for the best direction of a dramatic work for television for "The Underground Passage," Japan.

(6) Sosuke Pugi for the best writing of an original dramatic work for television, "The Last 30 Minutes," Japan.

Jury gave a special award for outstanding achievement in the coverage of a major news event (optional) to "Rescue—with Yul Brynner," CBS Reports, CBS, United States. Jury unanimously voted a special award to "Choreographic Miniatures," Russla, for special contribution to the art of television. Additionally, the fury voted a special mention to the following films: "The Encounter of Tancrede and Clorinda," France; "Judged By Night," Germany, and "The Fishing Rod," Canada.

Jury also voted special mention to Soviet actors B. Livanov and A. Gribov in the teleplay "Dead Souls."

Carlo's First Annual TV stival Labelled a Dud, But Wider Acceptance Seen for '62 NIE PLAYER onte Carlo, Jan. 24. of those few experts that the First Monte in Festival has been groperoo. Proceedings were pending outcome of the jury and drifted e 30-plus hours of ill Saturday (21) are illed as the jury and drifted e 30-plus hours of ill Saturday (21) are illed as the jury and drifted e 30-plus hours of ill Saturday (21) are illed as the jury and drifted e 30-plus hours of ill saturday (21) are illed as the jury and drifted e 30-plus hours of ill saturday (21) are illed as the jury and drifted e 30-plus hours of ill saturday (21) are illed as the jury and drifted e 30-plus hours of ill saturday (21) are illed as the jury and drifted e 30-plus hours of ill saturday (21) are illed as the jury and drifted e 30-plus hours of ill saturday (21) are illed as the jury and drifted e 30-plus hours of ill saturday (21) are illed as the jury and drifted e 30-plus hours of ill saturday (21) are illed as the jury and drifted e 30-plus hours of ill saturday (21) are illed as the jury and drifted e 30-plus hours of ill saturday (21) are illed as the jury and drifted e 30-plus hours of ill saturday (21) are illed as the jury and drifted e 30-plus hours of ill saturday (21) are illed as the jury and drifted e 30-plus hours of ill saturday (21) are illed as the jury and drifted e 30-plus hours of ill saturday (21) are illed as the jury and drifted e 30-plus hours of illed in the receptation on the CBS bid to lure "Rifleman" as the 8:30 Tuesdays (see separate story on the CBS bid to lure "Rifleman" avay from ABC). Planting of "Gunsmoke" it es story to lure the sking of the story to lure the show over, for one thing, and once on, the two west-ange, or one thing, and once on, the show over, for one thing, and once on, the skill are illed in to lure "Rifleman" avay from ABC). Planting is to ground in the "Gunsmoke" **Monte Carlo's First Annual TV** Festival Labelled a Dud, But

By ERNIE PLAYER

Monte Carlo, Jan. 24.

Concensus of those few experts around is that the First Monte Carlo Television Festival has been a gentle flopperoo. Proceedings proper, which opened Jan. 15 with the election of Marcel Pagnol as president of the jury and drifted through some 30-plus hours of acreenings till Saturday (21) are being postscripted Saturday (23) at an Opera House gala hosted by Prince Rainier and Princess Grace, where the Prix de la Nymphe will be handed out.

Two organizational omissions

where the Prix de la Nympne win be handed out.

Two organizational omissions that damped the proceedings were the fallure to invite producers and other tv industry characters, and an apparent initial non-realization that there's such a thing as videotape nowadays. Ampex equipment did arrive, three days before the fest opened, but the Argentinian "Judith" had the benefit thereof all to itself. The first lack meant there was virtually no one around to argue tv in the bars, discuss interchange of programs or whatever, so there was small commerical value to the proceedings; while the absence of taped programs, plus the failure of European Broadcast—(Continued on page 40)

(Continued on page 40)

Features Pulling Better Weekends

If there's any doubt about the best night of the week for features, current VARIETY-ARB feature chart underlines the strength of the weekends Oddly enough, it's the same weekends which enjoy the best biz in theatrical exhibition. In or out of the home, it seems most Americans prefer to watch their pix on weekends when the job, in most cases, isn't staring them in the face in the mornings.

ing them in the face in the mornings.

Recent Variety-ARB feature rating profile done on Pittsburgh is representative. KDKA there started the 11:15 p.m. pix showcase with an average rating of 6 on Mondays and a 26 share of a udience. Friday's the rating for the same pix showcase rose to a 16 and a 50 share. Ratings also were up Saturday and Sunday evenings compared to the midweek ratings. Other factors, of course, are the pull of the titles, stars, whether the pix are first-run or repeats. Apparently, though, in the great majority of cases, the weekend pix showcases have the strongest rating pull.

More Post-'50 WB Sales

Three more markets, WTOP, Washington; WJXT, Jacksonville; and KARK, Little Rock, Ark, have been minimized.

More Post-'50 WB Sales

Three more markets, WTOP, Washington; WJXT, Jacksonville; and KARK, Little Rock, Ark, have been minimized.

In Vidfilm Prod. **Are Now Extinct**

small entrepreneur who turned producer, and with borrowed cash, churned up pilots in the hope that a \$50,000 investment may result in more than \$2,500,000 in gross billings, has all but disappeared from the scene. There still are a few around. But, in the main, the unknown gambling tribe is real scarce.

Networks, agencies and advertisers in their series shopping now are very conscious of track records, the "brand name" of the production outfits. The offbeat deal in virtually most instances with an unknown producer is too chancey for most tastes.

chancey for most tastes.

Many of the entrepreneurs, recognizing this, have teamed up with major outfits, such as Screen Gems, Four Star, and others. With a tag from a recognized production house, many of them feel their chances are better. For them, the jackpot money possibilities aren't as strong as in previous years, but risks have been minimized.

Decision by CBS-TV to program "Gunsmoke" repeats on Tuesdays at 7:30 next fall, with affiliates selling the show locally and paying CBS a program charge, represents a new thrust linto a heretofore unexplored area. Since the arrangement is neither a co-op program in the customary sense, or a syndication situation, it could best be dubbed as "electronic syndication." Although CBS is not making the arrangement for purposes of making direct profits from the station payment arrangements, the "electronic syndication" setup does represent the control of the c CBS a program charge, represents

ing direct profits from the station payment arrangements, the "electronic syndication" setup does represent a threat to the orthodox syndication business. For in the future, it's conceivable that instead of farming out rerun series to the syndication field, the networks will set up a similar "cable" release to affiliates in station time for other prepurs farges.

fulfill CBS' object in providing the "Gunsmoke". "Rifleman" combination.

Obviously, the plan differs from straight syndication in that the show is restricted to CBS affiliates, it must be carried at a single specific time, and it involves networking to the extent that the program is fed instantaneously via cable instead of on individual reels of films. Moreover, stations will receive terms from CBS on a take-it-or-leave-it basis comparable to the top half-hour rerun price for the particular market.

Details of the payment plan haven't been worked out yet, but the approach is simply that the network isn't out to make on the show. Idea is to set an equitable price in terms of recovering program costs, residual payments, etc., then break it down to market-by-market, prices on a specific price per market or as a percentage of the local rate card. CBS doesn't contemplate including cable charges in the prices, since its costs in this regard are negligible in that (Continued on page 38)

(Continued on page 38)

BEHM IN MEXICO ON ALDO RAY TV SERIES

Mexico City, Jan. 24.
Joe Behm is here to do pilot of
a new series, "Correspondent at
Large," with central character a
newspaper correspondent who nar-

newspaper correspondent who narrates his adventures.
If pilot clicks Behm said he may do up to 16 segments of series in Mexico before going on to other areas on this continent and Europe.
While Aldo Ray is under contract, and other well known American names are to be used, Behm will draw on Mexican actors for secondary roles in segments made here. Production cost estimates for series will range between \$20,000 to \$30.000, Behm said.

More TV Film News On Page 34

7:30 'GUNSMOKE' Pilot Derby Will Be As Intense As Ever But Prospects Appear Slim for the Uncommitted Ones

Price No Deterrent

Price No Deterrent
Good deal of the resistance
to the upped prices of post'48 feature product appears to
have diminished.
Seveh Arts Associated, handling the Warner Bros. product, is ticking off market after
market. National Telefilm Associates, one of the first in the
field with post-'48 product,
also is doing okay on its package. Screen Gems, after making the \$12,000,000 CBS o&o
deal, is going slow on its distribution pattern. But most all
of the distribs agree that the
climate now is more favorable.

It's Mighty Tough Selling a Vidfilm In Mid-Season

Mid-year network replacement eason for vidfilmeries has diminished in stature. It's gotten so bad, in fact, that many of the majors don't even bother to have properties available for mid-season replacements.

Reasoning of the majors is this: if the series is good, why jeopardize the property with a midseason start. Late preem, when all

dize the property with a midseason start. Late preem, when all the excitement of the new season is over and when tune-ins are lower, works against the show. If a property is a "clinker," a 13-week ride on the webs doesn't do anything to enhance the reputation of the producing house.

Minor production houses, on the other hand, for one reason or another may want to take the midseason gamble. Metro TV, for example, first getting into the swing of network vidfilming, subbed a new property "Asphalt Jungle" on ABC-TV for its axed "Islanders."
Ziv-UA, which has never made the same splash on the networks as it has made in syndication, subbed "Acapulco," a half-hour vidfilm series for its axed "Klondike" on NBC-TV. There are other examples, and perhaps a few exceptions to the "we're not too interested" in mid-season replacement view of the majors.

Bruce Eells Peddles **Edgar Bergen Series**

Hollywood, Jan. 24.

Three-way partnership has been formed by Bruce Eells, Edgar Bergen and Bob Clampett for the gen and Bob Clampett for the production of a series of half hour animated and live programs in color starring Bergen and his dummies. Clampett produced the puppet series, "Time For Beany," in early tv and now doing an animation of the character for United Artists.

Series of 26, full financed by outside interests, will be marketed by Eell's TV Artists & Producers Assn. It will be sold as "The Edgar Bergen Show."

Andrew's VP Stripes

William P. Andrews, syndication sales topper at Independent Tele-

The heyday of uncommitted pilot making is past. Prospects for spring are that fewer uncommitted pilots will be making the agency, sponsor and network rounds this year than last, when the ebb al-ready had begun to set in.

ready had begun to set in.

This is not to say that there won't be many more pilots around than available network time slots for the new '61-'62 season. There will be, and the pilot derby will be as intense as ever, although prospects for the uncommitted pilot pool look smaller indeed.

for the uncommitted pilot pool look smaller indeed.

In the heyday of pilot making, some 100 pilots were offered up for sale, representing from \$5,000,000 to \$6,000,000 in the vidfilm grab bag. Last selling season, the uncommitted pilot count diminished to approximately 75. This upcoming selling season, the apex of which is forecast for March, the total number of committed and uncommitted pilots is seen at 75. About half of the 75 total is estmiated to be in the uncommitted category, representing a 50% drop from last selling season.

The tide has changed because of these factors:

1. Growth of the hourlong vid-

The tide has changed because of these factors:

1. Growth of the hourlong vidfilm format. Sixty-minuters, because of the hefty production coin needed, virtually prohibit a producer from filming an hourlong pilot episode without a financial underwriting commitment from a network, or in a rare instance, an ad agency. Even if the producer would change it—for the cost really is about twice that allocated to half-hour episodes—there would be no assurance of clearing a network time slot.

2. Increase in network financial participation in outside programming. Webs, in exercising program control, have sought and secured financial interest in outside vidfilm programming. That interest pertains to half-hour shows, as well as hour shows. Many producers now, in light of the development, have secured web financial participation at the start of the venture, in the pilot making phase. When (Continued on page 40)

(Continued on page 40)

'Diver Dan' Global **Rights for ITC**

Independent Television Independent relevision corp.

(ITC) has acquired world distribution rights to "Diver Dan," a new kiddle vidfilm series filmed by Young Productions, of Philadel-

kiddie vidnim series nimed by Young Productions, of Philadelphia.

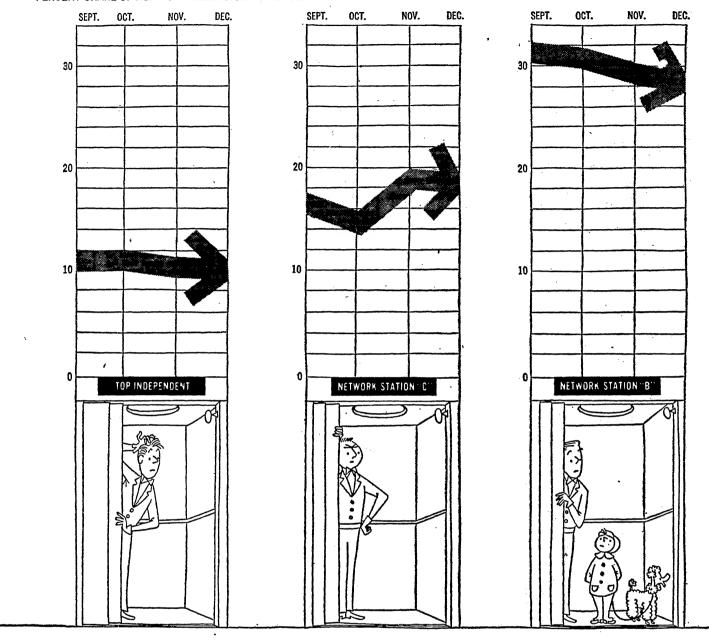
As part of the deal, Hal Tunis will move over from Young Productions to head up ITC's projected "Diver Dan" sales division. Tunis, a former deejay and announcer, did the voice over narration and opening and closing for the episodes. Series, sold in a 104 episode package, consists of sevenminute episodes. Skein, piotographed in color, is an underwater fantasy that employs both "live" and animated sequences.

Prior to the deal, some markets already had bought the skein. Tunis for a 12-vear span had been a deejay at WMGM and WABC, N.Y. Deal, disclosed by. Young Productions, still hog to be officially finalized for domestic distribution right. Ho hitches, though, are forseen.

William P. Andrews, syndication sales topper at Independent Television Corp., has been given his v.p. stripes.

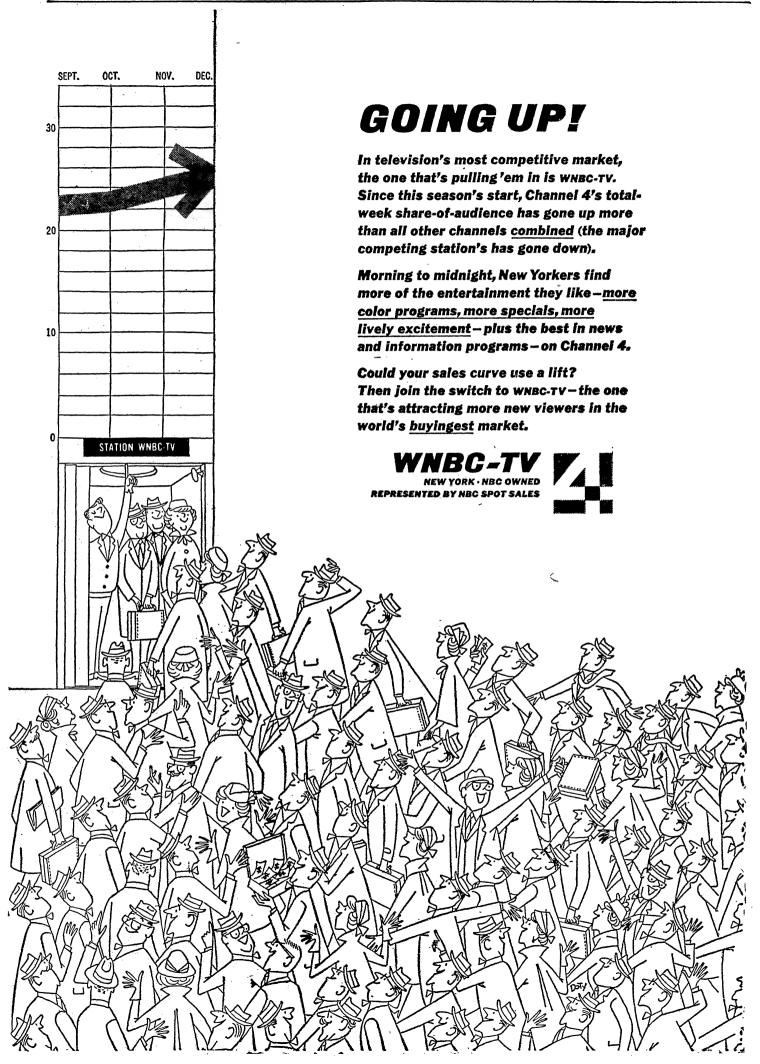
Andrews replaced Al Unger, who left ITC to join UPA Pictures. Prior to being named a v.p., Andrews held the post of general troit. WITY, Indianapolis: WCCQ, sales manager. He joined the company in July, '58 as western division manager, after an association with Ziv and KPTV, Portland, 'Ore., in sales posts. Another ITC division, Javelia

PERCENT SHARE OF NEW YORK TELEVISION AUDIENCE*





*Total Week, Sunday through Saturday 6 am-12 midnight Source: Nielsen Station Index, Sept.- Dec., 1960



There are no more telling tests of network leadership than those occasions when all three networks broadcast the same event. In recent months this has happened often: the conventions, The Great Debate, the elections. And because it provided the most comprehensive, responsible and perceptive coverage, more people watched each of these events on NBC than on any other network.

Last Friday, the Inauguration ceremonies for President John F. Kennedy were covered by all three television networks.

During those hours when all three networks were simultaneously covering Inauguration events

more than half the viewing audience chose to watch NBC. NBC's audience was larger than the combined audiences of the other two networks. In New York alone, WNBC-TV's share was 70% greater than the next station's.*

NBC's coverage reached 28,000,000 families, the largest home audience for any single event or program in television history.**

The reason for this preference? NBC's continuing commitment to the nation's viewers to present all the news with speed, accuracy, clarity and responsibility.

NBC TELEVISION NETWORK

...AND NOW, THE INAUGURATION



Everybody in Chi **Doing Something** About the Weather

Chicago, Jan. 24.
Windy City radio has hatched a fourth program staple—periodic reports on traffic conditions—to go with the regular AM diet of music, news and sports. What had started out to be just a nice public service gesture by a few stations (principally WGN, with its trafficopter) has now evolved into a competitive necessity for all, with the motoring audience at stake. Proof of its importance as programming is reflected in the fact that such previous holdouts as WBBM and WIND are now trying to get into the act.

reflected in the fact that such previous holdouts as WBBM and WIND are now trying to get into the act.

The AM need for up-to-the-minute information has been imposing an untenable strain on the Traffic Control Center of the city's Bureau of Streets and Sanitation, with stations jamming the telephone lines for data, especially during the rush hour periods.

Situation, it's just been learned, has resulted in an unusual cooperative enterprise by-seven of the local AM-ers (per the suggestion of the Bureau, wherein all are pooling funds to set up an intercom network with the city's traffic centre. Participants are WBBM, WMAQ WGN, WLS, WAIT, WJJD, WAAF and the Chicago Motor Club. Latter, which services its members with the info, has also served as a source for several of the stations seeking traffic news.

Group is purchasing a special Executone Intercom system, the master unit of which will be installed in the Bureau and the console receivers in the various news rooms. Traffic Control Center has a fleet of 150 cars and trucks partoling the city with two-way radio, and as reports come in they'll be broadcast from the Bureau simultaneously to all stations in the pool. Each will assign a man to monitor the reports, and all have the latitude to either bulletin a traffic jam or accident on the air or compile a body of info for use in the nearest newscast.

It's understood the system also will enable the stations to query the Center and even to speak to the mean in the patroling vehicles. (Incidentally, pertinent reports are also dispatched to the bureau by police squads and the fire department.)

Installation is costing each station (and the Motor Club) \$180, exclusive of the amount for the Illi-

police squads and the fire department.)

Installation is costing each station (and the Motor Club) \$180, exclusive of the amount for the IIII-nois Bell Telephone lines they'll use. There's no charge, of course, for the Bureau's services, since the city is anxious to have the traffic information disseminated.

Only two of the major stations have elected to stay out of the podl. WCFL receives its street and traffic info from the police through a special arrangement, and WIND is still working out a method of its own. It's interesting that WGN, which has a competitive advantage with its radio-equipped helicopter, is investing in the project. Apparently it means to supplement its copter reports with the Traffic Control Center data.

British ATV Buying Bowling Centres At \$6,000,000 Investment

JUJUUJUU INVESIMENT
London, Jan. 24.
In a new diversification move
Association Television is entering
the bowling alley field. Val Parnell,
managing director of the commercial tv company, has entered into
a contract with the Amèrican
Machine and Foundry International
Group for the supply of equipment,
sufficient in the first instance to
equip between 10 and 15 howling

The Doerfer Plan: One Year Later

The Doerfer Plan

It's been a year since John C. Doerfer introduced television, in the wake of the quiz scandals, to his plan for prime time public affairs on network and local television. Presently, it is pursued in moderation, and, while its affects will probably be felt for a longtime to come in general program blueprints, its specific future is only middlin' fair.

Doerfer, then chairman of the FCC, in January, 1960, called publicly for amends from an industry caught in quiz fixing just a couple of months earlier. Atonement was to be a half-hour a night, five nights a week, from 7:30 to 8 for public affairs programs by the webs. The webs were to take the chore in rotation each for a week at a clip. Soon, the networks countered with a proposal of their own to provide an hour a week apiece (no rotation) in prime time but not in competing time periods. Doerfer accepted that refinement and another:

That a half-hour of every third hour by the networks be turned over to respective affiliates for complementary local programming.

The "Doerfer programs" began in the main last fall, after a period of eight-months' preparation. NBC was going to use a continuation of "Wide World '60." but when Irving Gitlin moved from CBS to NBC, the latter decided to let him produce debates known as "The Nation's Future," from 9:30 to 10:30 p.m. on Saturdays. (Web almost aired the show from 10 to 11).

CBS went ahead with more "CBS Reports" hour documentaries, and began alternating them with a full-hour version of "Face the Nation," the former Sunday afternoon interview stanza. The time slot is 10 to 11 p.m., every Thursday, only the first half of which is considered universal prime time.

When Doerfer first heard of the networks' offer to do an hour apiece a week, he interpreted it this way: "I see some value in permitting some of the programs to run an hour rather than 30 minutes." Perhaps taking advantage of the "some," ABC-TV, unlike CBS and NBC, immediately broke the Doerfer programming into two distinct half-hours, one of whic

ant, head of the CBS news board. They are "determined" to keep Thursday for pubaffairs.

ABC-TV — Nothing marked on the docket for further "Valiant Years," and more of "Expedition" is iffy. One network source said: "We'll probably find some spot for a like amount of (pubaffairs) programming."

Now as to affiliated stations and the Doerfer plan: At the moment there is no accurate check available, but many of the local outlets don't seem even as tolerant of the setup as the networks are. Of course, at ABC where both programs are sponsored, it's easier to check the number of stations carrying Churchill and the Raiston series. Sponsors ordered 118 stations for the Sunday Churchill and got 115. Ralston, wanting a shorter lineup, ordered 77 and got them all. (The stations seem to look upon both as strictly commercial entries and it's not presently clear whether any stations on the ABC hookup consider either program sufficiently pubaffairs in nature to carry them without an order from network sponsors). Also, with regard to ABC affils, they are asked, within the framework of the Doerfer plan and Ralston's ad needs, to program a local complement every third week for "Expedition" Seventy-six of the 77 outlets carrying the network shows follow with stuff of their own, but there is one outlet that merely began carrying the network shows follow with stuff of their own, but there is one outlet that merely began carrying the network edition to "Expedition" several weeks after the others so that it could telescope the web seginto 26 consecutive weeks without having to program anything of its own in between.

It would seem that about half to 60% of the NBC affillates carry Nation's "Future" in prime time, but there is no definitive count because no reports on pickup are required for unsponsored programming. Two months ago, however, there was a rough count of over 100 stations on the "Future" hookup. It was not disclosed the times they chose to air the series.

CBS seems to be doing its affils a kind of favor. Instead of having

along. Even before Doerrer was forced out as FCC chairman some months ago, some broadcasters refused to do stanzas or carry them. There is no count of how many outlets added or removed themselves from prime time public affairs once Doerfer left his influential Government post.

CBS-TV's Pilot on

'Johnny Trouble'

CBS-TV, which already has one

60-minute vidpix series rolling in

TV Webs Balk Fruchtman's Fee **On Eichmann Trial**

The tv networks are waiting for a more satisfactory offer from Mil-ton Fruchtman of Capital Cities Broadcasting, whose company has exclusive coverage rights to the coming trial of Adolf Eichmann by

coming trial of Adolf Eichmann by Israel. As it stands, indies fed by Fruchtman will probably supply the principal coverage, not the webs.

The indies are expected to be able to devote more time to the details of the trial coverage and their collective share of the nut will be a relatively small share of the total production cost, according to execs who've spoken to Fruchtman.

to exes who've spoken to Fruchtman.

From the webs Fruchtman wanted \$20,000 apiece each week in return for supplying ABC, CBS and NBC four to five hours of programming a day. Trouble is that at least two networks so far haven't thought it worthwhile paying that much for something they feel will be of erratic interest; trial is expected to run a full 17 weeks.

But later word was that Fruchtman has cut his price to about

But later word was that Fruchtman has cut his price to about \$10,000 for each of the three webs and instead of continuous coverage he'd give several 15-minute capsules per week. Still, the price is not satisfactory to the webs, which are now awaiting further revision of the Fruchtman plan.

NBC and ABC seem particularly interested in covering the Eichman trial as one or two feature news specials. At the moment, that's the only relatively concrete interest they've shown.

WLW Reassembling Its Famed Alumni For 'Mike Award' Festivities

Mike Award' Festivities

Cincinnati, Jan. 24.

Invitations have been extended to more than 100 former staffers of Crosley's clear channel WLW for the first annual "Mike Award" to the station by the Broadcast Pioneers at a reception and dinner Feb. 26 at New York's Latin Quarter.

The award to the Cincy station is for "distinguished contribution to the art of broadcasting, and in recognition of pioneering in development of the field of entertainment, leadership in engineering development and advancement of careers of performing artiss."

WLW, approaching its 39th birthday, has become known as the "Cradle of Stars," having launched careers of many performing artists, technicians, writers, sports and newscasters, musicians, producers, directors, administrative and financial figures.

directors, administrative and financial figures.

Among the graduates are Red Skelton, Doris Day, Durwood Kirby, Jane Froman, Rosemary and Betty Clooney, Mills Bros., Red Foley, Red Barber, Ed Byron, Jay Jostyn, Bill Nimmo, Al Helfer and his wife, Ramona; McGuire Sisters, Ink Spots, Modernaires, Smoothies, Andy Williams, Jeanette Davis, Virginia Payne, Burt Farber, Rod Serling, Tommy Riggs and Dick Noel.

CBS-TV Tells Affils It Was Either Ad Rotation or Dropping A.M. Shows

Intense three-network competition in the daytime almost caused CBS-TV to cancel all its morning programming. It was learned this week In its wire to affiliates an nouncing its new advertiser rotation plan at substantially reduced participating prices, the network revealed it had first considered arboping its morning shows altogether.

Web declared that the pricestutting has became so intensive as to virtually eliminate any possibility of operating profitably in the a.m. Network, told the affiliates it had given careful consideration to eliminating its morning program channels it had given careful consideration to eliminating its morning program affiliates, decided against it.

Its only alternative, CBS said, was the creation of a new sales pattern so priced that CBS could compete effectively with ABC and NBC. Result was a substantial

Steve Allen, Johnny Green Into Radio Syndication

Sun Ray Takes A Loss in WSAI Sale

Cincinnati, Jan. 24.

Two eastern investment firms have purchased the AM and FM facilities of 5,000-watt WSAI for a reported excess of \$1,200,000, a loss of \$300,000 for Consolidated Sun Ray, Inc., Philadelphia, the 'owner since March, 1959.

New owners, Fox, Wells & Rogers, Stamford, Conn., and Payson & Trask, New York, have formed a separate company, Jupiter Broadcasting, Inc., with Ermy Tannen, vet broadcaster, as president, to operate the stations. Deal was closed Thursday (19) in Philadelphia. WSAI office and studios are in the downtown Hotel Sinton.

Tannen was quoted as saying that no staff changes are planned for WSAI, which has Clarence L. Doty as director.

Fox, Wells & Rogers operate KFSD-TV AM and FM in San Dlego. Tannen owns WDMV, Pocomoke City, Md.

Latest transfer of ownership was the eighth for WSAI since its founding in 1923 by Robert Cooper, amateur radio operator. In order they were the United States Playing Card Co., Crosley Corp., Marshall Field Enterprises, Ford Industry Co., Storer Broadcasting Co., which sold to Sun Ray.

Nielsen's Speedup

Nielsen's Speedup

sufficient in the first instance to equip between 10 and 15 bowling centres.

The new undertaking will be operated by a wholly owned ATV subsidiary which is now in process of formation. ATV will participate with property developers in using parts of new buildings being constructed for other purposes and will not itself enter the real estate business.

The cost of the equipment is reported to be around \$3,000,000 and it is understood it will take year. It ran about 22 days between at least another \$3,000,000 to set up the 10 to 15 bowling centres.

Nielsen is speeding up its speed up its speed up its speeding up its speed up its

Polaroid Wants Out On Garry Moore Show

Polaroid has requested CBS-TV to relieve it from its alternate-week half-hour sponsorship of the Garry Moore show, effective as soon as possible.

possible.

Network will okay relief if it can find a replacement for the balance of the season. So far, no takers.

network will okay relief if it can and a replacement for the balance of the season. So far, no takers.

WPIX Dog Show Clients
The 85th annual Westminister
The 85

ABC-TV's 2 Nielsen worth a 2 minute investing 2 million network television

Already the facts of 1961 are crystal clear. The competitive markets where the viewer can choose all three networks give each network the acid test, and here, ABC-TV emerges as the leader. What's more, the only brand new shows in the top five (My 3 Sons and The Flintstones) are on ABC-TV. The chart on the right clearly indicates that the big trend is to ABC-TV, and as we keep on saying...there is nothing harder to stop than a trend.

rating point lead is study by any advertiser or more dollars in

What network is first in the current Nielsen TV Report* for 1961? (And it's consistently so.)

	Rating	3 Network Share of Audience
ABC-TV	21.3	37.2
Net Y	19.2	33.6
Net Z	16.7	29.2

What network has the most half-hour firsts in the current Nielsen TV Report* for 1961? (Your chances for success are best on ABC-TV; third only 12% of the time, Network Y, third 32% of the time; Network Z, third most of the time.)

·	Half-hour Firsts†	Half-hour Seconds	Half-hour Thirds
ABC-TV	23	22	6
Net Y	21	12	18
Net Z	8	16	27

What network has 3 of the top 5 programs in the current Nielsen TV Report* for 1961? (ABC-TV is the trend-setter—not follower.)

ABC-TV	The Untouchables	37.9
NetY	Gunsmoke	34.5
NetY	Candid Camera	33.8
ABC-TV	My Three Sons	32.9
ABC-TV	The Flintstones	30.7

*Source: Nielsen 24 Market TV Report week ending Jan. 15, 1961. Average Audience 7:30-11 PM Monday through Saturday, 6:30-11 PM Sunday. †ABC-TV and Network Y tied for one-half hour.

THE AMERICANS
With Darryl Hickman, Dick Davalos, John McIntire, Gigi Perreau,
Kenneth Tobey, Rom Randell,
Virginia Gregg, others
Executive Producer: Frank Telford
Producer: Gordon Kay
Director: Douglas Heyes
Writer: John Gay
60 Mins., Mon., 7:30 p.m.
PARTICIPATION
NBC-TV (film)
Television officially declared
open season on the Civil War's
100th anniversary observance Monday night (23) with the premiere
of "The Americans" on NBC-TV.
It also marked another milestone
for tv—the transforming of a western into a southern.
As with all respectable hour
shows in the action-adventurewestern iddom, NBC is still pairing
up its heroes, in this instance Ben
and Jeff Canfield played by Darryl
Hickman and Dick Davalos respectively) and the only difference here
is that Canfield boys and all the
cliche-ridden situations are muftied in blue or grey. The stereotyped actions are the same.
This, of course, is NBC's longheralded 60-minute series (displacing "Riverboat") about the
two brothers fighting on opposite
sides in the Civil War which

Ins, or course, is NGC's long-heralded 60-minute series (dis-placing "Riverboat") about the two brothers fighting on opposite sides in the Civil War (which should satisfy the north and the south affils), with the initial epi-sode dealing with the destruction at Harpers Ferry in 1861 (two years after John Brown's abortive raid.)

"It's very possible that when they really get down to the business of fighting the war between the States, "Americans" will become a meaningful series with convic-tion and some stature. "It's al-ready-killin' time," says Pa Can-field, shortly before he gets killed trying to save his boys from the arsenal furnace.) But unfortunately this was only the opening stanza

trying to save his boys from the arrenal furnace.) But unfortunately this was only the opening stanza establishing the principals, the relationships and the incepting of the divided loyalties between Ben and Jeff.

But, since Ben and Jeff, even when put to the supreme test, still betray an undying brotherly love, what came out of it was something approximating a "Rover Boys At War," a wholly fictional and unbelievable sequence of events that could just as easily have come out of a "Bonanza" or an "Outlaws." The Civil War seemed to hover way in the background.

Thus far, as far as sensitivities are concerned the affiliates in the north have gotten the best of it, Jeff, whose heart belongs to the Confederacy, appears as the hothered one Ben who throws in

Jeff, whose heart belongs to the Confederacy, appears as the hotheaded one. Ben, who throws in with the Union, is the same, rational, more understanding one. Otherwise Hickman and Davalos in the lead reles obliged with all the appropriate nuances and gestures. They're gonna need better writing support, John Gay is credited as the author "from a historical novel by James Warner Bellah."

Filmed at M-G-M studios and remote locations, the production accourements at least had a ring of authenticity. Rose.

Lynda,' MOD's Poster Girl, Steals the Show In 350-Station Ride the

In 350-Station Ride

More than 350 stations have
shown or ordered this year's March
of Dimes hour ty special, "What
About Lynda?" The National Foundation's New York headquarters
figures on 390 outlets before the
grind is ever, and a number of statiens have already aired repeats.

It's casely a record exposure for
one of the 22-year-eld organization's film effects, and the wide
p skup is no doubt implemented by
two bacters. There's the breadcrister's extraordinary interest time
year in jubscryice programming.

And the show by itself is a talentleaded variety spread of price-time
quality.

And the samely spread of price-time quality.

In New York, "Lynda" so far has been alred twice. First outing was an 8 p.m. Sunday slot Jan. 1 on WFIX. Second viz last Sunday (22 via WABC-TV at 2 p m.

At the outset, encee Bob Cummines copy quipped that Lynda, the March's poster sirl for the year, is the real star of the vehicle. He couldn't have been more right. The disarming blende type performed like a natural-horn method thesp, and scripters Johnny Bradford and William Friml gave full range to her native appeal with a sharp narrative girmick. With the show (Continued on page 38)

YOU'RE IN THE PICTURE Arthur

YOU'RE IN THE PICTURE
With Jackie Gleason, A:
Treacher, Pat Harrington
Pat Carroll, Jan Sterling
Producer: Steve Carlin
Director: Seymour Robbi
30 Mins., Fri., 9:30 p.m.
Kellogg's, Liggett & Myers
CBS-TV, from N. Y.

(Dancer, Fitzgerald Sample; N. W. Ayer)

Jackie Gleason is a gargantuan man with a gigantic talent. It's pathetic to see him involved in such piddling efforts as that which transpire on "You're in the Pucture." The show is reminiscent of parts of several other panel shows, with little of value in the original conception.

The idea is to have a panel of celebs put their heads through cutouts in a panel of pictures, such as there are in photographer stuas there are in photographer studios in the resort areas, and the idea is to have them guess what they are depicting. Gleason is the moderator of the show, answering questions and giving clues, and making with witty words upon ocasion. Gleason seems to be equal to the effort and he does get out a good one now and then, but it's like laboring like a lion to bring forth a mouse.

EVERYBODY'S DOIN' IT
With Art Carney, Lee Remick,
Alice Ghostley, Jonathan Winters, Mel Torme, David Doyle,
Bernie Green orch
Producer: Jose Vega
Director: Jack Smight
Writer: Herb Sargeant
60 Mins., Tues., 10 p.m.
SARA LEE, TIMEX
NBC-TV (tape, color)
(Cunningham & Walsh, W. B.
Domer)

(Cunningham & Walsh, W. B. Doner)

A nameless NBC exec created quite a rhubarb when he yanked an Art Carney sketch about the Kennedys' occupancy of the White House in the interests of good taste. He goofed—he should have kept the sketch and yanked the rest of the show.

"Everybody's Doin' It," ostensibly a takeoff on conformity in America, was simply and devastatingly a disaster. It was an hour of witless, tasteless and sluggish attempts at humor, with no redeeming qualities whatsoever save the musical relief provided by Mel Torme.

It's surprising that a performer

Torme.

It's surprising that a performer of the sensitivity of a Carney should have accepted such poor material to begin with, but he made the mistake of doing so. There was an unfunny and offensive sketch about aging beatniks, a series of "interviews" about Mrs. Kennedy's wardrobe, a series of blackouts taking off on commercials, an inconclusive and labored piece on tv censorship (apparently

Ike laboring like a lion to bring forth a mouse.

Gleason is a good adliber, naturally. Those remembering his dialogs with Arthur Godfrey recall his vast fund of wit, charm and knowledge of many subjects that he dispensed. He is also remembered as a man of depth and capable of profound observations. There is little in this format that permits him to display these attributes. It's a waste of a talent.

There is a panel, comprising Arthur Treacher, Pat Harrington Jr., Pat Carroll and Jan Sterling, It's a mixture of personalities which theoretically should proude a variety of wit. The narrow confines of this show, however, along with the difficulty in working up a head of steam on the first encounter, made it an altogether desolate display.

Jose.

a series of "interviews" about alls. Kennedy's wardrobe, a series of themedy's wardrobe, a series of the commedical wardrobe, a series of themedy's wardrobe, a series of the temedy's wardrobe, a series of the commedical wardrobe on to emmedial to retibution) and a dispirate turn about mistaken conceptions of other people.

Herb Sargent's script was barren of humor the one quickie bit that did dome off was Jonathan Win-rets' own piece about a test flight of other people.

Herb Sargent's script was barren of humor the one quickie bit that did come off was Jonathan Win-rets' own piece about a test flight of other

Tele Follow-Up Comment

Manhattan than the text, were Kenneth Nelson and Maureen Bailey.

Set designed by Marvin Chomsky consisted of platforms on steel tube structures, and over the long haul they lenf more of an atmosphere of rehearsal than the big city. More in the mood of Gotham were the occasional segs of Constantine Manos' still photos of New York streets, buildings, signs and faces.

Julian Stein's "orchestrations" were for piano and, from time to time, drums, and the duo wore very thin before the night was out. Bill

Leonard Bernstein &

Leonard Bernstein & N. Y. Philharmonic
Leonard Bernstein's lecture with music topic for his 90-minute run on CBS-TV Sunday afternoon 22: was "Romanticism In Music" and it gave him plenty of solid material

Play of the Week

"New York Scrapbook," WNTATV's second musical review attempt for "Play of the Week." is
an interminable two hours of song,
dance and sketch about Manhattan
and surrounding environs.

The sparse bright moments in
the long night's viewing are established items out of "Demi Dozen,"
which had a solid run at Julius
Monk's "Upstairs at the Downstairs" nitery. They could have
casily been packed into a half hour.
The balance of the score and book
by Tom Jones and Harvey Schmidt
iwho's "Fantasticks" is a current
hit at the Sullivan Street Playhouse appears to be left over material that didn't make it at the
Upstairs.
Remembered from "Demi Dozen"
and noteworthy here are "Mr. OffBroadway," sung by lead Orson
Bean; "Ballad of the Lexington
Ave. Express," a folksong takeoff
by Jane Connell; and Gerry Matthews' song narrative about a corner preacher. Otherwise, show's
theme, the jazz oratorio done in
various tempos and singly and in
ensemble, was standout.
Opposite Orson Bean was Kaye
Ballard, whose own song and comcdy heard in clubs around' town
is far superior to the material here.
Others in the cast, who's vigorous
talents were more reflective of
Manhattan than the text, were
Kenneth Nelson and Maureen
Bailey.
Set designed by Marvin Chomsky consisted of platforms on steel

TV Goes To an Inauguration

If the recent political conventions, with their backroom politics and massive offensives, were like a play by Rod Serling, then the afternoon of the Inauguration last Fríday (20), with its personal glimpses of three Presidents, the cabinet and other national leaders, was like a long sketch by Paddy Chayefsky.

leaders, was like a long sketch by Paddy Chayefsky.

The three networks marched their pool cameras to a point close by John F. Kennedy and the others on the platform where the new President was sworn in. The Inauguration was supposed to get rolling at noon, but in the 17-minute delay, the tv cameras pleked up views of cold, anxious dignitaries that sometimes was poetic, kind of reminiscent of those old WOR-TV N. Y. shots of a baseball grandstand quieted by rain. On ABC, CBS and NBC, the shots were much alike—and all good. They all caught the diverting fire that began in the tangle of wires beneath the speakers' rostrum. None of them failed to capture, at varying lengths, Robert Frost's momentary embarrassment, the small fidgets of the new and beauteous first lady or the benign looks of Ike and Harry Truman.

As usual, however, the narration—network by network—was

As usual, however, the narration—network by network—was different. There really wasn't much to work with that could be original—until after Kennedy had delivered his Inaugural address (then there were a variety of reiterations and interpretations ready at the hands of the tv correspondents)—but NBC's Huntley and Brinkley remained consistent; they quipped. Of the hubub around the almost invisible fire, one of them (it sounded like Brinkley) quipped: "J. Leonard Reinsch seems to be the chief fireman." Reinsch is a high Democratic muckamuck and a dominant figure on the broadcast scene.

Even with the nool arrangement ABC managed to capture what

figure on the broadcast scene.

Even with the pool arrangement, ABC managed to capture what seemed to be a few more dramatic closeups than its rivals. There were, of course, supplementary cameras for each web, and that's how ABC did it. As Kennedy spoke, forinstance, there was one especially dramatic shot, in counterpoint, so to speak, of loser Nixon sitting nearby in the stands. The new President was then saying something about negotiating out of fear that is faintly recalled as having been a momentary issue during the campaign. The webs caught the babble of the luncheon that succeeded the Inauguration. While nobody caught the President eating when he should have, the tv cameras later caught him munching as the Inaugural Parade passed his stand in review. CBS had left its rivals at 3 p.m., to return to its studios, when the Parade began). There were the small technical goofs, which always mark a remote for which there is no firm script. For one, the CBS switchman left Howard K. Smith standing there with ego on his dignified face when Smith evidently had nothing more to say. But trooper he, Smith finally pulled another observation out of his bag, but somebody found the switch at that moment and had started to cut away. All these things, along with Kennedy's much-discussed toohat and winning smile, added to the personality of the affair.

The nighttime festivities were not always as successful from tv's point of view as were those earlier in the day because white tied, black tailed sheep crowded as thickly as wall to wall carpeting in an outsized armory don't, of themselves, make a good story. CBS and NBC covered the show from 11:15 p.m. on, and they had to be terribly ingenious to sustain interest, and they just weren't that ingenious. that ingenious.

that ingenious.

Nancy Hanschman, the lovely lady reporter for CBS, was occasionally shaky. NBC's Sander Vanocur, special society correspondent Dina Merrill and Frank Blair were pinned too long to a table at the Armory and, when there was no outside help, their talk became a mite strained toward the end of an hour.

CBS didn't make that particular mistake. Foresaking NBC's white tie and tails for less conspicuous monkey suits, the CBS boys got down on the floor, where they did one successful study of Russian Ambassador Menshikov and one failure with singer Patrice Munsel.

But, all in all, it was a great day for tv. Even the confusion was spicy and humanized.

FACE OF THE WORLD' With Rev. Robert I. Gannon, S. J. Executive Producer: George Moy-nihan

Bernstein is one of the few musicians around who knows how to to convey his knowledge of the field are political and understandard of the convey his knowledge of the field are political and understandard of the musical complement heightened the meaning of the discussion.

Although Bernstein and his side men were in their usual top form, show's main excitement came from the vocalists' efforts, especially Leontwine Price and Birgit Nilsson. Miss Price delivered an aria from the vocal than an air from Wasner's Carlistan und Isolde." Frances Bible of Chopin, Richard Strauss and Berlios.

Tristan und Isolde." Frances Bible of Chopin, Richard Strauss and Berlios.

Close-Up

Under the title of "The Red and the proper pace and perspective all the was in the Black." this stanza in the Bell & Howell series of documentaries that the levels compared and instructive study of fast-moving direction, the show had the proper pace and perspective all the was compared and instructive study of fast-moving direction, the show had the proper pace and perspective all the was compared to the work of the black of the work of the wor

DEMONS IN THE STREETS
Producer: Glenn Bernard
Director: Merrill Brockway
60 mins. Tues. 8:30 p.m.
WCAU-TV, Philadelphia

48444627275467

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an

exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable. Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in Variety. Coupled with the rating performance of the top ten network shows on the local level, the Variety-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

TOP TEN NETWORK SHOWS K. PROGRAM—DAY—TIME STA	AV. RTG	TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME STA. DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM STA.	AY RTC
1. Gunsmoke (Sat. 9:00-9:20)	35 35 35 35	1. Trackdown (Sat. 9:30) WBBM CBS 2. Huckleberry Hound (Wed. 7:30) WGN Screen Gem 3. Lock-Up (Thurs. 9:30) WNBQ Ziv-UA 3. Sea Hunt (Mon. 9:30) WGN Ziv-UA 4. Woody Woodpecker (Tues. 6:00) WGN Kellogg	14 14 13	56 24 26 23 32	Johnny Midnight WGN The Price is Right WNBQ June Allyson WBBM Jackpot Bowling WNBQ 6 O'Clock Report WBBM News-D. Edwards WBBM Trackdown WBBM	
3. 77 Sunset Strip (Fr.1. 8:06-9:00) WBKI 3. Untouchables (Thurs. 8:30-9:30) WBKI 3. Danny Thomas (Mon. 8:00-8:30) WBBM 4. Chevy Show (Sun. 8:00-9:00) WBKI 5. Lawrence Welk (Sat. 8:00-9:00) WBKI 5. Flintstones (Fri. 7:30-8:00) WBKI	32 32 32	5. Johnny Midnight (Sat. 9:30)	s 11 10 10		Trackdown WBBM 6 O'Clock Report WBBM News-D. Edwards WBBM News Special WBBM 6 O'Clock Report WBBM News-D. Edwards WBBM Early Show; Weather WBBM	
BIRMINGHAM		STATIONS: WBRC,	WAPI.	SUR	/EY DATES: NOVEMBER 10-23	, 196
1. Gunsmoke (Sat. 9:00-9:30) WBRC 2. Chevy Show (Sun. 8:00-9:60) WAPI 2. Wagon Train (Wed. 6:30-7:30) WAPI 3. Ernie Ford (Thurs. 8:30-9:00) WAPI 3. Red Skelton (Tues. 8:30-9:00) WBRC 4. Cheyenne (Mon. 7:00-8:00) WAPI 5. Zane Grey Theatre (Thurs. 7:30-8:00) WBRC 5. Zane Grey Theatre (Thurs. 7:30-8:00) WBRC 5. 77 Sunset Strip (Sun. 7:30-8:30) WAPI 6. Perry Como (Wed. 8:00-9:00) WAPI 6. Tom Ewell (Tues. 8:00-8:30) WBRC 7. Surfside 6 (Mon. 8:00-9:00) WAPI 7. Surfside 6 (Mon. 8:00-9:00) WAPI 7. Pete & Gladys (Mon. 7:00-7:30) WBRC 7. Garry Moore (Tues. 9:00-10:00) WBRC	44 40 40 38 36 35 35 34 33 33 33 33	1. Lock-Up (Sat. 9:30) WBRC. Ziv-UA 2. Huckleberry Hound (Thurs. 6:30) WAPI. Screen Gem 2. Shotgun Slade (Fri. 8:00) WBRC. MCA 3. U.S. Marshal (Wed. 7:30) WBRC. NTA 4. Quick Draw McGraw (Mon. 6:30) WAPI. Screen Gem 4. Two Faces West (Thurs. 7:00) WBRC. Screen Gem 5. Sheriff of Cochise (Tues. 6:30) WBRC. NTA 6. Brothers Brannagan (Fri. 7:30) WBRC. CBS 7. Woody Woodpecker (Tues. 6:30) WAPI. Kellogg 8. Grand Jury (Thurs. 9:00) WBRC. NTA 8. Pony Express (Fri. 6:00) WBRC. CNP	33 32 s 30	61 63 52 49 59 54 51 46 43		
CHATTANOOGA		STATIONS: WRGP, WTVC, \	WDEF.	SURV	EY DATES: NOVEMBER 10-23.	, 1960
1. Wagon Train (Wed. 7:30-8:30) WRGJ 2. Gunsmoke (Sat. 10:00-10:30) WDEZ 3. Have Gun, Will Travel (Sat. 9:30-10) WDEZ 4. Bonanza (Sat. 7:30-8:30) WRGJ 4. Outlaws (Thurs. 7:30-8:30) WRGJ 4. Price Is Right (Wed. 8:30-9:00) WRGJ 4. Laramie (Tues. 7:30-8:30) WRGJ 5. Rebel (Sun. 9:00-9:30) WTGJ 5. Rebel (Sun. 9:00-9:30) WTGJ 6. 77 Sunset Strip (Fri. 9:00-10:00) WTVC 7. Tall Man (Sat. 8:30-9:00) WRGJ 7. Real McCoys (Thurs. 8:30-9:00) WTVC	49 43 38 35 35 35 35 34 34 34 33 32	1. San Francisco Beat (Tues. 7:00) WRGP CBS 2. Coronado 9 (Fri. 7:00) WRGP MCA 3. U.S. Marshal (Thurs. 7:00) WRGP NTA 4. Trackdown (Mon. 7:00) WRGP CBS 5. Brothers Brannagan (Wed. 7:00) WRGP CBS 6. Huckleberry Hound (Thurs. 7:00) WDEF Screen Gem 7. Life Of Riley (Mon. Fri. 6:00) WRGP CNP 8. Highway Patrol (Sun. 6:30) WTVC Ziv-UA 9. Three Stooges (MonFri. 6:30) WTVC Screen Gem 10. Quick Draw McGraw (Tues. 7:00) WDEF Screen Gem	19 18 s 16	51 54 50 34 41 36 28		· ·
BUFFALO		STATIONS: WGR, WBEN, W	/KBW.	SURV	YEY DATES: NOVEMBER 10-23,	. 196
1. Gunsmoke (Sat. 10:00-10:30) WBET 2. Perry Como (Wed. 9:00-10:00) WGR 2. Real McCoys (Thurs. 8:30-9:00) WKB* 3. The Untouchables (Thurs. 9:30-10:30) WBET 4. Garry Moore (Tues. 10:00-11:00) WBET 5. Candid Camera (Sun. 8:00-9:00) WBET 6. Perry Mason (Sat. 7:30-8:30) WBET 7. Have Gun. Will Travel (Sat. 9:30-10) WBET 8. Dennis, The Menace (Sun. 7:30-8:00) WBET 8. Chevy Show (Sun. 9:00-10:00) WBET 8. Pete & Gladys (Mon. 8:00-13:30) WBET 8. Price Is Right (Wed. 8:30-9:00) WBCR	48 41 41 40 37 37 35 34 33 32 32 32	1. Grand Jury (Sat. 10:30)	20 s 18 18 17	39 56 44 30 55 32 50 36	Tightrope WGR Grand Jury WBEN Early Show WKBW NCAA-FB/Bandstand KBW Early Show WKBW June Allyson WBEN Early Show WKBW June Allyson WBEN Early Show WKBW Feter Gunn WKBW Topper WBEN Funday Funnies WKBW My Line/Belafonte WBEN	; ; ;
BATON ROUGE, I	A.	STATIONS: WBRZ,	WAFB.	SUR	VEY RATES: NOVEMBER 10-23	, 196
1. Rifleman (Tues. 7:00-7:30) WBRZ 2. Wagon Train (Wed. 6:30-7:30) WBRZ 3. Chevy Show (Sun. 8:00-9:00) WBRZ 4. Perry Como (Wed. 8:00-9:00) WBRZ 5. Nelson Family (Tues. 6:30-7:00) WBRZ 6. Cheyenne (Mon. 6:30-7:30) WBRZ 7. Real McCoys (Thurs. 7:30-8:00) WBRZ 7. Bachelor Father (Thurs. 8:00-8:30) WBRZ 8. Wells Fargo (Mon. 7:30-8:00) WBRZ	57 56 54 52 51 49 48 48	1. Pony Express (Wed. 7:30)	48 37 34 32 32 27 s 23 s 20 18 17	56 58 49 58 52 62 53 47	Two Faces WestWBRZ	

Rifleman (Tues. 8:00-8:30)	86 Danger Is My Business . WINR Huntley-Brinkley WINR
77 Sunset Strip (Fri. 9:00-10:00) WNBF 55 1. Shotgun Slade (Fri. 7:00) WNBF MCA 43	88 Pony Express WINR
Real McCoys (Thurs, 8:30-9:00)	90 Burns & Allen WINR
My Three Sons (Thurs. 9:00-9:30) WNBF 54 3. Death Valley Days (Thurs. 6:30) WNBF U.S. Borax 32	86 Navy LogWINR
Lawman (Sun. 8:30-9:00)	Huntley-Brinkley WINR
Surfside 6 (Mon. 8:30-9:30)	81 Union Pacific WINR
Wyatt Earp (Tues. 8:30-9:00)	Huntley-Brinkley WINR
Maverick (Sun. 7:30-8:30)	83 PioneersWINR
Untouchables (Thurs, 9:30-10:30) WNBF 50	Huntley-Brinkley WINR
Danny Thomas (Mon. 9:30-10:00)	83 Army Show Navy Log WINR
Lassie (Sun. 7:00-7:30)	85 Not For Hire WINR
Gunsmoke (Sat. 10:00-10:30)WNBF 49	Huntley-Brinkley WiNR
Have Gun, Will Travel (Sat. 9:30-10). WNBF 49 7. Quick Draw McGraw (Sat. 11:00) WNBF Screen Gems. 19	70 Fory WINR
Chevenne (Mon. 7:30-8:30)	100 None
Chefenne (Bloth, 1,50-0,507	100 -110000-111111111111111111111111111

Lend Us Your Ears

As best we can recall, the question was first posed in a magazine cartoon a couple of years ago. It was the sort of vagrant thought that might have occurred to any husband in the midst of a TV viewing night-at-home. "When we sat around listening to the radio in the evening," asked the man-in-the-cartoon of his spouse, "what were we looking at?"

It's hard to remember, at that. It's far easier to describe what today's radio audience is looking at. Let's see, now. Dad's looking into a mirror while shaving, as the portable keeps him posted on the time. Mother, with one ear alerted for the weather report, is inspecting the kids' fingernails before sending the tots off to school. On the street outside, a passing motorist is looking at the icy roads straight ahead, lest he become a statistic on the newscast following the one now coming from his car radio.

Today's radio public is still huge, but it's an on-the-go audience. The character of the listening has changed. It's now done in short, purposeful stretches, and it was the NBC network (the pioneer, as usual) that was first to accommodate its programming to this transformation.

When the TV set replaced the radio console as the focal point of home entertainment, NBC lost no time in dispensing with the night-time blockbusters and re-fashioning its schedules in terms of "short-take" news, public affairs and music programs. Our competition eventually followed suit.

NBC radio, for example, was the first to drop

soap opera. We also originated the "News-on-the-Hour" concept in network broadcasting; NBC is alone in furnishing its affiliates with this service over a 17-hour period every day.

The fruitfulness of this pioneering is most evident in our consistently high percentage of station clearances, a record that's made it possible for NBC to pay full compensation to its affiliates—a claim that not every radio network can make.

During the past year, NBC could claim more new advertisers, more sponsored hours and higher circulation-per-sponsor than any other radio network.

There's no great mystery behind this achievement. One of the most obvious factors has been "Monitor," which has transformed the oncebarren radio weekend into a period rich with news, interviews, comedy, music and virtually limitless surprises.

In the five years since its debut, "Monitor" (whose "gleep"-"gloop"-"gleep"-"gloop" identifier has become the most familiar assortment of sounds this side of a Guy Lombardo finish) has gone everywhere and done just about everything. It's taken us underseas with the Nautilus, overland with an African safari and through the air with a parachute jumper who described his leap all the way down (it wasn't a free-fall; he was paid).

Then just about a year ago, we added a generous dose of seasoning to our Monday-to-Friday agenda with "Emphasis," regularly-scheduled five-minute essays by our leading commentators.

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These talks have ranged from a serious analysis of America's foreign-aid policy to a lecture on the art of surviving Washington cocktail parties.

Radio, as any listener knows, is hardly an afterthought to the 350-member NBC news department. Just about all our commentators work hard in *both* radio and TV. In fact, during an average week, even Chet Huntley and David Brinkley—the most easily recognizable of our newsmen—are heard more often than they're seen-and-heard.

And earlier this week, NBC ushered in a policy of stationing two of its radio-TV correspondents at the White House. Heretofore Ray Scherer had been going it alone, but it was now felt that no solo operator could possibly keep up with the dynamism of a new Administration. So Scherer is now sharing the assignment with Sander Vanocur. They'll be broadcasting daily for "News on the Hour," with Scherer holding forth at 11 a.m. and Vanocur at five p.m.

Of course, even outside of Washington there's a world humming with activity (much of the humming unfortunately dissonant). But as long as NBC has such articulate sentinels as Berlin's John Rich; Tokyo's Cecil Brown; Moscow's John Chancellor; London's Joseph C. Harsch; and Paris's Edwin Newman, our news-conscious public need never feel deprived.

Our radio "specials" in the public affairs field have been something to trumpet about, too. "Image Minorities" was a penetrating examination of the history and problems of America's minority groups. "Education in the Nation's Service" pulled no punches in its look-see at our country's schools. The "Better Homes for a Better America" campaign was spearheaded and nurtured by us over an eight-week stretch of interviews, discussions and spot announcements.

All these features, together with the aforementioned "News on the Hour," have given NBC radio a vitality that's attracted many advertisers not previously aware of modern radio's impact.

Unlike the old days, when it was not uncommon for a single sponsor to back a full-hour extrav-

aganza each week (remember the part that yeast played in the rise of Rudy Vallee?), today's streamlined radio time is purchased in many small chunks. But the payoffs are big.

The recent success stories of a certain soup preparation and a certain automobile muffler, both of which made the national scene largely through network radio advertising, are conspicuous—but hardly unique—cases in point.

And among the plaques decorating the walls of our "Monitor" offices is a testimonial from an automobile company citing that program as one of the most important factors in raising the sales of a particular car more than 80% over the figure for the previous year.

With these and scores of other advertisers, network radio is a mighty serious business. But none takes the medium any more seriously than NBC itself.

This was proved again most recently at last Friday's Inaugural activities in Washington, which NBC Radio covered for more hours than any of its competition. We spared neither personnel nor expense to bring listeners both the highlights and sidelights of the day's goings-on.

For example, we were the only radio network to broadcast from four of the five Inaugural Balls in the Capital that same evening. It's not that our reporters are that crazy about dancing (there's not a loving-cup winner in the bunch). They were simply doing the thorough job that NBC radio audiences, as well as the management of our affiliated stations, have come to expect of them.

In the current scheme of things, it's television rather than radio that tends to dominate just about any conversation, debate or newspaper stories about broadcasting. We can't knock that, exactly, since we do a few TV shows, too.

But it's well to remember that there are ap-

proximately 160 million radios over our broad land. Even 160 million whispers can make quite a sound. And nobody in radio has whispered since Jack Smith.



WNBQ's Bid For Adults; Slots Late **Matinee Features**

WNBQ, for several years a not-buying-just-looking shopper in the feature film marts, invested last week in 45 new titles, including UAA's "Boxoffice 26" package, a bundle of nine from Flamingo, and a miscellany from independents.

a miscellany from independents.

Reason for revived interest in cinematics is a decision to program for adults in the late afternoon intend of for juves. Station has dropped some half-hour vidpix and switched its moppet fare to the noon hour in order to open the 4 p.m. slot for a strip of features. Firstruns will get exposure in the premium shows on Saturday and Sunday nights, and reruns will go into the weekday period. Station is understood to have around 100 firstrun titles in its library, plus a good supply of first rerun pictures.

NBC station has used cinematics

NBC station has used cinematics less than the other stations in this market because Jack Paar dominates the prime local time area.

Strike's Effect On New Vidfilms

Residual effect of last year's Writers Guild of America strike is that many pilots will be late coming into the market.

coming into the market.

When th strike was settled in June, all the energies of Hollywood vidfilm writers were directed on series slated to bow in the fall. Some pool of writers were up to their neck in scripting chores right up through December. Normally, scripting on pilot projects gets done in the October through December period. That gap has found many vidfilmeries late in getting started on scripting of projects for the '61-'62 season.

Because of the late scripting

Because of the late scripting start, the heat in the pilot derby is not expected to gain real momentum until March.

BRITISH AR DEAL ON U.S. SERIES

London, Jan. 24.
For the first time ever a British tv network is going into association with an established American series. Associated Rediffusion has acquired 13 episodes in "One stee Beyond" which are now being filmed at the Metro-British studios at Elstree by Collier Young and Peter Marriott of Lancer Films. AR will slot the series for fall transmission.

will slot the series for fall transmission.

John Newland, who has handled all the American made episodes in the series, is directing the British productions and appears in a short introduction to each. Peter Marriott is exec producer and Collier Young will be making regular trips to London while the series is underway. About 70% of the films to be lensed in London will be from British scripts.

'Miami Undercover' Now in 102 Markets

Now in 102 Markets
Lincoln-Mercury in Chicago and
Texas State Optical have joined
the list of sponsors of Ziv-UA's
"Miami Undercover," putting the
series in 102 markets.
Chicago distributors of LincolnMercury will underwrite the Lee
Bowman-Rocky Graziano starrer
on WGN-TV. Texas State Optical
will initially sponsor the skein on
KONO, San Antonio, KMID, Midland, and KPRC. Houston. Other
Texas markets are expected to be
signed as stations are cleared.
Among other new deals are
Sadim Service, WROC, Rochester;
and stations, KPLC, Lake Charles;
WDAM, Hattiesburg, Miss.; WRBL,
Columbus, Ga.: and WFGA, Jacksonville, Fla.

Scranton—Frank J. Hannagan, formerly with General Time Corp., LaSalle, Ill., has joined WDAU-TV here as an account exec.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

ST. LOUIS • STATIONS: KTVI, KMOX, KSD, KPLR • SURVEY DATES: OCTOBER 9-29, '60

KTVI Average Rating: 6 Average Share: 24

Night: MONDAYS 10:30-12:15 Program: CHANNEL 2 THEATRE

Oct. 10 "BEST OF THE BADMÉN" Claire Trevor, Robert Ryan 1951, RKO, C&C Films, Repeat

Oct. 17 "RACHEL AND THE STRANGER" Loretta Young, William Holden 1948, RKO, C&C Films, Repeat

Oct. 24 "UP IN MABEL'S ROOM"

Dennis O'Keefe, Marjorie Reynolds
1944, Ed. Small Prod., ITC, 1st Run

COMPETITION

STATION & AVG. RATING PROGRAM PROGRAM
Late Show
10:30-12:15
Jack Paar Show
10:30-12:00
News, Night Court
12:00-12:15
Feature Film
10:30-11:30
Missouri Hilites
11:30-12:00
News, Prayer
12:00-12:15 KMOX KSD 13 **KSD** KPĽR KPLR KPLR

KMOX Average Rating: 6 Average Share: 24

Night: MONDAYS 10:30-12:15 Program: LATE SHOW

> Oct. 10 "THE LAST GANGSTER" Ed. G. Robinson, James Stewa 1937, MGM, MGM-TV, Repeat Stewart

Oct. 17 "BIRTH OF THE BLUES"
Bing Crosby, Mary Martin, Brian Donlevy
1941, Paramount, MCA, Repeat
Oct. 24 "WHISTLING IN THE DARK"
Red Skelton. Ann Rutherford
1941, MGM, MGM-TV, 1st Run

COMPETITION

STATION & AVG. RATING PROGRAM Channel 2 Theatre 10:30-12:15 Jack Paar Show 10:30-12:00 News, Night Court 12:00-12:15 Feature Film 10:30-11:30 Missouri Hillites 11:30-12:00 News, Prayer KTVI KSD 13 **KSD** KPLR KPLR News, Prayer 12:00-12:15 KPĹR

KMOX Average Rating: 6 Average Share: 25

Night: TUESDAYS 10:30-12:15 Program: LATE SHOW

Oct. 11 "THE GIRL OF THE GOLDEN WEST"
Nelson Eddy, Marie MacDonald, Walter Pidgeon
1938, MGM, MGM-TV, Repeat
Oct. 18 "IF WINTER COMES"
Deborah Kerr, Walter Pidgeon, Janet Leigh
1948, MGM, MGM-TV, Repeat
Oct. 23 "SAFARI"
Nadeleine Carroll, Douglas Fairbanks, Jr.
1940, Paramount, MCA, Repeat

COMPETITION

STATION & AVG. RATING PROGRAM Channel 2 Theatre 10:30-12:15 KTVI KSD 10:30-12:15
Jack Paar Show
10:30-12:00
News, Night Court
12:00-12:15
Feature Film
10:30-11:45
Bedtime Stories
11:45-12:15 KSD KPLR KPLR

KMOX Average Rating: 6 Average Share: 23

Night: WEDNESDAYS 10:30-12:15 Program: LATE SHOW

Oct. 12 "THE SEA WOLF"
Edward G. Robinson, John Garfield, Ida Lupino
1941, Warner Bros., UAA, Repeat
Oct. 19 "THE ROUND UP"
Richard Dix, Patricia Morrison
1941, Paramount, MCA, Repeat
Oct. 26 "SAILOR TAKES A WIFE"
June Allyson, Robert Walker, Audrey Totter
1946, MGM, MGM-TV, Repeat . Oct. 19

COMPETITION

STATION & AVG. RATING PROGRAM Channel 2 Theatre 10:30-12:15 Jack Paar Show 10:30-12:00 News, Night Court 12:00-12:15 Feature Film 10:30-11:45 Bedtime Stories 11:45-12:15 KTVI 6 KSD KSD KPLR KPLR

KMOX Average Rating: 6 Average Share: 27

Night: THURSDAYS 10:30-12:30 Program: LATE SHOW

Oct. 13 "IT'S A WONDERFUL WORLD" James Stewart, Claudette Colbert 1939, MGM, MGM-TV, 1st Run

Oct. 20 "CRY HAVOC"
Ann Sothern, Margaret Sullivan, Joan Blondell 1944, MGM, MGM-TV, Repeat

Oct. 27 "HER JUNGLE LOVE"
Dorothy Lamour, Ray Milland
1938, Paramount, MCA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Henry Cabot Lodge	KTVI
10:30-11:15	2
Channel 2 Theatre	KTVI
11:15-12:30	2 ·
Jack Paar Show	KSD
10:30-12:00	14
News: Night Court	KSD
12:00-12:30	3
Feature Film	KPLR
10:30-11:45	5
Bedtime Stories	KPLR
11:45-12:15	2
News	KPLR
12:15-12:30	1

KMOX Average Rating: 11 Average Share: 37

Night: FRIDAYS 10:30-12:45 Program: LATE SHOW

Oct. 14 "TARZAN AND HIS MATE" Johnny Weismuller, Maureen O'Sullivan 1934, MGM. Banner, 1st Run

Oct. 21 "SHINE ON HARVEST MOON"

Ann Sheridan, Dennis Morgan, Jack Carson 1944, Warner Bros., UAA, 1st Run

Oct. 28 "WEEK-END AT THE WALDORF" Ginger Rogers, Lana Turner, Van Johnson Walter Pidgeon 1945, MGM, MGM-TV, Repeat

CUMPETT	HOR
PROGRAM	STATION & AVG. RATING
Channel 2 Theatre 10:30-12:30	KTVI 10
Dangerous Assign. 12:30-12:45	KTVI 2
Jack Paar Show	KSD
10:30-12:00 News, Movie	KSD
12:00-12:45 Feature Film	KPLR
10:30-11:45 Bedtime Stories	KPLR
11:45-12:15 News	KPLR
12:15-12:30	1

Easier To Reach Women Evenings Than In Daytime'

WPIX, N.Y., whose commercial programming begins in the late afternoon, has made a study of women's viewing habits in the Metropolitan area. Study, compiled by station's research director Frank Tuoti and titled "They Watch by Night," contends that the best time to reach the women is evenings, rather than daytime. Study points out that, according to the '60 Bureau of Census report, 2,118,000 adult women in the N.Y. area are holding down regular jobs. "This is 57% of all married women in the Greater N.Y. area. . prime customers who never see daytime television and the products advertised. The 2,118,000 adult women, it's added, "is greater than all the adult women in the cities of Chicago and Baltimore combined."

WPIX, during the daytime weekday hours until the middle of the afternoon is an educational to outlet, leasing its facilities for programming by the N.Y. Board of Regents. Following the ETV programming, station is commercial, with kiddie programming through carly evening, and half-hour skeins for the remainder of the night.

According to the station's study, from 9 a.m. to noon, Monday through Friday, an average of 17.6% of all tv homes in the area are tuned in, representing 389,900 women viewers per quarter hour. From noon to 6 p.m., the study continues, an average of 23.8% of all tv homes are tuned in, representing 389,900 women viewers per quarter hour. Figures are based on the March-April '60 Nielsen.

Study contrasts this figure with the prime adult evening hours of from 7 to 11 p.m. when 65% of all tv homes are tuned in, representing 2,670,500 fotal women viewers per quarter hour, in the Metropolitan market. Study states that the 2,670,500 figure, is more than 35 times daytime television's total women's audience.

Lutheran Spread On 'Light Time'

Chicago, Jan. 24.

Chicago, Jan. 24.

National Lutheran Council has now placed its public service kidseries, "It's Light Time," in 65 markets, including Canada, Hawaii and Puerto Rico. Council's goal of 150 markets is expected to be reached when enough prints are available for such broad circulation. To date, 22 installments for the 39-week series have been produced.

Shows are 15 minutes in America in America and the series in the 35 minutes in America i

duced.

Shows are 15 minutes in length, intended for once a week slotting, and tailored for the eight to 12 age group. Although produced by the NLC, the programs are non-denominational, being essentially entertainments with a morality fallout. Principal in the series is Chicago ty personality. Jim Stewart, and it's being produced and filmed at Fred Niles Productions here.

IT'S ALL PART OF SHOW BIZ

Flintstone as Travelling Mechanical Man To Promote Series

There will be a mechanical Fred

There will be a mechanical Fred Flinistone making the station and department store rounds shortly.

SG's merchandising director Ed Justin has made a deal for the manuacture of an almost life-sized Fred Flinistone and it'll be ready for distribution soon. Designed to promote the ABC-TV cartoon series and the Flinistone merchandising line, the mechanical man will have a built-in interview tape, and it will be equipped to speak with synchronized mouth and arm movements.

In a memo to stations, Justin

and arm movements.

In a memo to stations, Justin said: "we will furnish you with a veript so that a local m.c. may interview Fred at the mike in your studio. You ask the questions and Fred will give the answers. He will end the 'interview' by singing 'Flintstones' song."

Pulse Study Projects WHOM Far Out in Front **Among Spanish Stations**

New York indie WHOM has cornered the sizable Puerto Rican and Spanish radio audience in the metropolitan area with its fulltime schedule of Spanish language programs, according to a just com-pleted Pulse survey in the area's Latino homes.

Pulse Study's average ratings and share of audience give WHOM a greater following than the com-bined listeners of the other four bined listeners of the other four stations carrying Spanish programming (WHOM is the only fulltime Spanish noutlet). Survey, in fact, shows WHOM to be the toprated station in each of its 76 broadcast quarter hours a day. Station's air time is Monday through Saturday from 5 a.m. to midnight.

Averaging the 76 quarter hours.

from 5 a.m. to midnight.

Averaging the 76 quarter hours, survey gives WHOM a rating of 14.4 and an audience share of 58%. Second station is WADO, with 38 quarter hours of Spanish programming and an average rating of 4.3 and average audience share of 17%.

Others in order are WWRL, 46 quarter hours, 3.4 rating, 15% audience share; WBNX, 29 quarter hours, 3.6 rating, 13% audience share; and WEVD, six quarter hours, .9 rating, 3% audience share.

CBS Scuttles Unit

Continued from page 2

because that profit, when weighed against the cost of maintaining the three studios now being closed, disappeared into the red. All future operations in the below-theline field will be handled by the operations departments Hugh Graham in the east and Jim Hessen on the Coast—and any outside work that is done will be

side work that is done will be subject to studio space available. Incidentally, a second cause of the dissolution of the Production Sales unit was a conflict with the program department, occurring when Production Sales was busy with space which programming wanted. The unit, incidentally, is now in discussions with several companies which are talking about taking on all personnel as a still-intact unit. Meanwhile, several of its other personnel fiave been approached for individual jobs. Of the entire unit, it appears that only Tom Judge and John Hunley, the director and sales topper respectively, will stay on with CBS, and they haven't yet received new assignments.

Meanwhile, NTA this week

Judge and John Hunley, the director and sales topper respectively, will stay on with CBS, and they haven't yet received new assignments.

Meanwhile, NTA this week moved its "Play of the Week" production over to NBC for one show and may make the move permanent. Idea of how tight the CBS facilities situation in N.Y. will be

Here We Go Again

Here We Go Again

NBC-TV's coverage of the
Inauguration and Inaugural
Parade ran away with the Arbitron and Trendex rating
honors. Winning every quarter
hour of the competition, NBC
ran an average ARB of 23.4 to
CBS' 17.9 and ABC's 7. On
Trendex, which covered, a
wider city sample (29 to ARB's
7), NBC hit 28.9 while CBS got
18.5 and ABC 8.4.
At night NBC beat CBS
from 11 to 11:30 22 to 20.2 and
lost at 11:30 18.6 to 20. ABC
wasn't on then.

is furnished by the fact that CBS won't take "Play of the Week" on any longterm arrangement—it will accept only a shortterm pact for below-the-line production on the taped drama. Were "Play of the Week" produced in Hollywood, however, situation would be different, in that there's plenty of studio space available at Television City.

NET Names Robertson

British ITA Findings: Stay With 405-Line; Wait on Tint; a 3d Service

London, Jan. 24.

No change from the 405-line system to 625 for 10 years, the introduction of a third service, the completion of national coverage for three services, the extension of all services into all-day services and color ty not to be introduced until the question of lines is settled. These are the main views on the British ty situation expressed by the Independent Television Authority. These opinions, made public for the first time, measure up to the recommendations made by UTA to the Pilkington Committee.

The Authority thinks that any change in the line system at this stage would be a mistake. Such a change should logically have been made when tw was resumed in 1946. Now, there has been a national investment in 405-line ty and any alteration would not cause sufficient improvement in picture to justify itself. ITA's aim would be to provide the entire accessible population, between 98.8% and 99.9%, with one tv service, perhaps 99% with the choice of two and 95-96% with the choice of three. At that stage, equilibrium would have been reached; expansion would halt, coverage would be complete, no more stations would

be needed, the number of tv sets sold would have stopped rising at all significantly and sales would ba at replacement levels.

That would be the time, opines ITA, when the expensive, large-scale operation of changing the line-system should be launched. As regards color the Authority "finds it difficult to see any considerable argument for trying to induce the public to buy expensive 405-line color receivers if they are eventually to be rendered obsolete by a change in the line system".

The Authority is not in favor of any new UHF 'Bands IV and V) services at the moment for two reasons. There is room for a third national service on the much superior Band III and, if services are opened on UHF on 405 lines, it would make a subsequent change to 625 lines as the national standard virtually impossible.

Tenting in D.C., and Out the Other Finding a roof for five Corinthian tv station news-and-camera teams in Washington, as the Kennedy era began, was much more difficult than finding reason for their presence. They had no intention of duplicating CBS's superb network coverage; they sought to duplicate only Corinthian's success, as evidenced by coverage of last year's conventions, in relating major political events to their own communities. political events to their own communities. Local news doesn't come to us. We go to it, even if it's in D.C.—and even if our definition of local is non-traditional. Without a legacy to stand on, our individual station news teams tackled Project Washington with mike and camera. The Houston group was after, among other things, a Ladybird's eye view; Tulsa hoped to strike oil by spending a day with Senators Kerr KOTV Tulsa KHOU-TV Houston and Monroney; our gentlemen from Indiana got on the bandwagon with the state's Drum and Bugle Corps, the young men from Sacramento, reversing Greeley's advice, came east to cover the Inauguration's pomp—and to examine plans for legislation affecting their tele-urban com-KXTV

In One Era

Different regions find different meanings in Washington, 1961. Those differences are best explored by local tv reporting crews and public affairs programming, focusing on political faces and issues of special interest to the folks back home. This is the kind of journalistic initiative, under group organization, that results in high identification with regional audiences, cementing stations to communities and communities to stations.

stations.

Responsibility in Broadcasting

CORINTHIAN

Represented by H-R

WANE-TV FORT WAYNE WISH-TV

INDIANAPOLIS WANE-AM Fort Wayne WISH-AM

stations

Suit Yourself

Every advertiser wants to look his best on television, for he knows that how he looks to his vast audience can greatly affect his sales. And how he looks often depends on the kind of program he sponsors.

For instance, a western or a mystery may be tailor-made for one advertiser while a comedy or drama may bring the best results for another. In short, different advertisers require different types of programs—depending on their products and their marketing objectives.

But to any advertiser, the crucial test of a network's performance is: How well is the network doing with the type of programming he wants to sponsor?

The advertiser who applies this test will find that the CBS Television Network attracts the biggest average audience in every category of entertainment—as shown by these nationwide Nielsen ratings for all regularly scheduled night-time programs (6-11 pm, Oct.-Dec. 1960):

	CBS ®		NET B	N	et C
COMEDY	. 19.9		. 18.1	• • • •	17.0
DRAMA	. 15.9		NONE		13.8
VARIETY & PERSONALITY	. 20.1		14.8		18.5
WESTERN	. 25.2		20.7		22.4
MYSTERY & ADVENTURE					
NEWS, PUB. AFFAIRS, SPORTS.	. 13.5		. 9.6	• • • •	13.8
TOTAL NIGHTTIME	. 19.3	• • • •	. 18.0		17.6

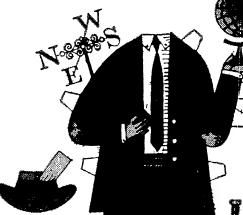
The CBS Television Network also wins the biggest average audience for all night-time programs with the most evenly balanced schedule in network television—as shown by these percentages of network time devoted to various types of programs:

_	CBS (D	NET I	B 1	NET C
COMEDY	25%		19%		9%
DRAMA	13		0		8
VARIETY & PERSONALITY	19		6		21
WESTERN	12		21		27
MYSTERY & ADVENTURE	20	·	47		25
NEWS, PUB. AFFAIRS, SPORTS	11	••••	7		10
TOTAL	100%		100%		100%

This unique achievement of audience leadership and program balance gives advertisers their greatest assurance of success with the kind of program that suits them best. It also explains why for the past six years advertisers have committed more of their budgets to this network than to any other single advertising medium. They like our styles.

CBS TELEVISION NETWORK

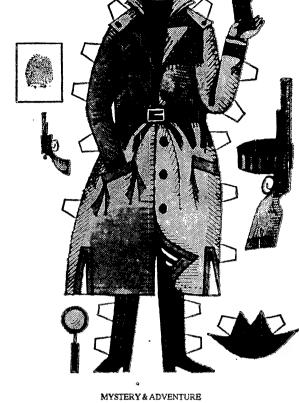


















WESTERN

Farm Bureau Still Up in Arms Over CBS-TV's 'Harvest of Shame' stripe affinity with John F. Ken-

Chicago, Jan. 24.

Still stewing over the CBS-TV elecast of "Harvest of Shame" last Nov. 25, which it terms a rigged documentary." the Amerizinged documentary." the Americing documentary." The control of the control telecast

Still stewing over the CBS-TV telecast of "Harvest of Shame" last Nov 25. which it terms a "rigged documentary," the American Farm Bureau Federation is circularizing the FCC, congressional committees and "interested parties" with a 19-point analysis of the program, pointing up alleged distortions and omission of fact. Federation calls the Edward R. Murrow-Fred Friendly presentation "highly colored propaganda" and blames CBS for failing to "exercise its responsibility for honest and factual reporting." Included on AFBF's distribution list is the program's sponsor, Philip Morris Co.

In essence, the Farm Bureau analysis purports to show that Murrow and Friendly implicitly tried to hang the blame on the farmer for the social problems of the migratory worker. It points out, for instance, that a breadline scene was described as happening in 1960, when actually it represented a period several years ago when a freeze in Florida destroyed crops and left migrants without work. Also, among other things, it takes exception to Murrow's "Grapes of Wrath" metaphor and his use of the term "migratory labor" as though it were synonymous with total farm labor.

The AFBF "white paper" charges the show with misleading the public and damaging the public relations of the American farmer.

the public and damaging the pub-lic relations of the American

AFBF earlier had asked CBS for equal time but was offered instead a half-hour panel show, with How-ard K. Smith moderating, in which and K. Smith moderating, in which two participants would argue for each side. The Federation turned down the offer as "totally inadequate to respond to an hour of militant charges against the employers of farm labor." Organization is holding out for a chance to answer the charges specifically. The program, it may be recalled, created a wave of reaction when it was shown, with most of it favorable but some adverse. In the latter category, was a Florida group which threatened to boycott the sponsor's cigarets.

Electronic Syndie = Continued from page 23 :

it pays for the cable at that hour anyway.

Although the CBS motives in this particular instance have to do with network program and sales with network program and sales strategy, the move does establish the precedent of "electronic syn-dication," and this should cause concern to the established syndi-cation houses. What, in the future, is to prevent a network such as CBS from offering rerun stanzas (or even firstruns) to stations via cable, either for immediate use or for delayed use via taping at the receiving end?

syndie snows to receiving stations at little cost, or at least far less than the costs of mass print processing. And the ease of handling at either end, the network and the station, would make for additional reduced costs.

reduced costs.

CBS has been experimenting for some time with such cable service with its CBS Newsfilm, which some subscribers receive via cable transmission for taping and delayed broadcast at their end. In this case, the idea is to get the news footage with maximum speed. And although CBS hasn't used it extensively because not enough subscribers are tape-equipped, it has proved that the cable transmissions are practical. are practical.

"Lynda"

Continued from page 30 ;

about to start, Lynda took off on her tricycle. Roaming Hollywood's back lots and standing sets, she was the subject of a frantic search by a cordon of the top cops of tv drama. She turned up in time for the windup appeal, naturally, but a touching switch was effected as the aud learned that the tricycling kid needed crutches to negotiate the stage.

Engaged in the trackdown Lynda were such gumshoed video luminaries as Lee Marvin, Robert Stack, Roger Smith, Efram Zimbal-ist Jr., and Craig Stevens.

ist Jr., and Craig Stevens.

Woven over the search for Lynda were top production song and dance numbers by the Crosby Bros, Shirley Jones, Louis Armstrong, Connie Stevens, Debbie Reynolds and Stubby Kave, the Kingston Trio, Van Johnson and Juliet Prowse and Bobby Van. Buddy Bregman's supporting music was bright, and producer-director Ralph Nelson made maximum use of Hollywood sets as backdrop to several of the numbers. eral of the numbers.

Along her wayward tricycle route, Lynda had adequately interesting encounters with a variety of show folk, including Nick Adams, Don Knotts, Barbara Nichols, Randolph Scott, Robert Young and others Young and others.

National Foundation topper Basil O'Connor made a brief mid-

way appeal.
Show's only disappointment was the March's theme song, "Please Say Yes," which is not headed for the top 40.

Bill.

reation houses. What, in the future, is to prevent a network such as CBS from offering rerun stanzas (or even firstruns) to stations via cable, either for immediate use or for delayed use via taping at the receiving end?

Since the networks contract for and Austin, Texas, stations.

ACTION WITH FLORIDA SHERIFFS BUREAU!

As JFK Goes-

VARIETY

nedy (around the 485 Madison Ave. corridors you'll hear that "Au-brey's the man to watch.") The Frank Stanton brand of statesman-Frank Stanton brand of statesman-ship coupled with Aubrey's hard-headed lay-it-on-the-line way of administering his prexyship is not only unique but still makes this the parlay to beat, for all the aggrava-tions and disillusionments stem-ming from the CBS second-place news operation.

news operation.

In juxtaposition to the "Aubrey facade" of youth, firmness and vigor (and, in fact, strengthening the "new frontier" portents in the Aubrey area of operation) is the old-hat status of the network's news components with its overtones of something inherited from another and faded decade.

Desnite the divisional antitute.

or sometining innerried from another and faded decade.

Despite the divisional splitup separating news from the tv network, last week's Aubrey overtures toward creating a "consultancy" move-in on news-public affairs hardly came as a major surprise. The spreading around of \$25,000,000 worth of news-pubaffairs programming per year represents a preemption tab for Aubrey of equal proportion, if not more. It's hardly conceivable that any "new frontier thinking" would disregard such encroachment on the Aubrey domain. (That eventually JTA will inherit the whole of news-public affairs is at the moment strictly speculative.)

NBC: For all of prexy Bob Kint-

affairs is at the moment strictly speculative.)

'NBC: For all of prexy Bob Kintner's 50 years (making him and Stanton the real vets among the upper echelon at the networks), there's no questioning the youthful thinking in the administrative apparatus encompassing Kintner-Sarnoff-Dave Adams, et al. For all the web's prime nighttime sponsorship gaps, NBC's emerging in fine shape (having swelled its October billings to an alltime high). But if the profits generally must be measured in pecks, the prestige has been coming in bushels. The fact that it's been coming from the news horizons makes it all the more palatable, reflecting a keeping-pace with changing patterns and putting the NBC image into proper orbit. Kintner's status at boss was never more solidified. ABC: As with '60, the year ahead can only spell up-up-up, for the Kennedy symbols, youth & zeal, creep into every nook and cranny, sparked by the Leonard Goldenson-Oilie Treyz-Tom Moore high command. If, within the industry, there's a mounting respect for the ABC regime, it's also due to an inherent instinct for showmanship geared to today's viewer demands. If it succeeds in mending its newspublic affairs fences, the tally will be complete.

public arrairs fences, the taily will
be complete.
Since Kennedy, like his father,
has betrayed more than a cursory
interest in show business, perhaps
it's not too far fetched to hope
that this, too, will rub off on all
three networks in engendering three networks in engendering better shows. Who knows?

Cleveland—John B. Garfield has resigned as local sales manager of WJW-TV.

Inside Stuff—Radio-TV

Writers Guild of America has objected to CBS labor relations department because the network gave a writing credit to a "thinking machine." On Oct. 26, the network pubaffairs staff in conjunction with MIT did "The Thinking Machine" as the first of its "Tomorrow" series, and to demonstrate the power of cybernitics they showed a short western which was written by a machine called TX-O and one of the

western which was written by a machine cancel 1X-O and one of the program's producers.

Consequently, the credits for the drama read "Script by Thomas Wolf and TX-O". In case the program is ever rerun, WGA wants the credit for poor TX-O entirely deleted from the crawl.

TV stations aren't in the habit of picking up on the promotional ideas of newspaper tele crix, but that's what happened in Cleveland

last week.

TV-radio editor of the Cleveland Press, Jim Frankel, proposed in his column that some enterprising tv outlet could do a big public service by running a tv-sets-in-schools campaign so the kids could watch President Jack Kennedy's inauguration.

Westinghouse KYW-TV latched onto the scheme, and both the station and newspaper got behind the promotion, asking teachers to send set requests to KYW-Two station advertisers, Laub Baking and Cotton Club Bottling, got into the act, offering to pay rental on 60 sets. KYW picked up the tab on 30 more. Result: several thousand Cleveland kids in 35 schools were able to watch the inaugural ceremonies in the classroom.

room. Station execs handling the campaign and set distribution were pro-motion manager Gene Godt and pubrelations director Charles Getz.

Sixth annual conference of presidents of state broadcasters associations will be held at the Shoreham Hotel here Feb. 22-23, National Assn. of Broadcasters has announced. NAB said the state prexies will conduct an "open exchange of ideas" covering the gamut of contemporary broadcasting problems.

Howard H. Bell, NAB veep for industry affairs and presiding chairman of the conference, said NAB has been pleased with the enthusiastic response from the previous conferences and is looking forward to "an equally successful conference of state presidents this year."

NAB is urging the state associations to send extra representatives in addition to the president or his appointed delegate. Bell said: "We agree with the importance of such a policy, especially from the standpoint of continuity of state association activities, since the Assn. presidents serve for a limited time."

KFSD-TV, San Diego, aired a three-hour telethon to boost the city's chances of landing an American Football League franchise for the '61

season.

Los Angeles Chargers owner Barron Hilton has been dickering a switch to San Diego, asking city fathers to guarantee an advance season ticket sale of 9,000 and major improvements to Balboa Stadium. Junior Chamber of Commerce was only able to lineup some 4,000 season-ticket pledges. KFSD-TVs telethon wound up with 23,000, well over twice the number asked by Hilton. Included were orders for 2,000 tickets each by Conyair and Conyair Astronauties for free distribution to employees of the huge aircraft and missile plants.

Since San Diego mayor Charles Dail has said that the city will probably pop for \$250,000 in stadium improvements, the franchise switch is now a strong possibility.

CBS Television Stations and Italy's RAI government-run network have entered into a "mutual assistance" agreement under which the two broadcasting groups will trade information on technical developments, program production, news and public affairs and promotion techniques. Also included is a swap of technical personnel.

Agreement was negotiated by CBS Stations prexy Merle Jones and marks the third international pact set by the CBS subsid over the past eight months. Earlier, Jones had set a management deal with a new German group and had set up a partnership deal with Goar Mestre in PROARTEL, a new Argentine production company.

Directors' workshop has been started in N. Y. by the Academy of Television Arts & Sciences, It's "the first phase of an overall tv production workshop . . . to develop new talents and techniques for television production." Directors group is under Tad Danielewski's

aegis.
All three tv webs are doneting facilities on a rotating basis. Presently group is meeting at CBS-TV's east 52d St. studios.

Joseph J. Jacobs, who quit at the end of the year as general attorney for Metropolitan Broadcasting, has established a private law practice on Park Ave., N. Y., essentially to handle radio and tv accounts. Before joining Metropolitan last March, he was with ABC for six years, part of the time as assistant to the president and as assistant general counsel for the web.

WLW-A

Continued from page 28 ;

"take charge" type of gal and was on stage just about all the way. She alternately beseeched, cajoled, prayed, sang, danced, made outlandish promises, fussed, funned, castigated, begged, and carried on—and got results. She was indefatigable and inspired her fellow perfomers and put over her message to the looking listeners. They kicked in with dough.

Miss Graham appeared dedicated in voicing her pleas for cash and if she sounded corny she obviously didn't care. She came out a winner in a bout with cancer 10 years ago.

years ago.
All the customary telethon devices were used—some corny, of course—but they raised the \$100,000.

\$100,000. Although WLW-A, which is o&o by Crosley Corp., turned their

mill over to a MOD team, all of them were on hand to lend a hand, from General Manager Harry Le-Brun to the porters, throughout the run of the show, which got under way at 11 p.m. Saturday (14) and ran until 6 p.m. the following day.



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KVMA-TY San Antono
KFMB-TY San Diego
WHEP-TV Scratton-Wilkes Berra
KEEM-TY Spokane
KYOD-TY Tulsa



One important drawback was the One important drawback was ininterviewing technique of Helen
Jean Rogers, who also served as
producer. Miss Rogers, in questioning various African officials, was
solely interested in the threat of
Soviet domination of Africa. In di-Soviet domination of Africa. In directing almost all of her queries to this issue, she earned the characterization made by one of the new African leaders: "You Americans are too nervous about Russia." In this case, it was nervousness to the point of obsessive fear and prevented a line of inquiry that was more sensitive to African thinking.

more sensitive to African thinking.

On the other hand, John Gunther introduced the program and gave a running commentary that soberly and objectively defined the issues facing America in the rise of a new Africa. Gunther at least realized that the challenge is too imposing for either hysteria or paranoia. African drummer Olatuni supplied a good score and a long ballet sequence performed by Nigerian dancers gave a fascinating glimpse into the use of the arts for propaganda.

CBS Reports
On the eve of John F. Kennedy's
inauguration as President, "CBS
Reports" drew a timely portrait of
Rep. Howard W. Smith, the 77-year
old Virginia Democrat who chairs
the powerful House Rules Committee mittee

mittee.

Congressman Smith made no was against Kennedy's New Frontiers platform, against lifting the minimum wage, against integration, against more foreign aid, against virtually everything that smacks of liberalism and what he labelled as "left" and "controversial." He stood at the "right" of the political spectrum and said he would fight for his convictions, although in honesty he said that the temper of the times since he's been in Congress over a 30-year period appears to be going in a different direction than his.

Telecast Thursday (19) night on

Telecast Thursday (19) night on CBS-TV, it was a well done essay, a priner on men and politics. The hour, in the interview form, lacked the drama of other "CBS Reports." Nevertheless, it was a rewarding examination of politicians and the way our government operates.

Howard K, Smith—no relation to Congressman Smith—did the interviewing for CBS. His technique was not to argue with the septaganerian Congressman, although at was not to argue with the septaga-nerian Congressman, although at times he was invited to state his views. The technique may have left a void in the rebuttal area, but it did nelp to open up the person-ality of Congressman Smith. It was the Congressman's first appearance

Also interviewed on the show were Richard Bolling, (D., Mo.), a liberal member of the House

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with Communist goods, arms, technicians and propaganda established the show's political point. By contrast, a sequence with a group of American volunteer youth in Africa, equipped with little more than courage and goodwill, pointed up the total in adequacy of the United States effort up to now.

One important drawback was the of the Rules Committee, and Clarence matched that of Democratic chairman Smith. Production team headed by exec producer Fred W. Courage and goodwill, pointed up the total in adequacy of the United States effort up to now. and Sintil. Froudction team nead-ed by seec producer Fred W. Friendly, producer Arthur D. Morse and film editor, John Schultz, mapped out the strategems of the Rules Committee by ad-dressing the same questions to Congressmen Bolling and Brown.

The focus, though, was on the old Virginia chairman. He came The focus, though, was on the old Virginia chairman. He came off as a man, not without humor, not without convictions or his honest espousal of those convictions. He also evidenced his obstruction-list pursuits, his suspicious provincialism, his craggy affirmation of ideas discarded by Roosevelt, Truman, Kennedy and the more liberal elements of the Republican Party.

In a postscript, it was stated that In a postscript, it was stated that the Democratic Congressional lead-ership had decided to broaden the number of members of the Rules Committee, a step which would make life even more difficult for Rep. Smith.

Show of the Month Anthony Hope's novel, "The Prisoner of Zenda," a swashbuck-ling tale of adventure and romance in the imaginary lingdom of Ruri-tania, has been made four times as a film. Hollywood last did it in 1952 with Stewart Granger and Deborah Kerr in top roles.

Deborah Kerr in top roles.

There's nothing controversial or contemporary about this dated story of derring-do and it unquestionably shaped up as "safe" material for exposure Wednesday (18) over CBS-TV's Du Pont "Show of the Month." But unfortunately while the sweep, pageantry and colorful action of this classic can be beautifully captured in tint on a theatre's wide screen the same desert hold wide screen the same doesn't hold

wide screen, the same doesn't hold true when transferred to the black-and-white of the average ty set.

The Summer Locke Elliott teleplay, in attempting to establish the plot's background, proved rather wordy and involved in the opening minutes. However, with character identification finally out of the way, the pot of intrigue boiled at last with some steamy action. Perhaps best of the latter sequences was some spirited swordplay between Christopher Plummer and Farley Granger. It was admirably staged by Rod Colbin.

As most viewers may recall, the

As most viewers may recall, the Hope novel concerns an English-man who visits Ruritania to attend man who visits fluritania to attend the coronation of his distant cous-in. When his kin is temporarily missing, he poses as the monarch, plummer was amply debonair and dashing in assuming the double role while Inger Stevens was well cast as his romantic vis-a-vis.

role while Inger Stevens was well cast as his romantic vis-a-vis. Granger, although his part was relatively minor, scored handsomely as the scheming Rupert of Hentzau.

Nancy Wickwire put lotsa realism into her portrayal as a lady of royalty who tips off Plummer that the king's brother is plotting to dispose of him. Philip Bosco is suitably sinister as the plotter. Good support was provided by John Williams, James Valentine and Roy Poole, among others. Alex Segal's direction seemed somewhat stodgy in the melodrama's early scenes but this was likely due to the slow script.

The moats, castles, forests, pomp and similar trappings which sur-round the story were too much for producer David Susskind to recreproducer David Susskind to recreate on a believable basis and stay within the budget. Sets and production values were only adequate. Du Pont plugs, which lean toward an institutional nature, are relatively unobtrusive. One, example, pointed out how company scientists visit high schools to help students find careers.

Rainier Takes Reins Monte Carlo, Jan. 24.

Special stage—temporary—is being put into the Opera House here for the gala Saturday (28) at which the awards will be handed out following the Principality's first television fest, held Jan. 16-20. It's only around four and one-half feet above floor level so that the terping of Gene Kelly and Carola Laurence who care in Special stage-temporary

the terping of Gene Kelly and Carole Lawrence, who came in from the U.S. Sunday (22), can be fully visible.

Other revamping of the house is going on to accommodate the guests from all over who, it's hoped, will accept invitations to the shindig over which Prince Rainier and Princess Grace will preside. Rainier himself wants to hand out the award for the program Rainier himself wants to hand out the award for the program most furthering international understanding, while others expected in to present other Prix de la Nympeh include Yul Brynner, Maria Schell, Alan Jay Lerner, Charlton Vander of German actor Yul Brynner, Maria Schell, Alan Jay Lerner, Charlton Heston and German actor Horst Buccholtz.

Michel le-Grand is bringing Michel 18-Grand 18 bringing in a 10-piece orch from Paris for the Kelly show, which is skedded to follow the presen-tation ceremony and which will trace the history of American dance. Orch will be augmented by 18 local players.

"Rifleman"

= Continued from page 21 = continues from page 21 serials on "Gunsmoke," plus of course the desirability of expanding the James Arness stanza to embrace an additional half-hour of sponsorship and high ratings. The new hour version will simply extend from its present Saturday 10-10:30 slot to 10-11, the last half-hour of which is currently station. hour of which is currently station time. Web doesn't anticipate any problem in securing clearances.

problem in securing clearances.

"Rifleman" raid isn't the first sortie by CBS prexy Jim Aubrey in the direction of his ABC alma mater. Only a couple of weeks back, he almost stole "Peter Gunn" away from ABC. That attempt failed because it involved some program shifting by R. J. Reynolds on CBS make room for "Gunn," and the ciggie-maker was reluctant to do so because it would concentrate too many Winston programs on a single night. But "Gunn" cosponsor Bristol-Myers was all set to jump.

nump.

Nor is it likely that Aubrey, once started, will stop with "Rifleman." Already endowed with a reputation at CBS as a tough, hard-hitting prexy, he's hardly verse to spreading that image outside the confine of 485 Madison Ave. if it results in a better program schedule for CBS

TV Reviews

= Continued from page 30 =

Continued from page 30

Religious customs are explored, but the emphasis is on the people to people character of the series—thow these people look at the rest of the world, and how this look is influenced by their history, economics and social habits.

Father Gannon's leisure charm is near explibition; and the set.

Father Gannon's leisure charm is near spellbinding, and the sets by WBZ's pubaffairs director. Ron Little, lend a star authenticity to the drum and sorcerers' dances performed by a Mr. Cho.
Videotaped at the WBZ-TV studios by an all WBZ-TV production crew (with the exception of WBC exce producer George Moynihan), the series will be telecast on the other WBC tv stations in Baltimore, Cleveland, Pittsburgh, San Francisco plus WNEW-TV, New York.
Other programs in the series will be on British Honduras, Japan, the Philippines, Iraq, the Marshall, Caroline and Marlana Islands, India and Formosa. Guy.

Monte Carlo Fest a Dud

entries to make the affair suspect as an arbiter of world video art.

Entries, competing for prizes in nine categories, came from U.S., France, Canada, USSR, Japan Germany and Argentina sources, in that order numerically, with French producers and the Russians also offering one program each out of competition. Not all these were national entries as such, be it noted, with France for instance being with France for instance being represented by independent producers. Italy didn't send anything while Britain, which was to have entered two programs—one from Scottish TV, one from Anglia TV—was out in the cold when the webs hit contractual snags and had to back out hack out

System of screening was that the System of screening was that the public sat in the Gaumont Cinema looking at 25 receivers, or more normally 23 since two were often out of action, viewing over closed circuit. Meantime the jury, consisting of Pagnol and Marcel Achard of France, Dame Judith Anderson, Gore Vidal, Merrill Panitt who edits the U.S. TV Guide, the Japanese Ambassador in France Tetsuro Furukaki and Monaco's reparathur Croweito, were closeted in Tetsuro Furukaki and Monaco's rep-Arthur Croveito, were closeted in a room at the Radio-Monte-Carlo building eyeing three sets. Jury was originally to consist of nine, but K. Kousacov from the USSR and Luigi Ammannati from Italy failed to show due, it was stated, to illness.

The jury members seemed to get the jury members seemed to get they found the experience gruelling, especially since the schedule overran into Saturday when the stint had been expected to end Friday. Their task wan't made easier by the lack of dubbing or subtitling, so that the majority must often have been groping after what was going on. Which certainly goes for this reporter, anyway. As for the public in the Gaumont, ranging from 20 or so people in the mornings to 300-400 in the afternoons, seeing so many screens in a large auditorium was initially unnerving, especially if the eye did a panning movement. It was, however, not too distracting after a while and the setup seemed to be a while and the setup seemed to be a reasonably good answer to the easonably good answer to the roblem of showing tv to the larger

The hiatus between screenings' end, with the subsequent close of proceedings Saturday (21), and this proceedings Saturday (21), and this Saturday's gala is another factor that hasn't precisely made the affair sizzle. Nothing is happening this week except the effort to bring in the prizewinners and the rehearsing by Gene Kelly of the gala floorshow.

During last week the Principal-y was gracious in its hospitality, ity was gracious in its nospitality albeit there was a tendency to host the jury and press on separate albeit there was a tendency to host the jury and press on separate occasions. Since, as indicated, there was no one else virtually to host, this meant the 30 or so pressmen saw a deal of each other, the jury likewise. Highlight when all were present was a reception thrown in the Prince's Palace by their Serent Highnesses on Monday (16). Other times, the jury saw "Rigoletto" at the Opera House, were lunched at the Palace and by local dignitaries, and took in a nightclub. took in a nightclub.

Monte Carlo is definite in that it will repeat the experiment in 1962 and will, in fact, make the affair an annual. Intention next year is to extend the categories, awarding prizes for newsreels, children's programs and others—and to invite producers. Though Monte '61 has to be classed as a dud vintage, that

ing Union to give the affair full last named move alone even with-blessing, meant that there was sufficient narrowing-down of sufficient narrowing-down of sparkle to the 1992 bottling.

Pilot Derby

Continued from page 23

such producers come into the market, their pilots already will have been committed. Whether they got on the air is another story, but until options lapse, such pilots are not in the free up-for-grabs market.

3. Number of advertisers and agencies have partnered themselves with production firms in underwriting pilots. This, too, takes the pilot out of the uncommitted field.

field.

Another factor—of no small consequence in some cases—is the soft syndication market. In years past, a number of syndie houses were comparatively free in their pllot making plunge. Situation then was that if the pllot didn't make it on the network level, the market-by-market syndication field was available to bail them out. Today, that's hardly the case.

Four Star Screen Genes Metro.

that's hardly the case.
Four Star, Screen Gems, Metro,
20th-Fox, MCA TV, and others will
have some uncommitted pilots up
for grabs. Because of the strong
Warner Bros.-ABC-TV tie, situation at WB represents a unique
relationship. It's understood that
WB at this stage has heavy ABCTV financial participation in most
of its pilot ventures.
But the weight of the production

But the weight of the production plans of 20th-Fox and Metro, for example, call for pilot production of properties already committed to either networks or sponsors. Num-ber of uncommitted pilots out of these houses will be comparatively small. SG one of the four majors also

will have a small number of un-committed pilots, perhaps two or three. SG, though, has eight or nine projects already accounted for with either networks or advertisers

Des Moines-The FCC has been Des Moints—The FCC has been asked to approve a deal under which ownership of radio station KBUR, Burlington, Iowa, and KMCD, Fairfield, Iowa, will change hands. Present owners, Mr. and Mrs. G. B. McErmott, have sold the David H. Steinle, general manager of KBUR, and Wm. W. Hansen, general manager of KMCD.









72 episode transition time period "natural"

Station programmers looking for real home-hitting quality—BROKEN ARROW's now available locally for the first time, direct from its striking success on the network. Nationally, BROKEN ARROW hits bull's-eyes both on Tuesday nights at 9 pm and on Sunday afternoons at 4:30 pm, repeatedly lifting the ABC-TV network into a top challenging position

In ratings and share. Adult viewers truly enjoy BROKEN ARROW—67% worth for smart program-renewing sponsors General Electric and Miles Labs! And all-family audiences yum-yummied their candy and cereals from sponsors Mars Inc. and Ralston Purina. Michael Ansara and John Lupton star in this 20th Century-Fox produced series. You'll star in your market when you're first with BROKEN ARROW—in any time period. Better wire collect now.



TV-Radio Production Centres

"bill of fare" in menu format. Dekker at KNBC swiftly went into new format which he calls "wall-to-wall" music. Attention-getter used to grab space were 16-inch-long matchbooks carrying slogan, "KNBC Goes format which he calls "wall-to-wall" music. Attention-getter used to grain space were 16-inch-long matchbooks carrying slogan, "KNBC Goes Wall to Wall" and bearing a strip on carpet the length of the matchbook on the back. KNBC also claims it's spending \$20,000 on newspaper ads in seven weeks, though some cynics note this money probably is in trade, too. ... Henry S. White. Donald J. Quinn, Mike Wallace and David Susskind, all repping of WNTA-TV, in Frisco for agency presentation . . . Ted Randall leaving Crowell-Collier's KEWB to become program director at chain's Minneapolis outlet.

WBZ-TV announcing new locally produced series Tuesday (24 at Kenmore hotel with Joe Ryan, press chief, hosting press luncheon... Leonard Lerner, Boston Globe reporter's "Miracle at Spring Hill" tome, documented by WBZ for rebroadcasts in the dominion... WHDH-TV kicking of "Morning Key Club," 7-8 a.m. every ayem, replacing "Breakfast Show," and featuring Ray Dorey, Don Gillis, Bob Cottle, and Park Squares quartet; Dorey to host and emee, Gillis to newscast, and Cottle to weathercast... P. Ballantine & Sons initialed year long ad campaign for Ballantine Ale over WNAC-TV sponsoring "Early News" at 6:15 Mon., Wed., Fri., every week, with Roy Leonard... Cream of Wheat inked for spot ad campaign over 50,000 watt WNAC radio with sales messages each weckday... Caroline Dixon, star of "My Fair Lady," current at Shubert, did her first tv interview in U. S. on the "Louise Morgan Show" on WNAC-TV... WBZ radio personality Dave Maynard marches from Maynard to Boston, some 26 miles for the March of Dimes on behalf of the Mothers' March Sat. (28), with other WBZ personalities lining the march route to egg him on ... Ralph Morse, WEEI newsman, back from month in West Africa, reporting on WEEI's "African Dawn."

IN PHILADELPHIA . . .

IN DETROIT . .

William Sheehan, WJR's news director; Dr. John Dempsey, WJBK's news director; Don Kremer, WWJ sportscaster and Allan Murdock, WDET-FM producer-director, were selected as "young men to watch" because of "outstanding ability, initiative, responsibility and creativity," by the Detroit Chapter of American Women in Radio & Television ..."All Nite Satellite" has been renewed for 52 weeks on WXYZ by Texaco through Cunningham & Walsh. Show is all-night disk spinner with Pon Zee who features es vide at stations open 24 hours as ald to with Don Zee who features service stations open 24 hours as aid to early-morning hours motorists... New WWJ-TV entry is "Tombstone Territory" in Friday at 7 p.m. spot... "Pro Football," presenting 1960 games, is a new WXYZ-TV entry in the Saturday at 4 p.m. spot.

IN MINNEAPOLIS . . .

Sheldon Peterson, news director for WTCN-TV and Radio, elected president of the Minnesota Press club which will be moving into spacious new quarters in the Radisson Hotel this spring... WCCO Radio which plans to air monthly statements by Minnesota Gov. Elmer L. Anderson refused an "equal time" request by the Democratic-Farmer-

"LOPEZ Speaking"

WEEKLY FORECASTS

Faye Dean of Gadsden, Alabama, will be "America's Number One Teen-Ager' by the end of 1961." Starring in Motion Pictures and Television.

The most dangerous month in 1961

will be April. A month to expect international crisis. Market Bearish ntil May 23, 1961.

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"Lopez Speaking"—My Life and How I Changed It. A story helpful for all walks of life. (Citadel Press).

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Radio Review

FRANCIS ROBINSON

(Cunningham & Walsh)

(Cunningham & Walsh)
Francis Robinson, assistant manager of the Met Opera and its publicist, has through the years been an avid collector of anecdota and memorabilia of the opera, his most recent work being a pictorial biog of Enrico Caruso. He is in many ways a natural as raconteur in the third intermission (when there is one) of the Saturday radio pickups sponsored by Texaco.

sone) of the Saturcay radio pickups sponsored by Texaco.

Robinson eschews the present and the routine of explanatory musicology relating to the work being broadcast. He stays with things remembered. The tone is informal, drawing room talk, heavy on nostalgia. on nostalgia

on nostalgia.

When covered he was discoursing on Geraldine Farrar, one of the Met's most unusual figures, whose adorers may have founded the original "fan club" way back when. Using several old disks to illustrate his biographical references, Robinson's speaking voice is pleasant and his personality over the radio urbane.

Labor Party after the governor-elect appeared on the station's "Open Mike" program. WCCO general manager Larry Haeg said that the station's facilities are made available for use by the chief executive of the state to communicate with the people. "He speaks as governor and not as a political candidate, and therefore we believe the program 'Open End' is not subject to the equal time provisions of Section 317 of the Communications Act," Haeg said . WTCN-TV and Radio also preemed a half-hour, weekly discussion program with the new governor as well as the mayors of Minneapolis and St. Paul. All three officials are Republicans. Title of the show is "Executive Report". . WTCN-TV will begin offering weekly judo lessons for ladies via appearances by judo instructor Bob Marien on the "Shape Up With Louraine Larson" show . . . WAYL, newest FM station here, features pop tunes, a departure from longhair offerings of other FMs. Station is headed by Dave Larson, Jack Moore is general manager and Marvin Schultz is program director. Schultz is program director.

IN CLEVELAND . . .

Dennis McGuire is a new producer-director at KYW-TV. He came here from Omaha, where he was an ad man and a former KMTV production staffer . . . Bill Randle, WERE, will fly to New Orleans to tape a Cajun humor spec following the local success of a bayou talk record, "The Humorous World of Justine Wilson" . . . Bob Marshall leaves program director's chair at WJW-TV for on-the-air work at WJBK, Detroif, also a Storer station. He came here 18 months ago from WAGA-TV. Atlanta . . . Big Wilson, KYW, and his wife, Jody, parents of their first, Jonathan Jeffrey . . . Bruce Charles named news director of WHK . . . WJW Radio upped its power from 5,000 to 10,000 watts . . New movie host and announcer at WJW-TV is Al Leibert, former personality on WGBS Radio, Miami.

IN MILWAUKEE . . .

Hugh Downs, Robert Horton and Betty Johnson sparked the March of Dimes Telethon on WISN-TV Saturday (14) concluding at 5 p.m. Sunday (15). A continuous flow of Milwaukee and Wisconsin personalities, plus guest stints of performers working local spots, in and out of WISN-TV camera range brought \$83.807 in contributions. Last year \$82,000 was collected through a similar pitch . . . According to a ruling of Federal referee in bankruptcy James E. McCarthy, Beacon Electronics, Inc., owner-operator of WMKE, an FM radio station, is bankrupt. Referee McCarthy has ruled that a previous Circuit Court order stopping the sale of WMKE stays in effect until creditors appoint a trustee and a subsequent Federal hearing scheduled on this sale. Steffen Electro Art Co. and Music-Time, Inc., made the purchase for \$36, 970 on Circuit Court approval. A subsequent restraining order stopped the sale to Steffen . . . District Court Judge Christ T. Seraphim Is also campaign director of Milwaukee County March of Dimes drive.

IN PITTSBURGH . .

John Stewart for his "John's Other Life" series on KDKA Radio's "Program PM," is spending several weeks as a trolley operator. After a training period, he has been busy working on the busy Crosstown route, recording all of his experiences for use on the air... Carmen Cavallaro, now at his seventh date in Holiday House, guested on Channel 11's "Luncheon at the Ones"... The Bob Trows the's a member of the Rege Cordic KDKA stafft, sired a second son at Magee Hospital ... June Buzzelli, promotion manager at KDKA, has been asked to recreate one of her scenes from "Dark at the Top of the Stairs" which she did at Pittsburgh Playhouse for a United Fund meeting March 12 ... Pirate star Dick Groat taped his weekly radio show in advance in order to team with Arnold Palmer of nearby Latrobe in the Bing Crosby Golf Tournament at Pebble Beach. The two will share the Dapper Dan Award as the sports figures who did the most to publicize Pittsburgh in 1960. Pittsburgh in 1960.

IN DALLAS . . .

Jack Wyatt, ad agency prexy who emceed his successful "Confession" series and followed with "Controversy," now moderates "Young America Speaks" from WFAA-TV Sunday afternoons . . Pierce Allman, assistant to WFAA's manager, upped to program director . . . Bob Kelly, WRR midnight 'til dawn d. j., airing from Cotton Bowling Palace and featuring platters from albums by Dave Gardner, Paul Lynde, Bob Newhart and Jonathan Winters . . . Gordon McLendon, prexy of the McLendon Stations, due back at his KLIF offices here after a European tour, during which he checked on disablement of his "floating" alrer aboard a ship off the Swedish coast . . W. E. Bradford, manager of KSST, Sulphur Springs, Tex., principal speaker at the High Noon Club of Dallas meeting . . . Ken Knox, KLIF deejay, leaves after six years to join KEWB, Oakland, Calif., a Crowell-Collier station. Dale Marshall, ex-KLIF staffer, has rejoined WHHM, Memphis . . . Murphy Martin has joined the WFAA announcing staff, coming from KTRE, Lufkin, Tex.

Linkleiter

Continued from page 21; meeting they have to explain to me how it works."

Among Likletter's current businesses he cited:

1) A 22.000-acre sheep ranch in Southern Australia and a ricegrowing operation in Northern Australia "where wild water buffalo come from hundreds of miles around to eat";

2) A Frisco roller-skating rink and a Frisco "warehouse I bought from a bank . . . you can always get a good deal from a bank be-cause they're anxious to get their money out";

3) "I'm up to my neck in the oil business all over the country and am a partner in the biggest U. S. gas well which just came in \$0 miles east of here";

mining in Brazil and an exportimport firm in Hawaii;

mining in Brazil and an exportimport firm in Hawaii;

5) A public relations firm in New
York now conceiving projects for
the 1884-65 New York fair.

Linkletter said he's "delighted to
see how little companies beat the
pants off big ones," felt the future
lies with "medium-sized firms
where there's a chance for big
growth." One such, he claimed,
was Royal Crown, a Columbus, Ga.,
outfit with "no debt, three to one
assets to llabilities and a wide network of franchises."

Reason for Royal Crown meeting
in Frisco was that the company,
with dollar volume of over \$20,000,000 annually, is moving its
western division headquarters from
Los Angeles to Frisco.

In closing his remarks, Linkletter noted that "more and more
businesses are being divided up
among the managers." He claimed:
"I can hire almost any top executive in the U. S. if his company
doesn't have him wired in, hasn't
made him a partner in the business."

4) Copper mining in Peru, gold ness."

NBC Earnings

Continued from page 21 :

nighttime programming, are big bread-winners. Between daytime and these two participating pro-grams twith perhaps a little help from the bookkeeping department, the tv web, of itself, has been able to turn the aforementioned small profit profit.

(2) To keep it in the tv network field awhile more, NBC three years ago reported to the FCC that it was losing at the rate of \$11,000,000 to losing at the rate of \$11,000,000 to \$14,000,000 yearly in news and public affairs. At no network is news and pubaffairs a money-earner, but NBC last year—with excellent prospects for '61 too—fast lowered the difference between news outlay and loss. More and more of its pubaffairs and news shows are now sponsored (Purex, Gulf, etc.).

(3) Big area of NBC profit is the owned & operations stations division. Despite the recessive nature of the economy, the stations are piling up coin at a new record level.

(4) The NBC international operation is no longer small cheese to the RCA board of directors. That unit is turning out what is described as a "substantial profit." NBC has long specialized in managing foreign broadcast interests for fees. Now—with the other webs following suit—NBC is also involved in ownership of foreign stations. There are also profits here from sale of programs abroad and profits from merchandising.

(6) California National Productions, the telefilm arm of NBC, is also diong nicely, especially when the softening nature of the syndication business is taken into consideration. (4) The NBC international oper-

the softening nature of the syndication business is taken into consideration.

'7' This is the fly in the ointment: The NBC color push. Some have said that tint tooling and programming was forced on NBC by parent RCA, which as a manufacfacturer wants to sell color sets. The high profit mentioned above is cut into heavily (the degree has never been disclosed) by the extensive instrumentation and continuing costs of doing color shows. Yet this, it is believed, is not being held against NBC by the RCA board, which after all is said to be using NBC color as a "loss leader."

Incidentally, when CBS and ABC

leader."
Incidentally, when CBS and ABC report profits, the figures include earnings from such divisions as Columbia Records (CBS) and Paramount Theatres (ABC: Apart from what it "gives away" in multichrome—and that's plenty—NBC is not involved in anything ethal. not involved in anything other than broadcasting or profits derived from broadcasting offshoots, like merchandising rights.





Radio and Television Station Representatives

GILL-PERNA,

654 Madison Avenue, New York 21, N. Y. TEmpleton 8-4740

NEW YORK CHICAGO DETROIT LOS ANGELES SAN FRANCISCO **ATLANTA** BOSTON

Brothers

Four A medical student, a hopeful TV director, a would-be electrical engineer and a prospective diplomat became college fraternity brothers not long ago at the University of Washington in Seattle. Between them, they owned five guitars, a banjo, a bass fiddle and an absolutely boundless zest for singing. Naturally, they sang folk songs. They still docoast-to-coast, in concerts, nightclubs, on television and Columbia Records. In their own joyous fashion, the Brothers Four find a morning freshness in every song they sing—be it a ballad like "Greenfields" or a work song like "Nine Pound Hammer." They have enormous fun-which is the secret of all good singing and all good listening. (🎱





Jocks, Jukes and Disks

Al Alberts (Swan: "OH MY (Treef) is a solid ballad crooned PAPA" (Shapiro-Bernstein*), the hit of several years ago, comes back in a good version that may carn a CALLING" (Blackwoodt) is annew round of spins. "I'M ALONE" (Syrington*) is a fair ballad entry. Mel Torme & Margaret Whiting (Corum WHAT'S NEW AT THE Davis (Guaranteed): Laurie Davis (Guaranteed): Laurie Davis (Guaranteed): Don't Charles (Guaranteed): Don't Margaret Whiting (Don't Albert Albert): "Don't Albert Albert Store is a cute novelty with be potential for the moppet trade. TRUE BLUE AMERICAN BOY" (Meridian*) is another familiarly slice of this tune on the Decca label. "Hey, Look Me Over," from the "Wildeat" score, is a rousing piece of material.

Henry Mancini Orch (RCA Victor): "THE GREAT IMPOSTER" way by this lead singer and combo.

Alan Lomax's Folk Series On Atlantic Label Shaped Into Solid Disk Project

from the heartland of the American folksong has been gathered by Alan Lomax into fascinating set of LP's which Atlantic Records has packaged with taste and intelligence under the overall title of "Southern Folk Heritage Series." Recorded on location in a docucentary approach which the Lomax family has used successfully in past explorations into the origins of American folk music, the new Atlantic series is distinguished by the range and quality of its material, the lucidity of Lomax's written commentary and the level of its recording technique.

from the white and Negro instrumental and vocal music, religious and secular, makes an excellent introduction to the other six LPs. In the "Blue Ridge Mountains Music" platter, there are some superlative examples of "blue grass" music played and sung by mountaineer fiddling combos. Two of the LPs, "Roots of the Blues" and "The Blues Roll On" are firstrate contributions to the archeology of jazz.

One of the most compelling disks

Album Reviews

Phil Silvers-Nancy Walker: "Do Re MI" (RCA Victor). The Jule Style-Betty Comden-Adolph Green score for the Broadway musical, "Do Re Mi," has been fashioned into a click original cast package. Smart lyrics and an assortment of melodic ideas add up to a lively disk session with broad appeal. In Nancy Walker and Phil Silvers, the show has two savvy handlers of the material songs, while in John Reardon and Nancy Dussault, two fine voices dish up numbers like "I Know About Love," "Asking for You" and the charming "What's "I Know About Love," "Asking for You" and the charming "What's New at the Zoo." Excellently recorded and attractively packaged, this will be among the top Broadway entries of the current season.

Dakota Staton: "Dakota" (Capi-

way entries or Dakota Staton:

unis will be among the top Broadway entries of the current season.

Dakota Staton: "Dakota" (Capitol). This is a nifty song session by a slick blues songstress. Backed by a swinging combo headed by Benny Carter, Miss Staton works over an appealing program of songs, including some new entries among a flock of standards. Working in uptempo and soft ballad grooves, she delivers numbers like "Don't Leave Me Now," "On Green Dolphin Street," "Meat Me At No Special Place," "Pick Yourself Up" and "Weak for the Man."

Bert Kaempfert Orch: "Wonderland By Night" (Decca). German pop maestro Bert Kaempfert's style, which clicked on the tone which titles this LP, gets a full showcasing in this Instrumental package, featuring the trumpet of Cherly Tabor and a vocal ensemble. All the arrangements are lush and sweet, easy to take even in large doses. In addition to several of Kaempfert's own numbers, there are standards like "On the Alamo," "Tammy," "La Vie En Rose" and "As I Love You."

"We Insist" (Candid). Subtitled the "Freedom Now" Suite, this is an ambitious work by Max Roach and Oscar Brown Jr. who have pegged it to the current struggle of the Negro people in Africa and

an ambitious work by Max Roach and Oscar Brown Jr. who have pegged it to the current struggle of the Negro people in Africa and America. A pastiche of folk themes and jazz motifs, the music is comprised of five long numbers, titled "Driva' Man," "Freedom Day," "Tritych'," "All Africa" and "Tears for Johannesburg." The performance is marked by some superlative vocal solos by songstress Abbey Lincoln. Also featured are tenor saxist Coleman Hawkins and conga drummer Michael Olatunji.

Gene Estes: "The Greatest Stereo Vibraphone in Recording History" (Carlton). Part of this label's "Virtuoso" series, this set spotlights in

fidding combos. Two of the LPs, "Roots of the Blues" and "The Blues Roll On" are firstrate contributions to the archeology of jazz.

One of the most compelling disks in the series is "Negro Church Music," in which various lead singers reach peaks of almost unbearable intensity. A companion LP, "White Spirituals," while of considerable interest, is pallid by comparison. Finally, "American Folk Songs for Children" presents a rural "Mother Goose" repertoire of remarkable originality, earthiness and charm.

A project of decisive significance towards the understanding of America's musical roots, these LPs have enough energy to break through as commercial clicks as well.

Herm.

idid on the recent tv revival of "New Faces," namely, "The Trip of the Month" and "The Family Just Across the Moat." Also there are some poerty recitations with a sardonic point, takeoff on a lady's drama club and a sex lecture to adolescents.

"The Split Personality of Paul Gilbert" (HiFiRecord). This another comedy LP entry recorded during a performance by Paul Gilbert in Palm Springs. It's a typical nitery routine of blue yarns, one-liners, parodies on tv, etc. Gilbert has a fast delivery in the traditional comic's style, as distinguished from the "new wave." His point of view may not be novel, but Gilbert knows how to pack laughs into a performance. laughs into a performance.

Rav Charles: "Dedicated To

laughs into a performance.
Ray Charles: "Dedicated To
You" (ABC-Paramount). Ray
Charles has been building a steady
pop following in both the singles
and album fields, With this "Dedicated To You" package he's sure
to enlarge the pop pack. In it he
widens his scope by singing with
a background of big choral and
string arrangements that excellentby complement his vigorous style. v complement his vigorous style.

a backgroun of big choral and string arrangements that excellently complement his vigorous style. Marty Paich's arranging and conducting help Charles get through such titles as "Sweet Georgia Brown," "Margie." "Ruby," "Marie," "Diane" and "Stella By Starlight' in fine style.

Julie London: "Send For Me" (Liberty). There is plenty of Julie London available in this package. She's displayed here as a swinger, a belter and a moody ballad thrush. She gets her romantic message across on all in no uncertain terms and the title song as well as "What's Your Story Morning Glory," If Must Have That Man," "Tain't What You Dott's The Way That Cha Do It!," among others are the better for it. "Sometime-Anytime" (Washington). This is a followup to Evelyn Lohoefer's successful kidisk "Come And See The Peppermint Tree" and should do as well. The spirit is gay and humorous and the presentation is bright enough to capture and hold moppet interest. Storyteller Lee Revnolds and vocalists Donald McKayle and Catherine Stephenson give it a likeable tone. Spotted in the combo

and vocalists Donald merkayle and Catherine Stephenson give it a likeable tone. Spotted in the combo that supplies an appropriate back-ing is jazz guitarist Charlie Byrd. Herm.

German Oldie Roundup A Fast Package Click

A Fast Package Click
Frankfurt, Jan. 17.
A new click here is the unusual longplay platter that Electrola has just brought out in West Germany. Called "The Most Expensive Program of the World," it came out as a post-Christmas special and in the first five days 15,000 copies were sold. The 43 tunes arranged on the longplay are a combine of memories of the good old times. They include Marlene Deltrich's warbling of "Tm Lola," Max Schmeling singing "The Heart of a Boxer" and Zarah Leander's original record, "Ich bin ein Star" (I am a Star).

Voices of such great German artists as Hans Albert, Siegfried Arno, Willi Forst, Lotte Lenva, Richard Tauber, plus Paul Robeson, Mistinguett, Josephine Baker, and the original orchestras of Louis Armstrong, Jack Hylton, Eduard Kuenneke, Mischa Spoliansky and Karl Reich-Bremen with his singing canary birds are all on the disk.

The platter was produced by

his singing canary untue are an oute disk.

The platter was produced by
Hamburg journalists Ulrich Klever
and Walter Haas, the same pair
who released a book titled "Die

Carbible der Schallolatte" (The who released a book filed "The Geschichte der Schallplatte" (The Story of Records) in 1959. The book, brought out by Ullstein in Germany, was a success, and since the pair delved into the history of records in Europe, they decided to reproduce some of the most popular record rarities of the last thirty years.

Clebanoff to Tour

Chicago, Jan. 24.

Herman Clebanoff, longhair maestro (Clebanoff Strings) and Mercury pactee, is down for an extensive tour over the 1961-62 concert season, with Columbia Artists booking.

booking.

Dates will cover the Coast, parts of the midwest, southwest and south south.

Best Bets

THE EVERLY BROS. EBONY EYES

(Warner Bros.) Walk Right Back

The Everly Bros.' "Ebony Eyes" (Acuff-Rose!) is a countryflavored bollad with one of those morbid themes, which this duo
belts in its usual effective manner. "Walk Right Back" (Cricket!)
is a rhythm slice also due for spins.

DON GIBSON. THE WORLD IS WAITING FOR THE SUNBISE

LARRY ELGART ARKANSAS HOLLER
(MGM) This Heart Of Mine

Larry Elgart's "Arkansas Holler" (Touring Music*) is a swinging
piece of Americana performed in standout style by the Elgart orch.
"This Heart of Mine" (Triangle*) gets a smooth instrumental
slice

ADAM WADE TAKE GOOD CARE OF HER . . Sleepy Time Gal

(Coed) Sleepy Time Gal Adam Wade's "Take Good Care of Her" (Paxton*) is a good ten-stanted bollad delivered in very effective style by this singer, "Sleepy Time Gal" (Whiting*), the oldie, also gets a vocai that'll

STEVE LAWRENCE PORTRAIT OF MY LOVE

. .

TONY MARTIN DON'T WORRY

(Dot) To Be Alone

Tony Martin's "Don't Worry" reintroduces this veteran singer in a rocking format due to get widespread attention among the coke set. "To Be Alone" (Randy-Smith*) is another ballad in an all-out delivery.

AL MARTINO LITTLE BOY, LITTLE GIRL

ventional ballad with a light beat.

(Southdale-Northern*) gets an excellent orch and choral workover under the baton of the tune's composer. "LOVE MUSIC" (Southdale-Northern*), from the same pic, is a rich-sounding melodic entry. Terry Philips (Coral: "FEAR" (Berry: is a routine rhythm ballad belted in okay style by this singer. "FIND A HORSESHOE" (Westside) is another familiarly cut side. Dakola Staton (Capitol: "HEY LAWDY MAMA" (Northern*) is a sharp rhythm tune effectively

LAWDY MAMA" (Northern*) is a sharp rhythm tune effectively belted by this blues songstress against a swinging background. "ALL IN MY MIND" (Figure') is a solid rocking ballad.

Jon E. Holiday (Atlantic): "TILL THE END OF TIME" 'Joy*) gets a typical contemporary-styled workover that'll give this version some juke plays. "YES I WILL LOVE YOU TOMORROW" (Aldon*) is an okay ballad rocking ballad entry.

YOU TOMORROW" (Aldon*) is an okav ballad rocking ballad entry.

Beverly Wright: "CRY LIKE THE WIND" (Stratford*), from the "Do Re Mi" is a novelty with from impressive atmospheric ballad in this fine rendition. "ALI BABA" (Clifton*) is an interesting rocking version of the old Arabian Nights tale.

"THE LITTLE MORON" (Travis*) is a swinging rhythm slice slanted for the juve hoofers.
Glorious Wilson & The Belles (Fairbanks*): "I HEAR BELLS—DING DONG" (Fairbanks*) is a so-so rocking item delivered with metallic sharpness by this songstress and combo. "TRY ME AND YOU'LL SEE" (Fairbanks*) is a fair slow rocker.
Marian Williams (Savoy): "BLOOD SAVED ME" (Crossroads*) is a typical gospel slice de-

roads*) is a typical gospel slice de-livered in stirring style by this per-former. "LORD MY KEEPER BE" (Savoyt) is another strong side for

ALL IN MY MIND" (Figure') is solid rocking ballad.

Jon E. Holiday (Atlantic): "TILL HE END OF TIME" (Joy*) gets a ricical contemporary-styled work-re that'll give this version some ike plays. "YES I WILL LOVE OU TOMORROW" (Aldon') is an OU TOMORROW" (Aldon') is an OU TOMORROW" (Aldon') is an was ballad rocking ballad entry.

Beverly Wright: "CRY LIKE HE WIND" (Stratford's, from the DO Re Mi' is a novelty with from npressive atmospheric ballad in its fine rendition. "ALI BABA" (Saxon') is a well-written ballad given a very mannered rendition (Saxon') is a light rhythm ballad given a very mannered rendition (Saxon') is a light rhythm ballad projected in pleasing style.

Buddy Killen (Scarlet: "TIL OU COME BACK AGAIN" **ASCAP. †BML



reatures FRANK SCOTT'S arpsichord on a Great New Dot blum and "Single" "CALCUTTA". Following his Top-Hit "Last

Another rich musical harvest

Each of the seven disks in this series impresses with its freshness and authenticity. In an LP titled "Sounds of the South," a sampling mental and vocal music, religious

Longplay Shorts

Twentieth Fox Records has concluded a deal with Ray Ventura's Versailles Records, Paris label, for the release of two LPs a year by Caravelli & His Magic Violins. Deal was handled by Duke Niles, American representative for Versailles, and Henry Onorati, 20th Fox prez. Olatunji will record another "Drums of Passion" album for Columbia under John Hammond's aegis . . Strand Records will debut its 25-album schedule at its distributor meet in N. Y. this week . . Diane Trask's next album for Columbia will be called "Diana Trask" while Aretha Franklin's next LP for the same label will be tagged "Aretha" . . Two versions of the music from "The Connection," Lewis Allen's film version of Jack Gelber's off-Broadway play are now on the market. The Blue Note label has an original cast recording with Freedie Redd, Jackie McLean, Larry Ritchie and Michael Mattos, and the Felsted label has a treatment by Howard McGhee . . . The N. Y. Philharmonic, Columbia Masterworks diskers, set for a four-week tour beginning April 17 in which 10 concerts will be played in Japan and one in Anchorage, Alaska.

Alaska.

Decca and its subsid labels, Coral and Brunswick are kicking off the new year with 23 albums together with an incentive plan for dealers ... Ferrante & Teicher, United Artists Records' not selling team, due on the Ed Sullivan show Sunday night (29) ... Eydie Gorme, on the same label, guesting on the Perry Como show Feb. 8 ... UA is addingto its soundtrack LP program with release of "The Misfits" next month ... Swedish jazz on the Metronome label is being represented in the U. S. on the Atco label with Harry Arnold's band set of "I Love Harry Arnold and All His Jazz." The Argo label has also acquired a Metronome set cut by Benny Balley with a Swedish all-star group,

N.Y.'S SWINGING JAZZ CIRCUIT

Country Music Assn. Teeing Drive To Get Folk Idiom More Air Time

Boosters of country music are pushing to give this idiom a bigger place on the broadcasting scene. A meeting of the Country Music Assn., comprising station owners, disk exees, and music bizites interested in folk music, is set for New York this Friday and Saturday (27-28) to set plans for a major promotion on the backwoods melodies. It's the first time, incidentally, that CMA is convening its exec board in the big city.

exec board in the big city.

Drive for more airtime on stations not ordinarily given to programming this type of material stems from the new wave of pophits originating in Nashville and its environs. Not since 10 years ago, when country music hit its first major pop stride, has the Nashville-born music been so prominent on the hit lists. This time, moreover, even the country artists have achieved national popularity via the bestselling disk route.

route.

In order to facilitate programming of country music on the air, CMA is prepping complete rundowns of all recent country disk producers, talent, publishers and booking offices for culf distribution to broadcasters. Also, CMA is drawing up a questionaire to determine the broadcasting patterns of music and, on the basis of this, will launch an educational campaign to spur the slotting of country music.

Like iazz. country music has de-

country music.

Like jazz, country music has developed a circle of devotees who want the rest of the country to share in their appreciation of a basic form of Americana. CMA execs, moreover, believe that the proven appeal of country music among all segments of the population make it a good commercial bet for broadcasters who have heretofore brushed the folk ididm off as unsuitable for urban audiences.

Local 47 Mapping

Hollywood, Jan. 24.

John Tranchitella, prexy of Local 47, American Federation of Musicians, has appointed Morton P. Jacobs to head a new committee within the local which will activate a program to combat narcotic addiction within the ranks of the local. Jacobs chore involves public relations, in addition to investigative activities.

Initial project underway for committee will be to show and designed to show a show a show a show and designed to show a show a

tigative activities.

Initial project underway for the committee will be to underwrite a show and dance with proceeds being donated to the Synanon Foundation, Narcotics Rehabilitation Center, Santa Monica. Jacobs also repped Local 47 at an emergency session last month in Los Angeles of a Pre-Legislative Advisory Committee on Narcotics.

OLD TOSKI PLATTERS IN NEW STEREO GARB

RCA Victor is commemorating the fourth anniversary of Arturo Toscanini's death with the release Toscanini's death with the release of three of the maestro's LPs in new reprocessed stereo versions. Disks include his recordings of Respighi's "Pines and Fountains of Rome," Dvoraks "Symphony From The New World" and Moussorgsky-Ravel's "Pictures At An Exhibition." Jack A. Somer, administrator of audio coordination at RCA Victor, developed the process of creating a stereo effect out of the monaural master tapes.

Move to update the maetro's disks was made at the behest of George R. Marck, RCA Victor disk George R. Marck, RCA victor disk, v.p. and general manager, who saw the sales of Toscanini's recordings falling in the last few years due to the public's switch to stereo sound, a development that came after Toscanini's death,

Philly's 'Papa' Race

Philadelphia, Jan. 24.
There's strong rivalry between two local singers, Dick Lee and Al Alberts—over the revival of "Oh, Mine Papa." Lee's version is out the Blue Bell label and Alberts' arrangement is cut for Swan.

The tune was waxed over a decade ago by another Philadel-phian, Eddie Fisher.

Jazz for Juves In Cafe Setback Over 'Beverages'

San Francisco, Jan. 24.
Police have shut down the
"under-21" section of the Black
Hawk, pioneer Frisco jazz club, as
a violation of California's Alcoholic Beverage Control Act.

Club co-owners Guido Caccienti Club co-owners Guido Caccienti and George Weiss had converted the space, in the fall of 1959, from a dining room to a separate section, partitioned off, so that "young adults" could come to the jazz spot. Area had a separate entrance, separate restrooms and service was restricted to soft drinks. Owners had cleared idea with state liquor authorities and area had been used for minors very successfully for 15 months.

But last week another Frisco.

fully for 15 months.

But last week another Frisco club, seeking to emulate Black Hawk's success, asked local police for permission to do same thing.

Local police, unaware of the Black Hawk's arrangement, investigated and concluded the club was violating a section of law which prohibits persons "under 21" in a bar. No arrests were made but minors listening to Cal Tjader Quintet had to leave.

Owners are appealing to Frisco

Memphis, Jan. 24.

Jerry Lee Lewis, Memphis' rock 'n roller who crashed the international headlines when he married a 13-year-old youngster several years ago, is out of music union "doghouse."

Legalite Jim Sanderson, just returned from Toronto where Lewis and his combo are appearing at the Golden Rooster nitery, a 100% union spot, said that Lewis was on the hook for \$10,000 to the muching regions with the beautiful to the said that the said th

on the hook for \$10,000 to the musicians union and that he enginered a settlement with the office in New York.

Sanderson that Lewis has already paid the American Federation of Musicians Union \$2,000 down and arranged to pay \$100 a week for the balance. "He now has the greenlight to play in Vegas," Sanderson said.

Simone, LH&R Gross \$5,600 in Pitt 1-Niter

Pittsburgh, Jan. 24.
Nina Simone and Lambert, Hendricks & Ross grossed \$5.600 for a sellout on Saturday night (14) here at the Carnegie Music Hall.

Miss Simone's trio never made it because of the fog ever New York' but she was capably backed by the like Israes trio who came in with the other group.

IN CAFES, VIDEO

New York has developed into a swinging base for jazz. The jazz club spread in the Metropolitan area has opened up a one-town circuit that can virtually keep the jazz singers and instrumentalists on a steady annual salary.

It's not that the road is dead, but the Mosta Kay managar of a befty

jazz singers and instrumentalists on a steady annual salary.

It's not that the road is dead, but as Monte Kay, manager of a hefty jazz artists roster, points out the jazz growth in Gotham has given jazzsters, bands in particular, an opportunity to stay together longer and work together more often.

As a case in point, Kay cites the Herbie Mann Sextet. Working in N.Y., the group can operate on a \$1,500 weekly salary but when it goes on the road, the price has to be upped to \$2,500. Kay adds that the \$2,500 price is tough to get these days and if it weren't for the wider club opportunities in N.Y. the Mann outfit would probably have many at-liberty weeks. By using N.Y. as a base, alternating in such clubs as the Half Note, Village Gate, Birdland, Basin Street East, Mann was able to keep his boys in town all year except for a three-month tour overseas for the State Department. Another Kay stabler who's been making much of the N.Y. jazz circuit is singer Gloria Lynne. In the past several months she's had four weeks at the Village Vanguard, two weeks at Birdland, four weeks at the Roundtable, and a return four-weeker at Birdland. Kay insists that the wide exposure doesn't necessarily mean over-exposure. "There's a different audience for each club," he says. In Greenwich Village, he claims, the audience comes to dig the music while the uptown rooms usually need a name lure as a pull for the out-of-town crowd. You can play the most repeats in the (Continued on page 48)

(Continued on page 48)

RIAA Ups Brief

Henry Brief has taken over as exec secretary of the Record Industry Assn. of America. He replaces John W. Griffin who is retiring after being org's exec secretary since its inception in 1951.

Brief joined the RIAA several months ago for the post of general manager. Brief and Ernest S. Meyers, RIAA counsel, returned from the Coast this week where they held a meeting of the Coast membership. It was disclosed at the meet that the RIAA will step up its activities in statistics gathering as well as plan a buildup of an internal publicity program.

Earl Grant Launching Own Publishing Firm

Singer Earl Grant has launched his own music publishing firm. It'll be known as Idabel Music, named for his hometown, Idabel, Mo. Firm will have offices in N.Y. and L.A. Two tunes written by his brother Bill, who accompanies him in his nitery and tv act, are the first offerings of the company. Titled "Come To Me" and "You Thrill Me," they have been recorded for Decca by Grant.

Welk's Golden Disk

Lawrence Welk is getting a gold platter for his "Calcutta" disk marker.
Randy Wood, Dot Records prexy, is making the presentation to Welk Saturday (28) on the latter's ABC-TV show.

New UA Midwest Exec

Wade Whitman has been named midwest regional manager for United Artists Records. Formerly associated with Mercury Records & branch in Cleveland. Whitman will work under UA Records sales chief Andy Miehle.

PLENTY OF WORK L.A. Police Crack Down on Distrib In Wide Drive Vs. Obscene Platters

Snappy But Unbilled

Snappy But Unbilled Chicago, Jan. 24. Clyde Ottis, artists & repertoire staffer, and Brook Benton performed with no credit on a Mercury. Records release some six or seven years back. They did the finger-snapping accomp for a Clyde McPhatter side called "A Lover's Question."

tion."

Same duo now repeat for an Ernestine Anderson version of the same tune—which, by the way, was cleffed by Benton.

Big 3 Slicing **Cost of Tunes** For Use on TV

Hollywood, Jan. 24.

Mickey Scopp, general manager of Robbins-Feist-Miller, the Loew'sowned music publishing companies, has "drastically reduced" what he termed "those ridiculously high fees" ASCAP firms have been asking for recording its vast tune catalog for tv or telepix.

catalog for tv or telepix.

While Scopp would not ascribe cut to what trade knows is vast inroad BMI has been making in getting its catalog into tv, he did say that he hoped other ASCAP publishing houses would follow his path. Robbins-Feist-Miller, oldline ASCAP firm, has one of the strongest catalogs of any pub combine in the world.

Both ASCAP and BMI make the

To Griffin Slot

To Gri

LIBERTY NETS 350G; PREDICT 600G IN '61

Hollywood, Jan. 24.
Liberty Records expects to net
\$600,000 on \$7.000,000 in sales,
equal to \$1 a share, for the fiscal
year beginning Feb. 1. Forecast
was made by Liberty's prez, Alvin
S. Bennett.

The net for current year ending Jan. 31 will be approximately \$350,000 or 60c a share on \$5,700,000

Jimmy McHugh Opens **London Branch Office**

Hollywood, Jan. 24.

In a move designed to expand his musical activities in the foreign market. Jimmy McHugh has opened a London branch of his pubbery and named Bunny Lewis head of his European operation. Veteran composer's plan in moving abroad on a larger scale is to hypo more use of his standard songs.

Additionally McHugh is also en-

Additionally, McHugh is also en-larging staff on a local level. Bar-ry Freeman has been employed as Hollywood rep.

SATZ EXITS RICORDI

Ralph Satz has resigned as edi-tor-in-chief of G. Ricordi in N.Y. Before the Ricordi stint, Satz cerved in a similar capacity with Leeds Music and at Chappelk

Los Angeles County Sheriff's Dept. vice officers, in conjunction with L.A. Police Dept. vice squad Thursday (19) - raided the Pacific Record Distributing Company, confiscated 3,500 disks alleged to be obscene, and arrested the owner and two salesmen.

Capt. William Hayes, Sheriff's Dept. vice officer, booked the dis-trib waxery owner, Robert Field, and the two salesmen on charge of "keeping for distribution, ob-scene records." Capt. Hayes stated the raid and arrests "were insti-tuted as a result of numerous complaints throughout the county by irate parents of teenagers."

irate parents of teenagers."

The youngsters have, according to reports made by neighborhood dealers, been able to purchase the off-color disks and it is understood the Sheriff's office will embark on a countywide cleanup of trash in the disk biz, but making their arrests at the distrib level rather than close up legitimate neighborhood record shops. Fields and the salesmen were booked at West Hollywood Sheriff's station.

Among the 3.500 disks confiscated

Hollywood Sheriff's station.
Among the 3,500 disks confiscated
were Belle Barth's "After Hours,"
B. S. Pulley's "Fairy Tales' and a
Pearl Williams "Trip Around the
World." Comedienne Barth, curently headlining at the Cloister,
is out on \$525 bail pending a Superior Court hearing Feb. 13 in
Beverly Hills Court on charges of
"presenting a lewd show."

ARMADA Setting Conclave Plans

Execs of the American Records Manufacturers & Distributors Assn. met last week in New York to set up plans for the 1961 convention. ARMADA prexy Art Talmadge, v.p. and general manager of United Artists Records, stated that the organization was planning to stage a two-day meeting, including seminars to effect a closer relationship between all facets of the music business. Talmadge said it was also hoped to present a special group hoped to present a special group insurance plan now being prepared for consideration at that time.

for consideration at that time.
Attending the session were Sigmund Steinberg, ARMADA's counsel; Bob Chatton, v.p. from Oakland, Cal.; Nelson Verbit, secretary, from Philadelphia; Harry Schwartz, treasurer, from Washington: Amos Heilicher, from Minneapolis; Ewart Abner, from Chicago; Al Bennett, from Hollywood; William Shockett, of N.Y.; David Steinberg and Morton Gorelick, representing ARMADA's legal staff; Jordan Ross, exec secretary; and Norman Weiser, publicist.
Sigmund Steinberg reviewed

Sigmund Steinberg reviewed ARMADA's activities in connection ARMADA's activities in connection with the disk counterfeiting cases in California and in the cast. Talmage said another meeting of the complete committee will be convened in New York March 6 to select the location of the '61 convention which will be held in Florida on a date still to be specified.

SPIRALLING COSTS CUE AMES BROS.' BREAKUP

Hollywood, Jan. 24.
The Ames Bros., a vet turn on the cafe and recording circuits, will split up because of economic pressures. Ed Ames will now verk as a solo, while the others will continue as a trio.

Ralph Satz has resigned as editor-in-chief of G. Ricordi in N.Y. lefore the Ricordi stint, Satz creved in a similar capacity with ceds Music and at Chappelk.

He's not yet disclosed his future lans.

The breakup is due to the fact that the cost of the unit had mounted too high to be economically feasible for the limited-number of bookings now available. The William Morris Agency will continue to represent both acts.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

						_					
This Wk.		No. Wk On Cha		This Wk.		No. Wi	cs. Label title, Artist Label			No. Wks On Char	TITLE, ARTIST LABEL
1	5	5	CALCUTTA Lawrence Welk Dot	34	43	3	GHOST RIDERS IN THE SKY Ramrods Amy	67	. 	7 ~	I GOTTA KNOW Elvis Presley Victor
2	2	\$	EXODUS Ferrante & TeicherUA	35	33	5	ANGEL ON MY SHOULDER Shelbey Flint Valiant	68	41	10	GEE WHIZ Innocents Indigo
3	i	11	WONDERLAND BY NIGHT Bert Kaemfort Decca	36	4.6	6	WONDERLAND BY NIGHT Louis Prima Dot	69	_	ŧ	AT LAST Etta James Argo
4	7	5	TOMORROW Shirelles Scepter	37	28	9	DOLL HOUSE Donnie Brooks Era	70	70	3	RAMONA Blue Diamonds London
5	4	7	CORINNA, CORINNA Ray Peterson Dunes	38	22	10	PERFIDIA Ventures Dolton	71	65	4	PUPPET SONG , Frankie Avalon Chancellor
6	8	4	CALENDAR GIRL Neil Sedaka Victor	39	21	7	BLUE TANGO Bill Black ComboHi	72	55	10	SWAY Bobby Rydell Cameo
7	6	7	RUBBER BALL Bobby Yee Liberty	40	79	3	IF I DIDN'T CARE Platters Mercury	73	86	2	DON'T READ THE LETTER Parti Page Mercury
8	9	6	ANGEL BABY Rosie Highland	41	63	3	WHEELS String-a-Longs Warwick	74	60	4	GLORIA'S THEME Adam Wade
9	3	10	ARE YOU LONESOME TONIGHT Elvis Presley Victor	42	40	4	WE HAVE LOVE Dinah Washington Mercury	75	_	1	A MAN CAN CRY Freddie Fender Argo
10	13	4	SHOP AROUND Miracles Tamla	43	_	ı	THERE'S A MOON OUT TONIGHT CaprisOld Town	76		ŧ	WHERE THE BOYS ARE Connie Francis MGM
11	34	3	EMOTIONS Brenda Lee Becca	44	66	2	JIMMY'S GIRL Johnny Tillotson Cadence	77	8	23	FIRST TASTE OF LOVE Ben E. King Atlantic
12	16	12	HE WILL BREAK YOUR HEART Jerry Butler Vee Jay	45	24	9	FOOLS RUSH IN Brook Benton Mercury	78	68	2	I WANNA LOYE MY LIFE AWAY Gene Pitney Musicor
13	10	14	LAST DATE Hoyd Cramer Victor	46	39	6	YOUR OTHER LOVE Flamingos End	79	91	2	MUSKRAT RAMBLE Freddie Cannon Swan
14	19	8	WINGS OF A DOYE Ferlin Husky Capitol	47	87	2	MY EMPTY ARMS Jackie Wilson Brunswick	80	85	2	AND THE HEAVENS CRIED Ronnie Savoy
15	14	17	NORTH TO ALASKA Johnny Horton Columbia	48	50	6	UTOPIA Frank Gari Crusade	81	_	2	ONCE UPON A TIME Rochell & CandlesSwinging
16:	20	3	I COUNT THE TEARS Drifters Atlantic	49	_	1	PONY TIME Chubby Checker Parkway	82	97	2	SHOW FOLK Paul Evans Carlton
17	26	6	YOU ARE THE ONLY ONE Ricky Nelson Imperial	50	48	7	WONDERLAND BY NIGHT Anita Bryant Carlfon	83	_		APACHE Jurgen Ingmann Atco
18	23	6	THERE SHE GOES Jerry Wallace Challenge	51	96	2	DON'T WORRY Marty Robbins Columbia	84	61	4	BABY, OH, BABY Shells Johnson
19	12	15	SAILOR Lolits Kapp	52	45	7	CHERRY PINK Harmonicats Columbia	85	56	14	NEW ORLEANS U. S. Bonds Lagrand
20	18	Ì3	A THOUSAND STARS Kathy Young Indigo	53	47	7	A PERFECT LOVE Frankie Avalon Chancellor	86	84		I IDOLIZE YOU lke & Ting Turner Sue
21	11	. 12	YOU'RE SIXTEEN Johnny Burnette Liberty	54	31	8	YOU DON'T WANT MY LOVE Andy Williams Cadence	87	53	3	HOW TO HANDLE A WOMAN Johnny Mathis Columbia
22	25	4	PEPE Duane Eddy Jamie	55	54	3	GUN SLINGER Bo Diddley Checker	88	98	2	MY LAST DATE WITH YOU Joni James MGM
23	27	4	ONCE IN A WHILE Chimes	56	35	5	LOYEY DOVEY Buddy Knox Liberty	89	78	4	HAPPY DAYS Mary Johnson UA
24	17	4	HOOCHIE COOCHIE COO	57	81	2	LOST LOVE H. B. Barnum Eldo	90	74	10	GONZO James Booker Peacock
25	32	5	DANCE BY THE LIGHT OF MOON Olympics	58	52	15	STAY Mauriee Williams Herald	91	_		ALL IN MY MIND Maxine Brown Nomar
26	42	5	WHAT WOULD I DO Mickey & Sylvia Victor	59	_	1	TEAR OF THE YEAR Jackie Wilson Brunswick	92	.—		NO ONE Connie Francis MGM
27	36	9	MAGNIFICENT SEVEN Al Caiola	60	58	4	MY LAST DATE WITH YOU Skeeter Davis Victor	93	49		WALK SLOW Little Willie John King
28	29	4	I'M HURTING Roy Orbison Monument	61	59	3	WHAT AM I GONNA DO Jimmy Clanton	95	100		CHILLS & FEVERS Ronnie Love Dot PONY TIME
29	15	9	MANY TEARS AGO Connie Francis	62	77	8	BUMBLE BEE La Vern Baker Aflantic	96	44		Don Covay & GoodtimersArnold SAD MOOD
. 30	38	3	C'EST SI BON Conway Twitty	63	37	7	RUBY Ray Charles ABC Par	97	_		Sam Cooke , Victor YOU CAN HAVE HER
31	71	3	BABY SITTING BOOGIE Buzz Clifford Columbia	64	64	3	IS THERE SOMETHING ON MIND Jack Scott Top Rank	98		ı	Roy Hamilton Epic GOODTIME BABY
32	30	П	LONELY TEENAGER Dion Laurie	65	_	1	STORY OF MY LOVE Paul Anka ABC-Par	99	92	4	AS YOU DESIRE ME
33	51	4				1.	WHEELS Billy Yaughn Dot	100	57	12	Tommy Edwards MGM MY GIRL JOSEPHINE Fats Domino Imperial
			Podic Sterens,Dor	•			Dot				remine imperial

DON COSTA

VOICES
AND
ORCHESTRA
PLAY THE
BLOCKBUSTER
THEME FROM THE
BLOCKBUSTER
MOVIE OF 1961.

THE

MISFITS

IIA 286





ALL THE WAY!

Village, he points out, because the radio show, and Ed Sullivan has

WANTED

RECORDED

MASTERS

One of America's LARGEST record companies is looking for RIGHT MATERIAL. Will pay REWARD for full

rights, lease, or distribution rights.

REWARD payable upon

ACCEPTANCE

DO NOT SEND TAPE OR DUB— FIRST WRITE DETAILS TO:

0 BOX # 2045, VARIETY

RONNIE

SAVOY

Sings

AND THE

HEAVENS

CRIED

Kecords

OF THE

WEEK

Village, he points out, because the same audience will come again and again to hear the same performer. In addition to the close to 15 clubs in the Metropolitan area now featuring jazz, more concert stage opportunities have opened up. Carnegie Hail and Town Hall have long been the scenes of jazz concerts but now the jazzsters are finding bookings at Hunter College, Prat: Institute, N.Y.U., the Brooklyn Academy of Music, and the Circle-in-the-Square Theatre, for experimental jazz presentations. The Apollo Theatre in Harlem, too, occasionally breaks up its rock 'n' roll format for a jazz presentation.

There's also radio and tv work in town to keep the jazzsters busy. Gloria Lynne and the Modern Jazz matinee.

roll format for a jazz presentation.

There's also radio and tv work in town to keep the jazzsters busy. Gloria Lynne and the Modern Jazz Quartet. for example, were on Harry Belaionte's recent tv show, Erroll Garner is a returning guest performer on Arthur Godfrey's were disturbed by the minimum charge. The music-entertainment charge, its hopes, will now make it easier to go to the club. He points out that the youngsters who used to catch the jazz shows from the bar at the back of the room where there was no minimum, are now sitthere was no minimum, are now sitting down and bringing dates with

ting down and bringing dates with them.

By building up an audience of young jazz afficianados, Gordon feels that he can use the Vanguard more than ever before for the introduction of new artists. A young audience is more aware and more tolerant of new jazz performers, he said. At-a \$4.50-\$5 minimum the majority of the audience isn't satisfied with anything less than a big name performer.

RCA Pushes Cliburn LP Via Excerpts on Single

RCA Victor is launching a unique promotion for a longhair package via the excerpting of a themefor release as a single. The company has excepted the material from Van Cliburn's latest LP of McDowell's Plano Concerto No. 2 and the Prokofief Concerto No. 3. The single is being shipped to over 2,500 disk jockeys across the country.

The special disk is being packaged in a special two-color sleeve including a printed message from Clibrun.

Cavallaro to Play For New First Lady in D.C.

Pitts Lidtly In D.C.

Pittsburgh, Jan. 24.

Planist Carmen Cavallaro has been invited by Mrs. Jacqueline Kennedy to play for a White House luncheon she's hostessing next month before he opens at the Shoreham Hotel in Washington.

Cavallaro completed a 10-day engagement at Hollday House to consistent big business. It was his seventh date at that club.

German Disk Bestsellers

Frankfurt, Jan. 17.
.... Blue Diamonds

Ramona (Fontana) Ein Schiff wird kommen

(Electrola) .. Lala Anderson Wooden Heart .. Elvis Presley (RCA)

Rosalie, muss nicht Weinen (Telefunken)Catarina Valente Liebe ist ein seltsames Spiel (MGM).... Connie Francis

It's Now or Never

(RCA) Elvis Presley Weit ist der Weg Freddy (Polydor)

Sie war nicht Aelter

This Last No. wks. wk. wk. on chart

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19 22

2 . 8

(Decca) Vico Tórriani Wenn die Elisabeth. Billy Mo 'Polydor)

Von Paris bis Hawaii (Polydor) Peter Kraus

RETAIL ALBUM

(A National Survey of Key Outlets)

BOB NEWHART (WB)
Button Down Mind Strikes Back (WI 393)

ELVIS PRESLEY (Victor) G. I. Blues (LPM 2256)

LAWRENCE WELK (Dot) Last Date (DLP 3350)

CAMELOT (Columbia) Original Cast (KOL 5620)

SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)

MANTOVANI (London) Music from Exodus (LL 3231)

KINGSTON TRIO (Capitol) String Along (T 1407)

BERT KAEMFORT (Decca

Wonderland by Night (DL 4101)

IRMA LA DOUCE (Columbia) Original Cast (BL 5560)

MITCH MILLER (Columbia)

BOB NEWHART (WB) Button Down Mind (W 1379)

Edge of Shelley Berman (MGV-BILLY VAUGHAN (Dot) Sundowners Theme (DLP 3349) SOUTH PACIFIC (Victor) Soundtrack (LOC 1032) RAY CONNIFF (Columbia) Young at Heart (CL 1489) BILL BLACK COMBO (HI)

BILL BLACK COMBO (HI)
Solid & Raunchy (HL 12003)
JOHNNY MATHIS (Columbia)
Johnny's Mood (CL 1526)
FRANK SINATRA (Capitol)
Nice 'n' Easy (W 1417)
ROGER WILLIAMS (Kapp)
Tempiation (KL 1217)

TERRY SNYDER (Command)
Persuasive Percussion (RS 800-50)

Swinging Session
THE ALAMO (Columbia)
Soundtrack (CL 1558)
60 YEARS of MUSIC AMERICA LOYES (Victor)
Assorted Artists, Vol. I (LM 6074)

Genius Hits the Road (335)
MITCH MILLER (Columbia)
Sentimental Sing With Mitch (CL 1457)
RUSTY WARREN (Jubilee)

WHILE LOVE (WAR 1532)
DAVE GARDNER (Victor)
Kick Thy Own Self (LPM/LSP 2239)
BRENDA LEE (Decca)
Brenda Lee (DL 4039)

RAY CONNIFF (Columbia)
Say It With Music (CL 1490)
SHELLEY BERMAN (Verve)
Inside Shelley Berman (MGV 15003)
SVYATOSLAV RICHTER (Victor)
Brahms Second Piano Concerto (LM 2466)

FRANK SINATRA (Capitol) Swinging Session

BILLY YAUGHAN (Dot) Look for a Star (DLP 3322) NEVER ON SUNDAY (UA) Soundtrack RAY CHARLES (ABC-Par)

NAT KING COLE (Capitol) Wild Is Love (WAK 1392)

BRENDA LEE (Decca) This Is Brenda (DL 4082)

Knockens Up

PAUL ANKA (ABC-Par)
Paul Anka Sings His Big 15 (ABC-323)

Memory Sing With Mitch (CL 1542)

BOBBY DARIN (Atco)
Bobby Darin at the Copa (LP 122)

SHELLEY BERMAN (Verve) Edge of Shelley Berman (MGV-15013)

HARRY BELAFONTE (Victor)
Returns to Carnegie Hall (LOC 6007)

UNSINKABLE MOLLY BROWN (Capitol)
Original Cast (WAO 1509)

EXODUS (Victor) Soundtrack (LOC 1058)

MUSIC ARRANGERS ELECT

Keith Williams and Gil Grau In Top Posts

Hollywood, Jan. 24.

Keith Williams is new prexy of American Society of Music Arrangers. At annual election last week, Gil Grau also was set as vp; Roy Chamberlain, secretary; Harry Lewis, treasurer.

New directors include Bob Ballard, Warren Barker, Benny Carter, Ray Coniff, Jimmy Haskell, Franklyn Marks, Lyle (Spud) Murphy, Ruby Raksin, Tak Shindo.

Phil Brown to Open Own Talent Agency in Dallas

Dallas, Jan. 24.
Phil Brown, head of the local
General Artists Corp. office for the
past decade, is closing it to open
his own theatrical agency here.

BEST SELLERS

EILEEN BARTON FILES BANKRUPTCY PETITION

Singer Eileen Barton has filed a petition on bankruptcy in the Federal Court in New York, listing \$36.739 owing to 40 creditors and \$787 as owing to the Bureau of Internal Revenue for taxes in 1959. She lists no assets. She lists no assets.

Petition was filed in her behalf by law firm of Levy, Levy & Ru-

PREP NAMM SHOW

Chicago, Jan. 24.
Spadework is starting on the 1961 music industry trade show which will mark 60th anni of the sponsoring National Assn. of Music Merchants.

Show, again for the Palmer House here, is slated for July 16-20. William R. Gard is the trade group's exec secretary and in charge of arrangements.

Chart-To-Chart Hitsl **BLUE TANGO**

Bill Black's Combo—Hi Lester Lannin—Epic

CORRINA, CORRINA

THEME FROM

THE APARTMENT Ferrante and Teicher—UA

Hits of Yesterday

Joining Hits of Today
WHEN MY SUGAR WALKS

DOWN THE STREET I CAN'T GIVE YOU

ANYTHING BUT LOYE

Jeni James—MGM
MILLS MUSIC, INC.
New York 19

Dots Hot

PAT BOONE

THE EXODUS SONG

"THERE'S A MOON **OUT TONIGHT"** #16176

LATEST RELEASE THERE'S A NEW MAN IN THE WHITE HOUSE Sung By THE SENATORS #10178 PARAMIN

A FAVORITE STANDARD

GET **.0**S

PARAMOUNT MUSIC CORPORATION

A HIT!

EILEEN RODGERS sings

"THE NIGHTINGALE WHO SANG OFF KEY"

KAPP RECORDS K-365

M. WITMARK & SONS

Curry In New Col Slot
Donald Curry has been upped to
the manager of radio stations services' slot at Columbia Records.
Curry will now be responsible for
expediting traffic of singles releases to radio stations, dealers and
salesmen. He'll also expedite traffic of demonstration records
through all Col plant locations.
He's been with Col since 1957 as
phonograph sales coordinator. Most
recently he was assistant manager
in the radio station services division.

MAYNARD FERGUSON

and His GREAT BAND

Currently BIRDLAND, New York

Month of February TOUR OF IMPORTANT COLLEGES

ROULETTE RECORDS

BOOKED EXCLUSIVELY BY

-ASSOCIATED BOOKING CORPORATION

JOE GLASER, President 745 FIFTH AYE., NEW YORK 22, N. Y., PLAZA 9-4600 D. & MIAMI BEACH . HOLLYWOOD . LAS VEGAS . DALLAS . LONDON

Inside Stuff—Music

To the VARIETY yarn on the 1961 disk push last issue, add the hottest dealer drive in Mercury Records history, with the diskery reporting \$750,000 written in orders the first week of January alone. The Merc campaign includes a one-for-ten deal (any LP, provided it's in same price category), beaucoup free point-of-sale displays, longplay demo disks, and hefty print media advertising outlay.

Some flashy classical items spotlight the label's year-opening release, including Beethoven's "Wellington's Victory" (which Merc hopes will rival it's champ-selling "1812 Overture"), and a complete opera, "Rigoletto" with the voices of Renata Scotto and Ettore Bastianini. On the top side, dealers reportedly snapped up 30,000 copies of Brook Benton's "Golden Hits" album in the first week.

An article in last week's VARIETY from Germany stating that Lolita's Polydor recording of "Seeman, Deine Heimat ist das Meer" (Sailor, Your Home Is The Sea) was the first German disk to go over the 1,-Your Home Is The Sea) was the first German disk to go over the 1,000,000 sales mark overlooked several previous platters that went into the golden circle. Actually, Polydor's bestselling artist, Freddy, has a number of disks that went over 1,000,000, including his "Heimweh" ("Memories Are Made of This") which sold over 2,000,000. Another Polydor artist to hit the million marker is Bert Kaempfert with his "Wonderland by Night" slice. Kaempfert, incidentally, has arrived in the U. S. to receive a gold disk from Decca in the U. S. Also, such names as Caterina Valente, Crazy Otto, Helmut Zacharlas and others have also gone over the 1,000.000 marker. Lolita's "Sailor" disk, incidentally, is being released in the U. S. under the Kapp label.

Only two post positions changed in the latest Playboy mag all-star jazz poll, with the readership voting Dave Brubeck over Erroll Garner at piano, and Lambert, Hendricks & Ross to replace the Four Freshmen in the vocal group category. Otherwise, the 1960 poll results—carried in the mag's upcoming February issue—show a holdover lineup, including Frank Sinatra and Ella Fitzgerald in the two vocalist

Other repeaters: Stan Kenton (leader), Miles Davis, J. J. Johnson, Paul Desmond, Stan Getz, Gerry Mulligan, Benny Goodman, Barney Kessel, Ray Brown, Shelly Manne, and Lionel Hampton. The Brubeck quartet took honors again as top-voted instrumental combo.

Roger Englander will stage the production of Aaron Copland's opera, d'The Second Hurricane," for two performances at N. Y.'s Museum of Modern Art, Jan. 26 and Feb. 2. The all-Copland concert opens a series of Composers Showcase concerts at the Museum, the first concerts held in the auditorium for many years. For this production, Copland will narrate his own work, and the cast will be the same High School of Music and Art chorus and soloists that performed the work with Leonard Bernstein and the N. Y. Philharmonic on CBS-TV last spring, and later recorded the opera for Columbia Records.

Joe Csida, eastern operations veepee for Capitol Records addressed a meeting of the Television and Advertising Club of Philadelphia last Thursday (12) on the subject of "Our Brave New Sponsors." Csida's talk dealt with the increasing willingness of American advertisers and agencies to sponsor controversial programs such as the recent "Harvest of Shame" special which dealt with the migratory worker prob-

British Disk Best Sellers

London, Jan. 24.

Poetry In Motion. . Tillotson (London)

Lonesome Tonight Presley (RCA)

I Love V Columbia) Last Dance....Drifters (London) Pepe (London) Eddy Portrait of my Love ...Monro (Parlophone)
Counting TeardropsFord Perfidia

Artist-Disk Deals

Roulette: Peggy King

Roulette Records has tagged vocalist Peggy King to a recording deal. Diskery will cut the singer

On The Upbeat

New York

Frank Music has picked up the two new Inaugural Ball tunes, "The Inauguration Ball Waltz" and "Jacqueline," for its Empress Music affiliate . . . Joe Cariton, pred Carition Records, guests on Merv Griffin's "Play Your Hunch" show on NBC-TV tomorrow (Thurs.) . . Anits Eryant due in town to record come spate for Coz Cola Branner Antia Eryant due in town to record some spots for Coca Cola. Brenner Music has given an okay for her to do a jingle version of her current Carlton disk, "The Texan and a Girl From Mexico" for coke... Dan Terry's "Big Band on Campus" set for dates in Princeton, Syracuse and V.P.I... The Willard Alexander office had three of its bands, Count Basie, Woody Herman and the Gleun Miller Orch with Ray McKinley, playing at the Inaugural Balls last week.

San Francisco

year's runner up in BBC's Eurovision Song Contest, enters the lists again this year. British finals due on Feb. 15 . . . Frankie Vaughan's sion Song Contest, enters the Irst again this year. British finals due on Feb. 15. Frankie Vaughan's new disk for Philips is an Englishadapted Italian ditty, "This World We Love In". Reg Owen has been signed to pen the filmusic for a new British pic, "Payroll". Johnny Howard's band has taken over from Lou Preager at Meeca's Lyceum terp saloon. Preager's taking it easy after illness. Donald Peers back again with a Columbia disk, "Sing" . Ella Fitzgerald arriving for a Harold Davidson stint, starting at the Festival Hall, March 4. Lionel Bartopens his own pubbery, Apollo Music, on Feb. 6. Les Paul manages. Benefit concert for deceased agent Jack Conway netted over \$2,800. Tony Saxon has become prof. manager of Lorna Music.

Chicago

San Francisco

Push by some Frisco jazz buffs to stage a Frisco jazz buffs to stage a Frisco jazz buffs to stage a Frisco jazz festival—with a city subsidy—seems to be failing of "Up, Up. Up" and "I'll Be Around," will be released this week Singer was previously with the Columbia label.

Coral: Eddie Lawrence comedian Eddie Lawrence is returning to the Coral stable after a short fling under the Signature banner. During his first stay at Coral, he recorded three abbums. He's now working on a new Lp as well as some single releases.

Epic: Tommy Ferrara Jazz trumpeter, has joined the Epic roster. He's recording at the end of this month for an album release slated for the summer.

Strand: Paul Dooley

Strand: Paul Dooley

Strand Records is joining the comedy-on-disk sweepstakes with Paul Dooley. The tv-nitery comic will cut his first album for the label at one of his night club stands.

has a WHALE of a hit!!!

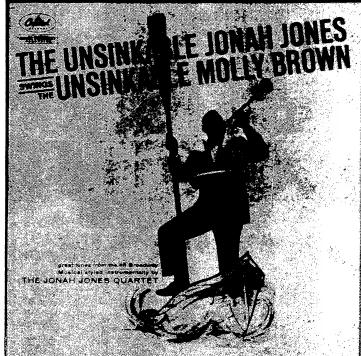
THE UNSINKABLE JONAH JONES SWINGS THE UNSINKABLE **MOLLY BROWN**

-Current Hit Single

I AIN'T DOWN b/w BLUE CHAMPAGNE

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Direction

SAM BERK

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Attys. See Detroy Decision Subjecting Unions to Members' Damage Claims

The recent decision by the U. S. Court of Appeals in the case of Gene Detroy, of the Marquis Family, against the American Guild of Variety Artists is now believed to have considerably wider application than originally supposed. Attorneys now interpret the rulling to mean that union officials are liable for monetary damages if a performer is placed on the unfair list without adequate hearings to determine the members' rights in the matter. in the matter.

The case is regarded as a land-mark not only in theatrical annals, The Case is regatued as a lands, but with application in all fields of union endeavor. The decision reversed a ruling of a lower court which held that Detroy had no right to seek judicial relief because he had not exhausted all remedies provided for by the union. Judge J. Edward Lumbard, in an opinion concurred in by Judges Sterry R. Waterman and J. Leonard Moore, however, wrotes "It appears that Congress intended that its expressed desire to provide minlmum safeguards against arbitrary union discipline be avoided by the union's imposition of a by the union's imposition of a sanction which has its most severe effect within a four-month period, if the consequences of such action cannot be precisely measured in order to assess damages.

"Early judicial intervention pro-"Early judicial intervention providing an adequate remedy by means of the court's power to enjoin further violations is therefore proper. Moreover, when it is difficult to assess damages, it is more likely that the aggreed union member will ultimately approach in a Eaderal court to press a pear in a Federal court to press a damage claim.

pear in a receral court to press a damage claim.

"Under New York law, which might apply in this case since the headquarters of the union are in New York, and the appellant's membership contract might, therefore, be deemed to have been concluded in New York, the union might be free of liability in damages for the action of one of its officers in placing the appellant's name on the National Unfair List. Only the Federal Court, therefore, would be able to provide a damage remedy because of the effects of the disciplinary step taken without the minimum procedural safeout the minimum procedural safe-

The decision which remanded the case back to the lower court with Instructions to grant a temporary injunction to Detroy against. AGVA's slotting him on the upfair list arose from the AGVA's claim that Detroy had not completed the final week of an eight week engagement at the Dunes Hotel, Las Vegas. An arbitration upheld AGVA's contention. The union forthwith placed him on the unfair list and had organizers seize Detroy's paychecks at various engagements.

Policy Tiffs Stir Tivoli Mgt. Change

A shakeup has taken place in the management of the Tivoli Theatres, Australia. Lloyd Martin, son of the late David N. Martin, the former managing director of the circuit, has assumed that post succeeding Tibor Rudas. Latter was to have become complete buying head of the circuit in February.

Indications are that there were Indications are that there were differences in policy. As a result Neil Maver resigned as chairman of the Joint board and was succeeded by Martin, who will also be in charge of the talent buying for the circuit. Continuing in the circuit will be two shows booked by Rudas the

two shows booked by Rudas, the "Ziegfeld Follies" and "Snow White and the Seven Dwarfs." Continuation is under a licensing agreement between the circuit and

Frisco Realty Deal Puts Kingston Trio in Airy Exit After Dropping 15G

San Francisco, Jan. 24.
The Kingston Trio made one of

the most graceful exits in show business history last week after an business history last week after an extraordinarily unsuccessful appearance. They appeared for one performance before the city redevelopment agency and departed with their bankroll reduced \$15.000.

In the last couple of years the the last couple of years the trio has been investing heavily in real estate. So they were interested when Richard Lieberman, a Frisco operator of guest houses, ap-proached them with a proposal to operator of guest houses, approached them with a proposal to build a 90-room convalescent home in a near-downtown tract.

Only flaw in the plan was that the L-shaped lot happens to be adjacent to Jones Memorial Methodist Church, which years ago had told the redevelopment agency it wanted the land for a church extension.

Last summer this lot, with other Last summer this lot, with other parcels, was put up for public sale. Nobody made a bid on it. The reason the church didn't, said its minister last week, was that "we expected the redevelopment agency to notify us that the land was up for sale."

But the agency didn't and so, several months later, Lieberman, backed by Kingston Trio money, bid \$76,000 for the lot. The redevelopers were inclined to accept the bid, having heard nothing from the church. the church.

No contract was made, but Lieberman and the Kingstons were so sure they'd got the land they hired architects, medical experts and en-gineers to work out plans. They spent \$15,000 on their plans.

Just the other day the church people found someone was about to snatch "their" parcel out from under their noses, and began howling. At last week's agency meeting the churchmen refused to be soothed by a promise that another nearby piece of cleared ex-slum land would be reserved for them.

And that's when the Kingstons decided to take graceful bow.

ment between the circuit and Rudas.

Ment between the circuit and Rudas.

Through lawyer Sidney Rudy the Trio said they wouldn't stand in the church's way and consequently remedy because of the effects of the disciplinary step taken without the minimum procedural safeguards."

Attorneys construe this section to bypass State courts and go directly to Federal courts for an ad-

FUNNY!

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INIMITABLE!

Nobody Likes Storm and Strike Except N.Y. Hotels; Peggy Lee Defies Elements

'VIENNA ON PARADE' VIA WILLIAM MORRIS

"Vienna on Parade," a concert ensemble from Austria, will be presented in the U.S. on a 12-week tour by the William Morris Agency,

tout by the Whalat Motts Agency, starting in the Fall.

Deal was set by Klaus Kolmar of the Morris office. There were two previous tours arranged through Andre Mertens of Columbia Concerts.

CNE Nixes Names On Coin Demands

Toronto, Jan. 24.

Because tv over-exposure does not justify the salary demands of current comics, the 22,000-seater grandsfand show at the Canadian National Exhibition this summer will be all-Canadian and will feature groups acts and production numbers rather than individual headliners as in the past, according to Jack Arthur, producer.

He plans to increase the number of precision girls (Arthur used 50 "Canadettes" last summer) and less of ballet. He is presently negotiating with different groups and will announce names in three weeks.

BILL VEECK MAY BUY SUBURBAN CHI SPOT

Chicago, Jan. 24.
White Sox prexy Bill Veeck, baseball showman and colorful sportsman, has an option to buy Manham's Chateau in suburban Lyons, where a stylized floorshow and hep banquet biz have made it one of the top-grossing clubs in the country.

one of the top-grossing clubs in the country.

Spot was started 15 years ago by Frank and Helen Mangam. Following her husband's death two months ago, Mrs. Mangam was willing to sell for \$75,000. But an obstacle to quick consummation of a sale appears to be her insistence on lump payment. Deal, however, is still considered warm.

South Sea Shows Lure 1.600 'Tourists' to A.C.

Atlantic City, Jan. 24.
Chalfonte-Haddon Hall's second
"cruise" weekend is scheduled for
Friday (27) through Sunday (29)
with its Hawaiian-South Seas isles
show featured for the eighth consecutive year. Some 1,600 "tourists"
have been booked for this affair to
fill the two big hotels on what
would otherwise be a weak outof-season weekend.

would otherwise be a weak outof-season weekend.
Some 80 musicians and entertainers will find employment in
the three-day session. Tutasi Wilson, of American Samoa, is directing the planned shows which will
be seen in a Hawaiian and South
Seas Island village set up on the
lounge floor of the Chalfonte.

Nitery Season's Official With Joe E.'s Copa Bow

The official fall opening of nitery season in New York is set to start Sept. 7. It's the date Joe E. Lewis starts his annual six-week run at the Copacabana.

Lewis has been the fall opener

at the Copa for most of the years since the spot opened more than 20

Hilton's Club Caribe, San Juan has Xavier Cugat and Abbe Lane for a two-week stint, replacing Joni

the early part of the week, and the early part of the week, and caused a slackening off at the latter part of the week. The combination of these two elements, which crippled transportation in and out of the city, caused the innacepers to go berserk during Monday and Tuesday in an effort to accommodate all that wanted space. The pace started to slow down on Wednesday, and by the latter part of the week at least 20 major hotels had informed the Hotel Assn. of the City of New York that they were ready to accept new business all over again.

The New York harbor strike,

business all over again.

The New York harbor strike, which tied up two major railroads and threatened transportation even further, forced many to stay in town that would have ordinarily fled to the suburbs. Conversely, many who might have come in town, were forced to stay away because of the lack of transportation. This balance saves the inn-keeper's from sheer hysteria on trying days that were experienced last week.

last week.

In addition to the transportation and storm difficulties, there were the Boat Shows, the Rug Show and the Outerwear Show which brought in a lot of visitors. Ordinarily, the early part of the week would have been big in hotels because of normal business demands.

mal business demands.

The niteries didn't benefit too much from those marooned in New York. The status quo remained in most spots, depending upon the attraction. The phenomenon of the trade remains Peggy Lee at Basin St. East. On Thursday (19) during the blizzard, there was a line outside waiting to get in after the first show. The Copacabana and Latin Quarter found no appreciable slackening off of trade even with the bad weather. The Blue Angel, and Living Room also did well among the intimeries.

AGVA PUTS CHI CLUB ON ITS UNFAIR LIST

Chicago, Jan. 24.

Chicago, Jan. 24.

For failure to post bond covering two-week appearance of Anita O'Day, Cloister nightclub here has been placed on the unfair list by American Guild of Variety Artists. Singer was due to open tonight (Tues.), but union wired her late the week that appropriate and the contract of the c last week that engagement was off.

ast week that engagement was off.

Nitery was in heavy debt when
op Bernie Nathan took it over
several months ago from Shelly
Kasten and Skip Krask. He
switched the policy from acts to
jazz, but new format hasn't paid
off.

The Rush St. spot originally was a sister to the Hollywood Cloister, but the relationship ended with Nathan's takeover.

Tex. Nitery Destroyed

Odessa, Tex., Jan. 24.
An early morning blaze, destroyed one of this city's largest night clubs, the Silver Saddle.
There were no injuries.

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LISBON, PORTUGAL MAXINE CLUB

Montreal Cafe Org Urges Govt. Ease Closing Hours as Class Spots Fold

Montreal, Jan. 24.

In a brief to the provincial legislature, the newly-formed Metropolitan Assn. of Licensed Cafes and Restaurants is seeking a revision of nitery closing hours as a major step toward reviving Montreal's sagging cafe business and stamping out the many blind-pigs that have sprung up in recent months.

that have sprung up in recent months.

This new association, some 200-strong, has been formed by cafe operators in a desperation move to get some action from the provincial government re the current liquor laws which are crippling what, at one time, was a major Quebec industry. These laws, which have been on the books for years but always ignored, put a 2 p.m. curfew on all clubs during the week; a midnight deadline on Saturday and only beer and wine until 9 p.m. Sundays.

Entertainment at Minimum

In a town that has always had something of a rep for restaurants and show biz, these are impossible hours and the results are noticeable at every cafe level. Nothing much is left around town but small joints with minimum entertainment.

Many recople have been thrown.

with minimum entertainment

with minimum entertainment.

Many reople have been thrown out of work and the effects have been felt indirectly by suppliers, et al. The day of the lavish floor show and the big brassy saloon seems to be finished in these parts. And in their place are the small rooms with revue-type offering, jazz groups and single performers on the intimery line. Other than the entertainment provided in the Salle Bonaventure of the Queen Elizabeth and the Ritz Cafe in the Ritz-Carlton, the town is devold of anything approaching the "name" stature.

Mexican Tourist Bureau Cracks Down on Cafes' Padding of Liquor Tabs

Mexico City, Jan. 24.

Native sons and tourist patrons of Mexican night spots are finally going to get a break. They won't be milked dry in paying for alcoholic refreshments.

be milked dry in paying for alcoholic refreshments.

Once the new tourist Industry Law, now under discussion, is ratified and passed on to the Tourist Bureau for regulation, all night clubs here will receive a special scale freezing sale of liquor at predetermined prices. While no one knows the new prices, a Tourist Bureau spokesman said they would be considerably under the \$3.20 currently charged for a Scotch highball and \$2 for a rum highball.

Most night clubs here, from dives to the super swank spots, pad liquor tabs as much as they dare. Customers who complain are subjected to abuse in more elegant cafes, and even a bouncer's burn rush in dives.

There have been many complaints to the Tourist Bureau, principally from American visitors who enter sharp protests with it and the American Embassy at paying scalper prices for indifferent qualify liquor.

scalper prices for indifferent qual-

scalper prices for indifferent quality liquor.

The regulatory action by no
means will mean that tourists and
other night club habitues will be
getting bonafide liquor as per bottle label. But the Tourist Bureau
plans a task force of mobile inspectors, and eventually hopes to
get "all abuses" under control.

HOLIDAYS NO CHEER TO CHI CLUBDATERS

Chicago, Jan. 24.

A show biz echo from the recent new holidays is reports of sagging club-led ate talent sales during the period, 22) traced largely to a police campaign against the traditional office and

Dietrich Grosses 28G In Snow-Bound Boston

Boston, Jan. 24.

Boston, Jan. 24.
Marlene Dietrich, in for a twoweek stand at the Colonial Theatre, grossed around \$28,000 for the
first week, after being hit by two
snowstorms, one Monday night
(16) opening and another, worst
blizzard in Hub's history this century, which knocked out the b.o.
Thursday (19) and Friday (20).
Capacity at the 1,550-seat theatre
at the \$5.25-\$6.35 scale is \$54,000.
The show billed as Marlene

at the \$6.25-\$6.95 scale is \$54,000. The show, billed as Marlene Dietrich & her International Co., has the Ximinez-Vargas dancers and the Shai K. Ophir on in the first half. Show was put together by MCA, and concludes here Saturday (28). Dietrich ends her stage appearances with this one for the time being; takes a vacation at Lake Takes then reports for film time being; takes a vacation at Lake Taboe, then reports for film, "Judgement at Nuremberg" for Stanley Kramer. After the film, she plans a tour of Russia under Sol Hurok banner.

Vote \$5-Mil: For New Mobile Aud

Mobile, Jan. 24.

Arguments among the three city commissioners have about been re solved and the site of the proposed \$5,000,000 civic auditorium is prac-

solved and the site of the proposed \$5,000,000 civic auditorium is practically agreed upon.

The bond issue for this won by a slim margin, urged largely by women's clubs who sought larger quarters for visiting stage and concert attractions than those provided by the auditorium of Murphy High School. After many years Civic Music concerts and the local symphony orchestra have finally drawn some full houses, baritone Robert Merrill last year being the first to have standees at Murphy Auditorium. Other attractions, some of them using the Saenger, local film house, have not, according to sponsors of attractions, done anything like sell-out business. The impresario who presented Guy Lombardo's orchestra and touring road show, last season, is reported to have finished in the red.

in the red.
With money voted, it has been impossible to ascertain if the funds voted will cover salary and expenses for a convention or auditorium manager and staff, and some opponents of the auditorium idea fear that whatever these costs may lavolve will have to be born out of city taxes when the big building is finally constructed.

Borge's Record \$30,860 For Houston Promoter

Houston, Jan. 24.

Victor Borge, in a one-night one-performance show at the Coliseum Fues. 170 grossed \$30,860 to set a record for J. David Nichols' one-shot shows. Attendance was 7,124. a record for J. David Nichols' one-shot shows. Attendance was 7,124. The show scaled from \$2.90 to \$6.90.

\$6.90.

As with most Nichols bookings, Borge played one-shotter in Dallas the next night. Red Skelton was the top draw of Nichols' dozen shows last year, grossing some \$37,000 for two performances and outdrawing Prima-Smith, Bob Hope and George Gobel.

Borge drew far better this appearance than, he did six months ago under another booker. Nichols' next shows are Dennis Morgan (Feb. 9) and Dave Brubeck (Feb. 22) with Judy Garland tentatively set for Feb. 23,

against the traditional office and plant holiday merrymaking. Police Super O. W. Wilson. in fact, took some blunt raps at such parties.

In the past, the holidays usually entailed plenty of company coin outlays for acts, especially for family Christmas parties.

Agencies and clubdate packagers Apencies and Clubdate p



"Music Man" Warner Bro farch 24-July 21. Personal Management Frank Faske, EVergreen 4-6000

The Clan Moves Into Miami Beach

Ben Novack, president of the Fontainebleau Hotel, Miami Beach, must feel like the groom who finds that he has married the bride's entire family.

Having obtained a commitment for Frank Sinatra, Novack has virtually become an important comments.

Having obtained a commitment for Frank Sinatra, Novack has virtually become an important cog in The Clan, which is the coterie of show bizites surrounding the singer. As a result, he has made two bookings of Clansmen in good standing for the inn.

Joey Bishop has already played the date, and last week Novack was asked by Sinatra to delay the crooner's February date so that another Clan affiliate could play the hotel. "Holiday in Japan" has been set for the Fontainebleau in February, the time originally assigned to Sinatra, and latter will play the hotel in March.

"Holiday in Japan" is owned by Steve Parker, husband of actress Shirley MacLaine, who is a charter member of the Sinatra group.

Miss America Pageant **Drops 'Official Hostess'** Contest & Annual Ball

Contest & Annual Ball

Atlantic City, Jan. 24.

A plan of many years standing whereby the official hostess of Miss. America Pageant contestants was selected following a contest which brought girls from sections of the resort area into competition nas been dropped by the directors of the annual September event.

The winner of the local contest will instead vie with others in the state for the title of Miss New Jersey and as such would become a contestant in the big September show in competition with the other 53 girls who come here annually. In past years resort area girls competed for the Miss Atlantic City in the season at a beachfront hotel. Winner got a \$1,000 scholarship plus her wardrobe.

Pageant directors also decided to drop the traditional Miss America

puts her wardrobe.
Pageant directors also decided to drop the traditional Miss America ball which followed the selection of Miss America the Saturday night of the finals. Robert Nesbitt, president of the Pageant board, said the plan had been wide proposition. dent of the Pageant board, said the plan had been under consideration for several years. Instead, an awards luncheon will be held. Awards to winners of the seven talent scholarships for non-finalists will then be made.

State Legislature Gets Bill to Void **Cabaret Licensing System in Gotham**

Albuquerque Civic Aud Goes Into Red Again

Albuquerque, Jan. 24. Albuquerque's city-owned 6,000 seat Civic Auditorium, after two months in the black, dipped back into red ink during December, according to manager Jack Baker. House, built in 1957, finally saw income top expense in October 1960 and again in November for the first time in its history, but according to latest tally is back in the old resilion again. position again.

position again.

December books showed income at \$5,977 and expenses at \$6,597. Baker cays major reason was an added payday during the month. Bi-weekly payroll at the house is more than \$1,300, he noted. December bookings included Stan Kenton, Minnie Peart and the Grand Old Opry, wrestling, basketball and several rock 'n' roll groups.

Two New London Hotels Launched

London, Jan. 24.

London's two new hotels are in business. The swagger Carlton-Towers, located in the fur-coat and black-tie area of Belgravia, teed-off on the day before the paying customers were ushered in, with two big parties. At lunch, the directors (who include Douglas Fairbanks Jr.), entertained 400 VIP's when the hotel was launched with champagne and fine meats.

Later, the hotel was the scene of a running buffet attended by many

when the notel was launched with champagne and fine meats.

Later, the hotel was the scene of a running buffet attended by many hundreds of press, thesps, socialites and business men. To the background of string music, the lush fittings, the Rib Room, which is dedicated to the serving of prime beef; the Chelsea Room, decorated with caricatures by Toploski of West End characters. and particularly the penthouses on the 18th floor of this \$14-a-day minimum caravanserai.

The penthouses cost \$140 a day and though there may be some difference of opinion as to whether the appurtenances are worth it, there's no doubt that the panoramic view over London is unsurpassed by any hotel.

Meanwhile, the circular-shaped hotel, the Ariel, opposite London Airport was, three days later (calared open by Aviation Minister Peter Thornycroft, This \$2,520,000 four-story inn has air-conditioned bedrooms, each with private bath and showers, plus, for air travellers, a 24-hour-a-day restaurant service. Also all rooms are sound proofed against the roar of aircraft and road traffic. The two new hotels will help relieve pressure on London's accommodation.

Comden & Green Bowing As Duo in Waldorf Date

As Duo in Waldorf Date

Team of Betty Comden and
Adolph Green has teen signed for
the Empire Room of the Hotel Waldorf-Astoria Feb. 3, following current engagement of Shelley
Berman. While niteries are not
new to either member of the team,
it's the first time they've played a
cafe as a duo. They were once
members of The Revuers, a saturical
quartet, which included Judy Holliday and Alvin Hammer.

Comden & Green have played in
legit houses, and have written a
book and lyrics for such shows as
"On the Town," "Billion Dollar
Baby" and lyrics for "Do Re
Mi." The McGuire Sisters were
originally slotted for this engagement, but they'll probably play the
spot at a later date.

A new attack on the identifica-tion card for cabaret performers was made last week in the N.Y. State Legislature by Assemblyman Mark Lane (D.-Manhattan) who in-troduced a bill which would nullify the section of the N.Y. City Char-ter which requires cabaret workers to obtain cards from the Police

Dept.

This is the second legislative attack on the i.d. system within recent weeks. The first came from Mayor Robert Wagner who has asked the N.Y. City Council to transfer all licensing functions from the Police to the Dept. of Licenses.

from the Police to the Dept. of Licenses.

Bill introduced by Lane would require an amedment to City Charter Section 436 which defines the power of the Police Dept. to require licensing of all cabaret workers. It would go into effect July 1.

Assemblyman Lane, incidentally, is a member of the Citizen's Emergency Committee, which originally brought the id. issue to the fore, with its demand for abolition. Issue was brought to a head after the death of entertainer Richard (Lord) Buckley, shortly after being turned down for a card by the Police Dept.

Meanwhile, the issue is being tested in Court. The City is seeking a postponement on the court test brought on behalf of several entertainers, musicians, and a cabret expectage of the court o

test brought on behalf of several entertainers, musicians, and a cabaret operator, seeking to void the police card system. The case had been slated to be heard Friday (27) in the N.Y. Supreme Court. The City stated that legislation is now being prepared to make the case moot. However, attorney for the litigants, Maxwell T. Cohen, stated that this was not the situation. His case seeks to declare the entire licensing system illegal, while the new city legislation meretion. His case seeks to declare the entire licensing system illegal, while the new city legislation merely provides for a shift from one department to another. He also said that Lane's bill, at this time, might give the courts the excuse to hold the action in abeyance because of possible corrective legislation by the State.

Lane, who is an attorney by profession, is serving his first term as State Legislator.

Songstress-Jilter Has No Blues Over Ex-Fiance's \$450 Fare, Clothes Bill

Toronto, Jan. 24.
Besides facing deportation, Helke

Besides facing deportation, Helke Kucke, 21, blond singer at the Club 300, who married her Portuguese accompanist, Claudio de Madeiros, 21, after a ceremony at City Hall here, will have a bill slapped against her for \$450. Sum covers her first-class fare and clothes provided by her German-horn industrialist fiance whom she jilted five days after he had paid her way from Hamburg to Toronto.

Here on a special 45-day non immigrant visa for the express purpose of marrying her former sweetheart, Miss Kucke said, "Plan to pay him back? Why should I? He invited me to Canada, and if the immigration department decides to send me back, he will have to pay the return passage too."

No decision on the singer's deportation has been handed down yet by Ottawa immigration officials. But her piano-playing husband says he will immediately apply for her re-admission.

FETE SAM BERGER AT CITY OF HOPE BENEFIT

CIRO'S, H'WOOD, PREPS

"CRAZY HORSE' PREEM Hollywood, Jan. 24.

Frank Sennes will shutter Ciro's on Sunset Strip, which he acquired about a year ago, on Feb. 1 to revamp nitery for American preem of the "Crazy Horse Revue," which he's importing from same-named saloon in Paris.

New policy calls for a complete refurbishing and name change for boite, which is skedded to reoper Feb. 21. Gene Reed will supervise the "Crazy" shows, with will put emphasis on scantilly-clad femmes plus other acts.

Mainland Vs Puerto Rico

Gypsy Rose Lee sent a wave of which mainlanders interpreted as alarm through New York show business and, apparently, many in the Festival's opener, "Auntie U.S. tourists. (See Joe Cohen's interview with Miss Lee and Al Dinbrier's report from San Juan, herewith.

It is already stated that the integrated will come up in Washing, auditions in progress for mark in the cast were several Puerto Ricans hired, and there were San Juan

with.

It is already stated that the incident will come up in Washington at cabinet level because it is apparently not an isolated incident but the beginning of an anti-mainland talent campaign. Further flareups would be most unfortunate for the Kennedy campaign to remove the Latins and might be a serious blow to Puerto Rican's own tourism. Certainly the initial reaction in Manhattan theatrical circles is very bad, as the victims of the demonstration return to town and tell their stories.

One bitter crack heard in N.Y. is this: "Are the Puerto Rican's Americans only when it suits them but members of a foreign nationality at other moments?" This, of course, is not a new political search, since "Nationalism" was once rampant on the island in pre-Munoz days. Some political savants have written that the failure of either Washington or San Juan to set a prospective date for statehood encourages Puerto Ricans to think of themselves as uncommitted locals, meanwhile enjoying American citizenship while ducking the income tax.

Puerto Rican Uproar

the payments are "voluntary" on the part of the actors. A permanent pact with PRAAT is sought by Equity.

The threat to the nitery industry

Equity.)

The threat to the nitery industry comes at a time when the development of the Puerto Rican cafe trade is at a peak. In many respects the talent bookings are nearly equal in volume in many major etites in the mainland.

Gypsy Rose Lee, who returned recently from the Island where she participated in a show staged by producer Barry Yellen, conferred with Puerto Rican union leaders in an effect to have the union call off its pickets and their friends who staged mass protests in front of the house. Miss Lee used to be a union leader herself, a veepee and member of the board of the American Guild of Variety Artists, and thus tried to find a peace formula which would enable the entire festival to continue.

Miss Lee, in describing the fury of the mobs shouting "Yanqui Go Home" said that for the first time she experienced physical fear at the hands of the mob. In addition, there were unnerving accidents on tage, photographers leaping on

there were unnerving accidents on stage, photographers leaping on stage to take pictures during a per-formance and assorted annoyances



BUCK BUCKLEY

A CEREMONIES

is now expected to break out anew.
The Puerto Rican performers are described as in a pugnacious mood.
Leaders in San Juan told Miss Lee that AGVA had not been accom-

that AGVA had not been accommodating or sympathetic to island aspirations, hence their bitterness. Meantime the settlement with Equity is at the expense of the producer. Because Federal law prohibits the employer from paying union dues for an employee, the amount necessary to be in good standing is added to the salary, and then turned over to Puerto Rican group. group.

Miss Lee was informed of the trike's settlement by a local re-orter while on a plane departing com Puerto Rico. Several perstrike's from Puerto Rico. Several per formances were not given as a re sult of the riots which she declares the local police were unable to cope with. Fire Dept. had to be called to turn the hose on the mob. This, said Miss Lee, was a rather drastic step in a theatrical union jurisdictional clash which might have been avoided.

Miss Lee semed an unwise step, even unionwise. It would be difficult to belong to a union in which stars had to discuss theatrical problems with busboys.

Initially, the PRATT pitch was not only for recognition of the island.

Second Play Unharassed

Heased by Hilton with option to buy. Hawaiian Village actually is a complex of nine buildings, including two 17-story, one 14-story, and ing two 17-story, one 14-story, and in Miss Lee believes the Assn. of Actors & Technicians consists of about 200 members, but the size of

By AL DINHOFER

San Juan, Jan. 24 San Juan, Jan. 24.

The San Juan Drama Festival's second production, "On Borrowed Time" starring Boris Karloff, opened without a hitch at the Tapia Theater (Jan. 17) after producer Barry Yellen made temporary peace with the local Puerte Rican Assn. of Actors and Technicians

niclans.

Last week's initial presentation of "Auntie Mamie," with Gypsie Rose Lee heading the cast, was plagued from opening night (Jan, 10) with up to 300 pickets composed of the islands top stage and tv talent. Another 1,000 bystanders were on hand to enjoy the hijinks of actor

Some 45 performer-pickets were

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with dis charged in night court cnarged in night court with dis-turbing the peace on opening night. Immediately after a hearing had been set for the next day, they re-turned in a body to continue pick-eting the theatre. A few "Nation-alists" joined the crowd, shouting "Yanqui go home!" On the following nights (Ian 11-

On the following nights (Jan. 11-13) the aggregation of picketers and rooters outside the theatre grew. and attendance dwindled. 13) the aggregation of picketers and rooters outside the theatre grew, and attendance dwindled. Meanwhile, Inside, a small fire one night (assertedly unrelated to the strike in any way), prompted fire chief Raul Gandara to cancel two

chief Raul Gandara to cancel two matinee and two evening performances over the weekend, and the show closed in the red.

Gist of the conflict is that the island union, headed by Jose A. Torres Martino, demanded recognition. Yellen maintained that since most of his performers were imported from New York, he is contractually committed to Actors' Equity. In addition, he said, as producer he is considered "management," and thereby prohibited by law from making deals with any union, "even if I so desired."

Angus Duncan, Equity's executive secretary, hopped down here

tive secretary, hopped down here over the weekend and helped forover the weekend and helped for-mulate a temporary-working agree-ment. It calls for Yellen to hike salaries, in some cases and suppy room and board for others. All actors and technicians will, in turn, pay 2% weekly salary to PRAAT, plus an \$11 initiation fee.

Hilton Checks Into Kaiser's Hawaiian Inn Units in Feb.

Honolulu, Jan. 24.

Hilton Hotel chain will take possession of Henry J. Kalser's 1,100-room Hawaiian Village Hotel complex early in February.
Hotel, which has been operated for industrialist-developer Kaiser and his partner, Fritz B. Burns, by Western Hotels, has been purchased by Hilton interests for \$21,500,000 of which \$19,500,000 is being paid in cash, and the balance in Hilton Hotel Corp. common stock. stock.

Purchase does not include the Purchase does not include the Tapa Room nitery and the Kaiser Dome, convention and exhibition facility made of aluminum. These, plus additional acreage, will be leased by Hilton with option to

it.

Hawalian Village was opened in 1955 with 70 guest rooms—and three swimming pools.

This is the biggest hotel real estate transaction in Hawaii history. Sheraton hotel chain's takeover of the Matson hotels (Royal Hawaiian, Princess Kaiulana and Mana-Surfilder). Hawaiian, Princess Kauulana and Moana-SurfRider) in December, 1958, was an \$18,000,000 deal. Figure would have been considerably higher except for the fact that the Royal Hawaiian sile consists of leasehold, not fee simple, land

AGVA Suspends Its Wkly. Chicago Talent Showcase

Chicago, Jan. 24.
American Guild of Variety Artists here suspended its weekly talent showcase and celebrity night in the Trade Winds and is scouting

in the Trade winds and is scouling for the new location.

Union and the nitery management disputed matter of payments to musicians for rehearsal time, each insisting the other should foot the cost. For another thing, the club's small stage precluded dance and other variety acts from dis-

aying.
Within the membership there's a movement to restore the auditions to one of the banquet rooms in the Hotel Sherman on a bi-monthly

Inside Stuff—Vaude

First Playboy mag key club franchise has been picked up for St. Louis by Mt. Vernon (III.) oilman Robert Thorpe, who plans to be in business in four to five months. Site is a couple blocks from the fashionable Chase Hotel. Other Playboy establishments—in Chicago, N. Y., Miami and Los Angeles—are or will be (when completed) owned outright by the publication. Incidentally, Playboy claims to have sold to date some \$620,000 in memberships—at \$75 per key.

Gate of Horn, Chicago offbeatery with primarily a folksong identification, is nearing its long-announced move to larger space just off Rush St., town's main nightlife artery. New site (whilom Forrest's restaurant) is expected to be ready sometime this spring. Capacity will be about 180, some 50 more than the club now has at its Chicago Ave-Dearborn St. cellar location.

Vaude, Cafe Dates

New York

Gig Henry, who writes for Bob Hope, is doing material for Allen & Rossi. . . . Xavier Cugat & Abbe & Hossi. . . . Xavier Cugat & Abbe Lane booked as a package into the Latin Casino, Merchantville, N. J., May 1. Package will include dancers Augie & Margo and one act to fill. . . , Gaylords go into the Latin Quarter, March 22. . . . Johnny Mathis slated for Blinstrub's, Boston, May 25. . . Rusty Draper pacted for the Domino Lounge, Atlanta, Jan. 30.

Shelley Ryadeky resigned from

Lounge, Atlanta; Jan. 30.

Shelley Brodsky resigned from MCA nitery division to join International Talent Associates...

Pat Harrington Jr., current at the Blue Angel, is set for the Cloisters, Los Angeles, Feb. 16. and follows with the Fontainebleau, Miami Beach, in March ... Phyllis Diller returns to the Bon Soir, March 9.

Joep Bishop pacted for the Latin Casino, Merchantville N. J., May 29... Georgia Gibbs to do a week at the Celebrity, Palm Beach, Feb. 23... Verna Lee reutrned to the Golden Thread Roem turned to the Golden Thread Roem a week at the Celebrity, Palm Beach, Feb. 23 . . . Verna Lee returned to the Golden Thread Room of the Hotel New Yorker . . . Al Dobritch awarded the contract for the daytime show of the Canadian National Exhibition for the third successive year . . . Myron Cohen moves to the Glenn Park Casino, Williamsville, N. Y., July 24.

Williamsville, N. Y., July 24.

Joan Bishop moved from One Fifth Ave. to the Embers . . . Jane Russell booked for La Fiesta, Juarez, Mex., June 30 . . Al Bernie moves to the Elegante, Brooklyn, Feb. 1 . . Barbara Gilbert set for the Blue Angel, Jan. 29 . . Max Richards staging "Deal Me In" for the National Automobile Dealers Assn. confab in San Francisco, Feb. 1. He's using the Phenon-a-Rama, a quick change scenery process, in this h. a in the Phenon-a-rama, a quick change scenery process, in this show...Gail Benedict, public re-lations director for the Savoy Hilton and Trader Vic's, off for a two-weeker in Puerto Rico, to formulate plans for a new Trader Vic's at the Caribe Hilton.

Chicago

Gateway Singers and comic Wes Harrison booked for the Edgewater Beach Hotel's Polynesian Village Beach Hotel's Polynesian Village starting Monday (30) for a month ... Playboy key club here signed Nino Nanni and the Tarriers to open Jan. 26; Tom O'Horgan, Feb. 2; and Kirby Stone Four and Bob Gibson Feb. 16 ... Playboy also set comedy pair of Burns & Carlin to a three-year pact. Latter have a Storyville, Boston, date April 24 ... Pompoff Thedy Family set for the Johnny Mathis show at Harrah's Club, Lake Tahoe, April 6-20. Ilmmie Redgers into Bancho don

Jimmie Rodgers into Rancho don Carlos, Winnipeg, Friday (27) Dorothy Lamour inked for Cartos, Wilmipeg, Fludy (21).

Dorothy Lamour inked for the Crown Room, Indianapolis, July 24 for two. . Lewis & Christy play La Rue's, same town, Feb. 13, and are also booked into the Brown Hotel, Louisville, Feb. 24 . . Liberace goes into Freddie's, Minneapolis, April 20-29 . . Radisson Hotel, Mpls. set Wally Griffin and Delores Perry to open May 25 for two frames . . . Peggy King down for the Tidelands, Houston, March 27. Davis & Reese work the room April 3 . . Barbara McNair set for La Fiesta, Juarez, starting April 10.

Pittsburgh

Pittsburgh

Nelson Eddy set for the Horizon
Room at Greater Pittsburgh Airport, April 3. Same spot brings
back Phyllis Diller April 23.
Reservations brisk for Nat King
Cole date at Twin Coaches Jan. 30
and Sammy Davis Jr.'s threenighter at Town House, Feb. 9-11.
New ice unit at Ankara Jan.
30 features Bissell & Farley, Essi
Davis, Bobby May and Johnny Melendez. Nick Lomakin into Riverboat Room at Penn-Sheraton
Hotel Feb. 28 with Clyde McCoy
paged for repeat date March 13
... Bud Abbott and his new partner, Candy Candido, booked into
Holiday House March 3 for 10 days,
following the Playmates who debut
Feb. 13.

Dallas

Dallas

Statler-Hilton Hotel has Arturo
Romero and his Violines Magicos
Villafontana in a return date, with
Frankie Laine due Feb. 9, the EbaLobatto Dancers Feb. 23, Jimmie
Rodgers set for March 9, Jane Morgan due April 27 and a return date
for Nelson Eddy & Gale Sherwood,
May 11 ... Eric Scott, singing 88'er,
at Herb's Magic Grill ... Mark
Carroll, planist-vocalist at the La
Cabana, signed to Associated Booking Corp. contract ... Danny Marshall still on deck at the Interlude,
with keyboarding and vocals ...
Jean Shannon has a return date,
Feb. 23, at Hotel Adolphus Century Room. .. Irma Brown Trio intury Room. . Irma Brown Trio into the Skyrider Club at Holiday Inn. . . Theatre Lounge offering an Intime revue by the Variety Five, with its regular peeling show.

7 Acapulco Spots On Mex Actors' Blacklist

Acapulco, Jan. 24.
The National Assn. of Actors has blacklisted seven night clubs here because management refuses to sign collective work contracts. Members of the association have been asked to abstain from signing

been asked to abstain from signing contracts with the spots.
Clubs involved include the Cantarrana (Singing Frog), Barba Azul (Bluebeard), Club de Skies, Roqueta, Carribean, Caleta and the Flamingos.

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Raymond Paige Orc

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MELBOURNE
Tiveli
Lee Davis
Sarney Grant
kith Dahl
loquettee Barney Grant
Edith Dahl
Coquettes
Les Dandinis
Rita Morena & Ann
Evelya Rose
Marie Claire
Peter Crago
Patricla Smith
Eileen O'Connor
Jimmy Vaughun
Synchy
Ted Scott
Laurie Franks
Barrett Fleming
Al Mack
Kevin Foote
Arnaud Bennet
Reter North
Gordon Wilcock

Mary Mackie
Julie Worthy-tenson
Camilla Christonen
Camilla Christonen
Addie Bladie
Addie Bladie
Addie Bladie
SyDney
Johnny Lockwod
Bamberger & Paylo
Johnny Lockwod
Bamberger & Are
Trio Hogans
Trio Hogans
A Rena
Dahl
Flat Tops
His Tips
Williams & Shand
Dancing Fountains Williams & Shand Dancing Fountains Paula Langlands

Cabaret Bills

NEW YORK CITY
Basin St. East
Peggy Lee Rudas Dancers
Gudas Dancers
Gudas Dancers
Gudas Dancers
Harrison & Kossi
Novelites
Metropolitan 6
Dorothea McFarlan
Eowell Harris
Romald Field
Jo Lombard Ore
B Harlowe Ore
Left Bank
Danny Apolinair
Mickee Manners
Mickee Manners
Mickee Manners
Hickee Manners
Adam Wade
No. 1 Fifth Ave.
Evans & Blair
Kim Corey
Joan's St. James
Hith Ave.
Evans & Blair
Kim Corey
Joan's St. James
Jith Have.
Evans & Blair
Kim Corey
Los July
Josh White
Irwin Corey
Cootie Williams Ore
Herbie Sahbre
Rinat Varon
Sara Avani
Sahbre
Rinat Varon
Sara Avani
Saduch & Vardia
Kodeh
Savoy Hilfon
Cunnar Hansen Ore
Cany Hartley
Town & Country
Jewel Box Revue
Ned Harvey Ore
Ned Harvey Ore
Ned Harvey Ore
Log Id Cabot
Gordon Connell
Cell Cabot
Gordon Connell Peggy Lee
Blue Angel
Kay Ballard
Pat Harrington
Smothers Bros,
Jimmy Lyon 3
Bon Solr
Felicia Sanders
Isobel Robins
Tony & Eddie
3 Flames
Jimmie Daniels Jr

Camelot
Bobby Sherwood
Phyllis Dorene
Val Anthony

Val Anthony
Chardas
Janine Poret
Lia Della
Tibor Rakossy
Dick Marta
Bill Yedla
Elemer Horvath
Chateau Madrid
Harry Mimmo
Del Campo Twins
Boyer & Leonella
El Canay 6
Ralph Font Orc
Copacabana Copacabana
Patti Page
Guy Marks
Johnny D'Arc
Paul Shelley Ore
Frank Marti Ore,

Frank Marti Ore.

Embers
Jonah Jones
Lee Evans
Joan Bishop
Entertainer
Johnny Johnston
Gladys Johnson
Hotel New Yorker
Milt Saunders Ore
Verna Lee

Martinez Orc
Upstairs, Townstairs
Ceil Cabot
Gordon Connell
Gordon Connell
Gordon Contell
Bill Hennant
Mary L. Wilson
Pat Ruhl
Carl Norman
Jane Connell
Jane Connell
Jane Connell
Gordon Carl
William Roy
M & C Allen
Viennes Lantera
Escanor LaForge
Samor LaForge
Samor LaForge
Town Mary
Law Wallace
Joe Troppi
Villiage Barn
Joe Troppi
Villiage Barn
Joe Wallace
Joe Harol
Gordon Ritz
Pinte Pete
Bill Cimier
Lou Harold Orc
Waldorf-Astoria
Shellev Berman
Ben Cutler Orc
Theo Famidi Orc Milt: Saunders Ore Verna Lee
Hotel Pierre
Nuchty Marietta Jimmy Carroll
Jan McArt
Mary Tremain
Stanter Melha Ore
Hotel Plaza
Constance Towers
Ted Straeter Ore
M. Monte's Continentals
Wincent Loper Ore
Hotel Rosswelf
Guy Lombardo Ore
Hotel St. Regis
Diana Trase
Milt Shaw Ore
Winternational
Myron Cohen
Barry Sis.
McKenna Line
Mike Durso Ore
Aviles Ore

CHICAGO

Blue Angel
"Calypso Carnival"
Olga del Mar
Dave Bynum
Camille Yarbrough
Jamaica Slim
Tino Perez Orc

Conrad Hiltor Conrad Hilton
"Ballads & Blades"
Jo Marie Roddy
While Kall
Norm Crider
togelito
Fred Napler
Kdain & Knowles
Glair Perreau Ore
Bill Christoher
Frederick & Gina
Boulevar-Dears (5)
Boulevar-Dons (5)

Drake inda Darnell homas Hayward immy Blade Oro

CAGO Edgewater Beach Boyd Twins Dink Freeman John Freeman John Bonie June Taylor Dncrs Kenny Black Orc Gate of Horn Bob Gibson London House Borothy Dongan 3 Eddie Higgins Allie Blair Jave Barry Marty Rubinstein 5 Marx & Frigo Mary Reprise Jaye P, Morgan Morey Amsterdam Ben Arden Orc Trade Winds Sallie Blair Jackie Mason Joe Parnello AM1 BEACO MIAMI-MIAMI BEACH

Americana
Japanes
Space

Eddie Bernard
Saxony
Casa Diosa Revue
Miguelito Valdes
Diosa Costello
Don. Casino Oro
The Sabras
Ivory Tower Revue
Fawai Amir
Verla El
Yasmina Yamai
Maritza
Geo, Sawaya Group

Seville
"Fillies & Sillies"

Harold's Club Carl Ravazza Freddy Morgan

Harrah's (Tahoe)

"Adv. on Ice"
Rowan & Martin
Ross Lane
Joy & Boys
Dorben Dancers
Leighton Noble Orc

Harrah's (Reno)
Ray Anthony
Tex Williams
Rudy Bodarte
Conley 4
Blue 4

Holiday Harry Stevens

Earthquake
McGoon's
Turk Murphy Orc
Fairmont Hotel
Joe E. Lewis
E. Heckscher Orc Gay 90's Ray K. Goman Bee & Ray Goman

Hungry I Stan Wilson Bobby Short Burns & Carlin Marie Bernard

Band Box Billy Gray Rev Don Corey Mike St. Claire

Mike St. Claire
Ben Bluer
Ben Bluer
Ben Bluer
There Corrs de
Per Corrs
Berbarare Heller
Ivan Lane Orc (5)
Circ's
Billy, Williams Rev
Brian Farnon Orc
Cloister
Belle Barth
Robinson Blos.
Geri Galian Orc
Coccoanut Grove
Paul Anka
Four Step Bros.

LAS VEGAS

Desert Inn
Andy Williams
Jimmy Edmondson
Donn Arden Dners
Carlton Hayes Orc
Michael Kent
Dave Apollon
Milt Herth
Henri Rose 3

Dunes
Jayne Mansfield
Mickey Hargitay
Johnny O'Brien
Ink Spots
Dakota Staton
Denis & Rogers
Bill Reddie Oro

Johnny Olenn Keynotes Cathy Ryan Mire Arthur Ellen Skeets Minton Cooper Sisters Hoyt Henry Orc Nevada Ctub Vido Musso Little Red Sally Korby Johnny Paul Mark Hall "Around The Wo

Mark Hall
New Frontier
"Around The World
In Sexty Minutes"
Arlene Harris

Ray Anthony Doubling In

ing with one perromagnetic ing with one perromagnetic following Mexico City date, bandleader treks south for personals in Sao Paulo, Buenos Aires, Rio de Janeiro, Montevideo, Brasilia

Hollywood, Jan. 24.

RENO-TAHOE Mello Larks
Stan Worth
Mapes
Gallions & Ginny
Marshall & Wes Gallion.
Marshall & Deacons
Deacons
Joe Karnes
Riverside
Della Riverside
Della Reesett
Joe Ann Jordan
Braman & Leonard
Starlets
Lou Levitt Orc
Wagon Wheel
(Tahoe)
-nires
-navis

Esquires
Johnny Davis
Newton Bros.
Bobby Page

SAN FRANCISCO Blackhawk Cal Tjader Jazz Wo

LOS ANGELES

ANGELES

Dot Dorben Dners
Matty Malneck Ore
Mort Crescendo
Mort Crescendo
Mort Dorben
Joanie Sommers
Billy Regis Ore
Dino's
Cathi Hayes
Jack Ello
Steve La Fever
Jack Ello
Steve La Fever
Jack Ello
Steve La Fever
Jerty Lester
Domy Oliver Trio
Staller Hotel"Playmates of '6ir
Ekinnay Ennis Ore
Ye Little Club
Tune Jesters
Joe Felix Duo
Joey Silva

Bert Gordon Robin Courtney

"La Plume de Ma
Tante"

"La Plume de Ma
Tante"
Robert Clary
Duke Ellington Ore
Jack Cashara
Johnny Mathis
Andre Tahon
Heurses Fan Dners
Moro-Landis Dners
Louis Basil Ore
Sanda
Johny Bahalo
Johny Bandon
Frankie Avalon
Frankie Avalon
Frankie Avalon
Frankie Avalon
Garr Nelson
Copa Girls
Garr Nelson
Copa Girls
Garr Nelson
Gordon
Johny MoroJohny MoroJohny MoroJohny MoroJohny Mahall
Danny Jacobs
Charlie Teagarden
Lori Phillips
Don Santora
Geo. Stardust
Lido De Paris
Billy Daniels
Dick Contino
Hawaiian Revue
Thunderbird
Scandals on Ice"
Dorothy Shay
Fau Desmond
Gordon
Jerry Stewart
Strings
Peter Hank Duo
Folican
Folican
Folican
Folican
Bernard Bros
Lily Niagara
Florence-Frederle
Dancers
Jerry Colonna

Bill Reddie Ore
El Cortez
Joe Cappo
Spencer Quinn
Banjo Aces
Barbara Neece Trio
Flaminge
Jack Carter
Jane Froman
Sarah Vaughan
Barry Ashton Dners
Edi Domingo
N. Brandwynne Ore
Freman Hotel

Fremont Hotel Joe King Zaniacs Fabulous Jets

Fabulous Jets
Cousins
Newton Bros.
Golden Nugget
Lee & Faye Maynard
Sons of Gold'n Wat
Hacienda
Four Tunes
Johnny Olenn
Keynotes

and other cities.

Marlene Dietrich & International Co., with Ximenez Vargas Ballet Espanol, Shai K. Ophir; Burt Bachrach, musical director; Sonia Shaw, choreography; line (10); lighting, Joe Privitier, presented at Colonial Theatre, Boston; \$6.95 top s a living legend of glamous dedicated to the proposition

Neila Ates
Fisher & White
Helino Hollis
Bollis
Guy Tario
Romine Leonard
Lee Martin Ort.
Seville-Dewnstalrs
Jack Be Leon
Terry Haven
Joe E. Ross
Joe E.

and dedicated to the proposition that she's an entertainer, Marlene Dietrich rates plus values in her half of a curious mixture set forth on stage of the Colonial. Before she comes on, audience gets the Ximenez-Vargas Ballet Espanol in come vice Scavich develope which some nice Spanish dancing, which

Ximenez-Vargas Ballet Espanol in some nice Spanish dancing, which falls to capture much reaction because of indifferent staging with terpers working against set pieces. Shai K. Ophir, the Israeli mime, does his familiar bits, walking against the wind, galloping horse, bicycle, but he suffers also from poor presentation, doing his stuff on bare stage against drab curtain. The two acts make up the first half of this last stand for Miss Dietrich. With curtain up in second half, she comes on in spot dripping in mink and with some great arrangements by Burt Bachrach, runs through a songalog from her films. Quick change to tails and topper brings her on again for some oldies, in which she recaptures nostalgic mood, and bows off fronting a line of 10 chorines brought on just for the finale. Opening night aud gives her cheers. Act has been toned down for Boston from the nitery circuit, but she generates enough static across the footlights to go off way ahead with both sexes. ANCISCO

Jazz Workshep

Jimny Smith 3

On the Levee
Rid Ory Ore
Neve
Red Norvo
Jackle Gar
Gordalez Gonzalez
Jackle Gar
Jackle Gar
Jackle Gar
Roy
Aratro
Maria Caruso
Marya Linero
Marya Linero
Roy
Palmer Ore
Roy Palmer Ore
Carol Brent
Jerry Musio

'Tokyo 1961'
(King's, Glasgow)
Glasgow, Jan. 17.
S. A. Gorlinsky presentation of
musical spectacular (in 20 scenes);
produced by Kousuke 'Ito, directed
by Masashi Hidaka. Stars Mitsuko
Savamura, Misao Kamijo, Yoshiaki
Takei: features Norikuni Raha Savamura, misao Ramijo, Yoshidic Takei; features Norikuni Baba, Teruko Fujii, Elichi Hatori, Shi-geru Yamaguchi, Kazuko Waga-mitsu, Miyoko Kawato; conductors, Tadaosa Ohno, Reginald Burston. At King's Theatre, Glasgow, Jan. 9, '61; \$2 top.

S. A. Gorlinsky has assembled a company of 80 from the Nichigeki Theatre, Tokyo, to form the first major Japanese stage group to play the European continent.

Unit clicks with colorful costuming attention described as a second second

ing, attractive dancing and novel lighting effects. In addition, suiting the holiday season, there are lots eye-filling Nipponese girls, slim, shapely and dancing prettily.

Opening highlight is "Sakura," with entire background covered with cherry blossoms and Gion lan-

terns. Forty girls clad in kimonos dance like cherry blossom petals. Impact is strong and overall effect garners good audience reaction. A sword dance of the Samurais, featuring Elichi Hatori, also strikes an offbeat note. Closer to the conventional nottens is childred ince ventional pattern is skillful jug-gling with plates and knives of the Kagami Family (3), one member of trio balancing point of knife on his tongue. There's solid palming, too, for the precision dancing of the Nakano brothers, Keisuke and Shozo.

Item which catches the customers unawares and keeps them en-tranced is simply titled "Speed Maniacs." Hidetoshi Nohmi and Maniacs." Hidetoshi Nohmi and Shunki Fujimura sit in a small sports automobile and twist and turn it against a backcloth on which turns of a road journey. Effect is thrilling and arresting in its novel-ty, and customers offer heavy ty, and mitting

warmly received in "The Falling Leaves," scene depicting leaves fading and falling to the w.k. music. Mirusuko, Sawamura, 10-year-old from Okinawa who has been in Hollywood pix, brings touches of the Western world in some modern jazz bits in "Sawamura's Funky."

Cats' and "Funky!"

Cats' and "Funky!"

Scenes range from a re-creation of the Swan Lake Ballet, titled "Back Event in Tokyo," to temple, earthquake and Hawaiian items. The glamor lineup, with distaffers parading in front of orch pit along extended ramp, shows that chorines are the same the world over. Finale with lanterns effect is effective.

Show, while not a standout, is pleasant and easy-on-the-eye. It's also diverting in its offbeat quality and originality. East and west trends are neatly blended. Gord.

It's a musical roundup that runs appeal, indeed. He has Jack Lee backing him at the piano with the billy williams orch abity assisting. Innounce in strong personat appeal, indeed. He has Jack Lee backing him at the piano with the Billy williams orch abity assisting. He stays through Feb. 2 with a leptany brown to demonstrate his distinctive flute work.

Backed by vibes, bass, drums, songa, bongo and four trumpets, songa, bongo and four trumpets, songa, bongo and four trumpets, and moody vein. His vibes parading in front of orch pit along extended ramp, shows that chorines are the same the world over. Finale with lanterns effect is effective.

Show, while not a standout, is plots but the group as a whole brings plenty of bang to such as a return trunce to build.

Upped Taxes Reflect

Better Nitery Business

Washington, Jan. 24.

Uncle Sam expects its take from the cabaret tax to rise \$2,000,000 for the fiscal beginning next July trade.

In President Eisenhower's final budget message, the 10°6 cabaret bit was expected to yield \$38.000,000 it is year and \$49.605, and originality. East and west trends are neatly blended. Gord. Yoshiaki Takei, male warbler, Mexico City Prior to S.A. Hollywood, Jan. 24.
Ray Anthony opens two-way two
week stand in Mexico City March
1, playing both a theatre and nitery
engagement simultaneously. He
does two shows nightly at the
Blancuito Theatre, and caps evening with one perfromance at the
Terrazzo nitery.

House Review

Music Hall, N. Y.

Music Hall, N. Y.

"Viva L'Italia" with Raymond
Paige Symph, Alan Cole, Coro
Guido Monoco, Fernando Iacapucci,
De Mattiazzi's, Maria Luisa Zeri,
Dandy Bros, Helen Woods, Rockettes, Giuseppe Anedda Mandolin
Ensemble; sets, James Steward
Morcom; costumes, Frank Spencer;
liabtina Fugene Brunn: special lighting, Eugene Braun; special lyrics, Albert Stillman; producer, Leon Leonidoff; "Where the Boys Are," (M-G) reviewed in VARIETY Nov. 30, '60.

Nov. 30, '60.

The Music Hall, in its second imported show, proves an important point, namely that its most surefire entertainment elements are to be found right in its own dressing rooms. This presentation, most of which was imported from Italy, follows a package of Brazilian entertainment.

The current show is collection of entertainment cliches with an Italian accent. Many items from the tarantella to tunes such as "Arrividerce Roma" and "Santa Lucia," among others, aren't the freshest items in a Roman holiday. There could have been some stronger comedy, for example.

The De Mattiazzis, the mechanical doll act, have been around for

The De Mattiazzis, the mechani-cal doll act, have been around for many years, and their denouement is no longer a great surprise, espe-cially after multifudinous exposure on television. The Dandy Bros. (2) on television. The Dandy Bros. 12) are good operators. These portly lads are ebullient and authoritative. But their mixture of sounds soon works itself into a latter day Arnaut Bros. Fernando Iacapucci does a bit of strong tenoring effectively. tively

One item of great strength in the Italian sector is the operatic ventures of soprano Maria Luisa Zeri, who provides a touching "Un bel di" and a rousing "Love Is Where You Find It." The singing group, Coro Guido Monaco di Prato, directed by Ivo Castagnoli, has a few good moments as does the mandolin group of Giuseppe Anedda Anedda.

mandolin group of Giuseppe Anedda.

It is difficult to find fresh angles in this talent collection. They have been guided into the paths of least resistance and instead of case of delivery, there is a too well travelled path. The Music Hall staff Rockettes can be relied upon to pull previous chestnuts out of the hearth. The Rockettes are a monumental mass of cheesecake going through sock routines, and ballerina Helen Wood is a lively dancer who hits a jackpot for her efforts. The Music Hall Symph, directed by Raymond Paige, provides a medley from "La Boheme." Of course, importing a show of this magnitude is an expensive proposition, and a film insert pays off with prolonged credit not only to Italia Airlines, but to two top ships of the Italian merchant marine.

directed by Raymond Paige, provides a medley from "La Boheme."

Of course, importing a show of this magnitude is an expensive proposition, and a film insert pays off with prolonged credit not only to Italia Airlines, but to two top ships of the Italian merchant marine.

Apollo. N. Y.

Herbie Mann Orch (10), Olatuni Group (14), Art Blakey & Jazz Messengers (5), Earl May Trio, Gloria Lynne, Symphony Sid, "The Last of the Wild Stallions" (AA).

Symphony Sid, disk jockey on the N.Y. indie WADO, has put together a hip musical show that stresses solid jazz and the Afro-Cuban jazz beat. Show may be a little too far out for the regular Apollo customer, who's used to the house's steady rock 'n' roll diet, but it could draw a good bo, from the night club cats who we been digging these jazzsters at the Jazz Gallerv, the Half Note. Bird. been digging these jazzsters at the Jazz Gallery, the Half Note, Bird-

Jazz Gallery, the Half Note, Bird-land, etc.

It's a musical roundup that runs a little over 90 minutes, overlong perhaps, but which gives each turn enough time to build for maximum impact. Herbie Mann's group kicks it off with some sharp musical efforts that provide him plenty of room to demonstrate his distinc-tive flute work

exponent of the Afro-drum jazz beat, Olatunji and four percussionists pound away on a couple of stirring rhythms.

For added color he's put nine dancers (six femmes and three guys) in his troupe to swing along to the beat. The Negro troupe builds plenty of excitement with its vigorous terping sequences and serves as an excellent complement to Olatunji's infectious drum beat. Some more expert drumming is

to Olatunji's infectious drum beat. Some more expert drumming is supplied by Art Blakey who leads his Jazz Messengers through a flashy musical turn in the next round. Blakey's sticks spark the set but piano, bass, sax and trumpet aides furnish important support. Standouts in the turn are Dizzy Gillespie's "A Night In Tunisia" which sets up a fast and furious beat for Blakey, and a Japanese-based melody, tilled "Yama." that develops a haunting Japanese-based melody, titled "Yama," that develops a haunting

"Yama," that develops a haunting jazz mood.

The Earl May Trio (piano, bass, drums) follows with a one-shot effort that creates a sophisticated jazz pattern and then stays on to supply a nifty backing stint. Although she claimed a severe laryngitis attack on opening day, Miss Lynne still came through as one of the top new jazz songstresses around. around.

around.

She creates a potent jazz mood with a phrasing and a melodic maneuvering that put a lot of meat on the songs in her repertoire. She was able to get plenty of mileage out of such songs as "And This Is My Beloved," "Just A Lucky So and So." "The Jazz In You," "Love I Found You" and "He Needs Me." House returns to its rock n' roll pattern Friday (27) when Jocko Henderson, another WADO deejay, brings in his own revue.

Gros.

New Act

PETER PALMER Songs 42 Mins.

Eddys' Restaurant, Kansas City
After his recent success as Lill
Abner on Broadway and in the
Paramount picture, Peter Palmer
has taken to night clubs and already has a creditable record in
this department. More recently he has taken time out to work up a new format and presentation more in keeping with his talent. This fortnight at Eddys' is his first offering of the new routine, and his first stand in K. C.

The 42 minutes are well packed

Add to his excellent singing the fact that Palmer still looks the All American lad he was at the U. of Illinois which is strong personal appeal, indeed. He has Jack Lee backing him at the piano with the Billy Williams orch ably assisting. He stays through Feb. 2 with a quin.

Copacabana, N. Y.

Patti Page, Guy Marks, Elliot Ames, Douglas Clarke, Copa Girls 18), Paul Shelley & Frank Marti (8), Paul Shelley & Frank Orch; \$5.50-\$6.50 minimum.

This is the first Copa date in years for Patti Page, recently on the Coast but who made a name for herself in her Mercury recordfor nerself in her Mercury recordings string of hits. She clicks solidly despite opening on the night of a heavy snow storm. Hence, she seems assured of attracting many to this Jules Podell nitery.

to this Jules Podell nitery.

Miss Page held her auditors for nearly an hour. The Mercury Recording star has the knack of delivering every word of her songs so they're distinctly heard. Wearing a dress with white top sequin effect and a full, organza skirt, she tees off with "Rolling Along" and segues into "This Is My Song." "Night and Day," one of her top hallads, is helped by a sock orchestration. ballads, is chestration.

Miss Page employs a traveling mike to go through most of the audience doing several songs. "Back To Oklahoma" and "My "Back To Oklahoma" and "My Horne Town" go over stoutly. "Teach Me Tonight" has her sit-ting beside the orch pianist for light duet effect. She finales with "Tennessee Waltz." her trademark. Jack Elliott conducts the Paul Shelley augmented orch for Miss Page's appearances, turning in a topflight job despite some mike trouble.

Show gets a tremendous lift from the comedics of Guy Marks, who was at the Copa last May. This versatile lad is smoother and more versame lad is smoother and more aud-appealing than on that airing. His mental disorder routine, with his novel steps and panto, is an innovation for a mimic. It follows some politico gags which he uses to open.

Marks cleans up with his "Wag-nload" western sequence in which e emulates the voice of Gary Cooper, Robert Mitchum and Hum Cooper, Robert Mitchum and Hum-phery Bogart — and the fantastic dialog of Chief Crazy Horse. Here is a comic who fits into any sort of nightclub, a fresh talent with fresh material.

Remainder of the show here is typically Copa with production as-sists from Douglas Clarke and El-liot Ames. The Shelley orch plays a solid show and furnishes music for patron dancing. Frank Marti's crew alternates for terpsing. Wear. Remainder of the show here is

Flamingo, Las Vegas Las Vegas, Jan. 19. Jack Carter, Jane Froman, Barry Ashton Dancers (14), Nat Brand-uynne Orch (1): presented by Morris Landsburgh, choreography, Barry Ashton; \$4 minimum.

Jack Carter toplines here, with

Jane Froman extra added.
Carter vaults all previous
Vegastints with this one, and
they've all been highly successful. regastitis with this one, and they've all been highly successful. The entertainer virtually had his first-night audience doing one long 50-minute laugh with his situation stories, one-liners, singing, mugging, and mimicking. Most of his material is brand new, and he scores solidly with a great piece of special material called "Showmanship," which is generous with accurate carbons of other celebs. Many of the gags are topical. Miss Froman looks beautiful and is gorgeously gowned. But on opening night (possibly because of nervousness) she lacked the stirring Froman quality heard on her previous Vegas visits. She seemed to have difficulty singing in tune.

to have difficulty singing in tune, and the intonation was faulty. In-itialing her turn with "Are You Having Any Fun?" she sings about Having Any Fun?" she sings about seven numbers before winding up the act with a nostalgic selection of the numbers she's introduced.

Perry Ashton's clever "Who

Barry Ashton's clever "Who Needs Nudes?" production is held over, and entire show gets fine over, backing : from Nat Brandwynne

orch (11).

Bobby Darin preems here Feb. 2.

Duke.

Shoreham, D.C.

Washington, Jan. 17.
Tippy Stringer, June Taylor
Dancers (7), Bob Cross Orch (12),
Gao Gurgel Quintet; \$2 cover.

husband for the Kennedy-Johnson Deauville, Miami Beach installation

Miss Stringer has a big following ere and drew a huge turnout at Miss Stringer has a Dig following here and drew a huge turnout at her opener. Huntley, held in N.Y., missed her initial performance, but David Brinkley was on hand with the new NBC News v.p., Julian Goodman. Several highranking the recentive

Goodman. Several highranking politicos were in the receptive crowd, which encored her twice. Her voice is pleasing, especially with the slow and sweet tunes. She selects them almost exclusively and

selects them almost exclusively and sings several accompanied only by a guitar. Registering most are her potent personality, charm and cuteness. She has class.

Miss Stringer sings in French and Spanish and works in one comic bit with a chef and a waiter. But oldies like "April in Paris," "Hey. There," "When Your Lover Has Gone" and "When I Fall in Love" take the lion's share of her act.

Gone" and "When I 'Rall in Love" take the lion's share of her act.

The June Taylor Dancers, six femmes and one fellow, have fast and clever routines which click. The Bob Cross Orch, expert with any tempo, does a slick job, with the Gao Gurgel Quintet alternating with Latin numbers. Cross does some special inauguration week arrangements, singing the new tune, "Lady Bird," himself.

Carp.

Flame Room, Mpls.

Minneapolis, Jan. 20.
Julie Wilson, Bob Alberti, Danny
Ferguson orch. (7); \$2.50 cover.

There may be better gal singers than Julie Wilson, but few can top her in looks, sex appeal, charm and the ability to woo and win a bistro audience. Miss Wilson can do more with a raised evolver and the sex appeal to the sex and the sex appears are sex appears and the sex appears and the sex appears are sex appears are sex appears and the sex appears are sex appears are sex appears and the sex appears are sex appears are sex appears and the sex appears are sex appears and the sex appears are sex appears and the sex appears are sex appears are sex appears are sex appears a

the ability to woo and win a bistro audience. Miss Wilson can do more with a raised eyebrow or a shrug than most chantoosies can with gorgeous voices, elaborate gestures and lowcut gowns. Not to miss a bet, this nifty entertainer also displays a whistle-provoking wardrobe to fire up male tablesitters. With her offbeat specialty material, Miss Wilson is a welcome change in this tony room in the Radisson hotel which has had a run of talented but unexciting chirpers. She sets a fast pace with her opening "Most Gentlemen Don't Like Blonds" and drew heavy mitting at her preem with "A Man Could Be a Wonderful Thing" and other numbers from Thing" at her disks. and other numbers from

Thing and her disks.

Less appealing is a medley of French tunes which have lost their punch, here at least, because of constant repetition. Miss Wilson's specialty numbers, however, respectatly numbers, however, respectation of the property of the second of the secon specialty numbers, however, re-main fresh and enjoyable. While her material has a risque air, it isn't likely to offend the most deli-

isn't likely to onend the most dec-cate taste.

Bob Alberti is Miss Wilson's planist-director; he does the same standout job he did in this same room several months ago with Jane Morgan. Denny Ferguson's band, holiding over here, backs up Miss Wilson with gusto and plays for supper dancing.

Rees.

New Lotus, D.C.

Washington, Jan. 21.
Louis Prima & Keely Smith, San
utera's Witnesses (6); \$5 mini-Butera's

The Louis Prima-Keely Smith engagement at the New Lotus is reportedly the most expensive ever booked by local bonifaces, costing the King Brothers in the neighborhood of \$25,000. In an apparent effort to assure fiscal success of the filing, normal coverminimum was discarded in favor of admission tickets (\$448 Fri. Sat.; \$3.36 rest of week) good for one show only. Also, an early (7 p.m.) show was added to squeeze in three shows on Friday and Saturday nights. The tariff system naturally requires smooth mechanical and psychological handling to clear the old patrons out and make way for the new. With a sparse crowd on hand for the opening 7 The Louis Prima-Keely Smith way for the new. With a sparse crowd on hand for the opening 7 p.m. show Saturday (21), it was carried off without major hitch, however.

A light snow, which threatened to become heavier, probably accounted for the empty tables during the first show. Those on hand, ing the first show. Those on hand, however, gave a hot reception to the noisy, boisterous fast-moving and sometimes bawdy song-and-banter of the Prima-Smith duo and the Dixieland sextet of Sam Butera. Using essentially the same material as in Las Vegas, whence they came for a stint in the Inaugural Gala last Thursday (19), they clicked with percentage of the control of the contr Tippy Stringer, an enchanting thrush, was a Blue Room regular (as well as a weather girl on WRC-TV here, before she became Chet Huniley's bride a couple of years ago and left for New York. Shoreham Hotel bonifaces Bernie and their big swankery for the inaugural week, figuring she'd be coming here anyway with her telecaster.

Miami Beach, Jan. 21. Gogi Grant, Marty Allen & Steve Rossi, Henry Levine Orch; \$5-\$7.50 minimum.

With Betty Grable's cancel-out, prexy Morris Lansburgh got Gogi Grant to help reopen the Casanova Room of this key hotel of his six-inn Beach chain, and with Allen & Rossi, as added attraction, has come up with a solid brace of acts that should hold their own at this "soft" biz time of season.

Going on the plaudits earned at opening night, Miss Grant will be another addition to the cmall corps another addition to the cmall corps of femme thrushes who have become regular toppers on this circuit. She belted them to a fare-thee-big in her first showing on the Beach—Miss Grant worked a date two winters ago at the Diplomat, 16 miles up the line. Going on performance at this showing, she's a much improved performer in all departments. Smartly in all departments. Smartly gowned, cleverly arranged, confident in demeanor, she hits to all corners with a book that encompasses the pops; a brilliant rundown of the scope from "Gypsy" to add the "new" note and finally, her standard soundtrack dubbing for the "Helen Morgan Story" film of several years ago. The melange allows for display of wide open, anows for display of wide open, tone-touch, high-range flow, to earn peak returns; affords showcasing of an adeptness at turning throaty torch or love-lyric to complete auditor appreciation.

Miss Grant walked on to a warm group of tablers, thanks to the funcest tossed up by Marty Allen with ace assist by his straight-man partner Steve Rossi. This Allen is a buffoon in the classic tradition. The peculiar waddling walk, the moon-faced, wide-eyed look, the soft and deceivingly bewildered vocal approach combining to make him one of the most appealing laughmakers around. He's yocked them up along this jaded circuit before, but never to better effect than in this date. With much-improved Rossi setting up the feeds, his topical approach gathers a harvest of howls, such as his almost impertinent lines on the Kennedy family; his quickies romp on names in the news; standard "man in the moon" and a series of ad-libs to round out a socko turn. Rossi's contrib is equally effective. The Miss Grant walked on to a warm round out a socko turn. Rossi's contrib is equally effective. The handsome songster whams with his startlingly apt takeoff on Tony Martin and other singing toppers, and on his own, he stops matters with a full and ringing version of the clown aria from "Pagliaccl." They have to beg off.

Henry Levine and his showback in fine fashion. Due Frisnowback in the tashion. Due Friday (27), Billy Daniels and Jackie Miles, in the lower budget forerunner (estimated \$12,000 total weekly) series to the high payoffnames, due later in the season.

Chase Club. St. Louis

St. Louis, Jan. 19.
Jim Hetzer's "Japanese Spectacar" (31), Johnny Polzin Orch ular" (31), Johnny (12); \$2-\$2.50 cover.

The Oriental extravaganza, "Japanese Spectacular," judging by the kudos of first nighters, may well prove to the Chase Club's most popular attraction of the season. featuring a lineup of 31 Japanese dancers, singers and jugglers. It moves as fast as a Samurai warrior's sword arm from the lavish opening production number, "Flower Viewing Dance of Old Japan," through a swirling mixed bag of mambo dancing, sword bag of mambo dancin fights and juggling feats.

nghts and jugging feats.

Mitsumi Maki and Tony Toyodo,

"the Frank Sinatra of Japan,"
stars of the show, both have stage
savvy par excellence and voices
to match plus the sort of good
looks that have the young people
swooning back in geisha land. The
line of 15 Japanese girls, all beauty
contest winners back home is an contest winners back home, is added treat for the bald-headed

"Japanese Spectacular" will be on hand through, Feb. 4 with Johnny Polzin's orchestra doing a bangup job of playing the slambang arrangements.

Bob.

Freddie's, Mpls. Minneapolis, Jan. 20.

Minneapolis, Jan. 20. Erroll Garner trio; \$2.50 cover.

There's nothing showy about the Erroll Garner, except his music screen for No one laughs when he sits down to play, perched, as usual, on a both sexes.

double-thick. New York telephone directory. There are no words, no clowning, no costumes. The man comes to play. If the customers come to listen as most do, that's fine. If some would rather gab, it doesn't upset Garner. He's strictly business, plano business, and that means turnaway biz for boniface. Pete Karalis.

Pete Karalis.

Garner's fortnight appearance here, a return engagement after eight months, also means top entertainment value in both quality and quantity for patrons. His relaxed, seemingly effortless artistry had the packed house at his opening here cheering wildly. Garner responded with a concert performance which ran 95 minutes. The management finally had to dim the lights to get him off the band-stand. stand.
One doesn't have to be a jazz

connoisseur to appreciate Garner's talent. The man with a knack for producing a big band sound serves up the most listenable jazz extant. Such trademarks as "Misty." "Nearness of You" and "Lady Is up the most listenable jazz extant. Such trademarks as "Misty," "Nearness of You" and "Lady Is a Tramp" are showstoppers. His inspired improvisations are enhanced by the topnotch rhythm backing of Eddle Calhoun on bass and Kelly Martin on drums. Latter also evokes an enthusiastic response with ble school to the control of the control

also evokes an enthusiastic response with his selo on "Just You."
Garner continues here through Feb. 1 with table reservations booked solid. Comic Guy Marks and thrush Joanie Sommers follow in a nine-day stint.

Rees.

Village Vanguard, N. Y.
Nina Simone (4), Ornette Coleman Quartet; \$4.50 minimum.

This Greenwich Village cellar This Greenwich Village cellar continues its modern jazz policy with the return of Nina Simone, who's gathered quite a following with a vocal and piano style that's at once gutsy and blue and classically sophisticated; and Ornette Coleman, who's split the jazz buff ranks into distinct camps of dig and don't dig with his atonal plastic after any plastic alto sax.
Miss Simone charges her sets

Miss Simone charges her sets with electrifying piano virtuosity on crescendoing instrumentals, low-moaning vocals re anguished torch lyrics and some mad walling to drums that could only be called Afro-Simone. There's also some highly jazzed folk music in the repertoire, notably a swinging version of the old plantation number,

"in the Evening By the Moon-light."

Support from Chris White on bass, Bobby Hamilton on drums and Al Schackman on guitar is solid throughout. Schackman, on and Al Schackman on guitar is solid throughout. Schackman, on the alternate melodic instrument, is remarkably versatile in comple-menting Miss Simone's varying plano moods. He moves effectively from banjo-like strumming and piney-woods twang to hip modern improvisations.

from banjo-like strumming and piney-woods twang to hip modern improvisations.

A highly potential act since moving into the limelight several months ago, Miss Simone seems to have added a polish that gives the group high commercial values.

The Ornette Coleman return precedes an eight-week assault on European jazz centres, which probably will do little to clear up the domestic controversy. After several catches, it's this reviewer's considered opinion that Coleman's cacophonic protest to current jazz forms has about run its string, and the group should move ahead, or maybe backwards.

However far out, group seems now to be blowing its own cliches, and if they keep it up the vanguard crusade may end not with a bang, but a batsqueak. Besides Coleman, there's Don Cherry on trumpet; Eddie Blackwell, drums, and Scott LaFaro, bass. Bill.

Club 76, Toronto

Toronto, Jan. 17. Max Morath; 50c cover.

Planist of ragtime era faves from the Gay Nineties to World War I, Max Morath is already packing 'em into the 90-seater Club 76 where no coffee is sold and the customers are expected to buy hard liquor. Dressed in a turn-of-the-century suit, plus derby and colored weskit, Morath (whose mother used to be a

suit, plus derby and colored weskit, Morath (whose mother used to be a silent screen planist) has an added gimmick: Apart from his glib patter and his singing of old faves to self-accompaniment on a 1905 honkytonk piano, he has a collection of tinted, oldtime illustrated song slides, plus titles, that are collectors' items. He projects' erm via magic lantern on a 5 by 7 foot screen for his seven-a-night stints with the nostalgic sing-songers of both sexes.

McStay.

Fontainebleau, Miami Heach

Miami Beach, Jan. 19.
Crosby Bros.; "Latina Extravaganza," Len Dawson Orch; \$5-\$7.50
minimums.

This is last week for the Latino revue in the 850-seat LaRonde, and first time for the Crosby Bros. at this resort. The dispensing of the long-run

The dispensing of the long-run Cuban production, which has been working with added zing and zip since inclusion of top dancers-singers from the folded "Latin Scandais" at the Versailles, comes at a time when it is beginning to jell and tighten. Withal, in this highly competitive run, it's risky to keep a big-nut production plus a bighnaveff transping set in one of to keep a big-nut production plus a high-payoff topping act in one of-fering. Thus, for next few weeks the "Holiday In Japan" revue, which clicked at the Latin Quarter in Gotham and previously in initial stateside long-run at the New Frontier in Las Vegas, is being brought in until the two-supporting acts and names (ala Sammy Davis, Dean Martin, Frank Sinatra) start the peak-weeks stands in late peak-weeks stands in late February.

The Crosby freres are a pleasant trio. They won't set an aud off into palm-pandemonium, but they do provide an entertaining half-hour or so of song-trio-nics with easy gab in their pater's style.

The special material contained is lined with references to their famed Dad to lead cleverly into tune-arrangements identified with him. On their own cleffing course, they do well with pops, a "folk tune" set and wind to warm recèption.

Len Dawson's orch backed solid-ly the Crosby threesome of per-sonal musickers, led by the pianist. Lary.

Ren Blue, Santa Monica

arca splute, Sarta Molica, Santa Monica, Jan. 20. Ben Blue, Barbara Heller, Cully Richards, Sid Fields, Barbara Eng-lish, Ivan Lane Orch (5); no cover, \$3 minimum.

A dropper-in here would never A dropper-in here would never be sold on the theory there is a shortage of available talent or a lack of customers in the nitery biz. In fact the deadpan comic's tavern has been operating in the (highly profitable) black since popping the first cork four years ago.

This show is a sex-ational staging

ago.

This show is a sex-ational staging entitled "Les Corps d' Paree." And like the title denotes it is loaded with gals, comics, gals, dancers, and more gals.

In addition to a sextet of cuties romping around the stage scantily clad, Blue has brought back Barbara Heller. She co-stars with him in a show that bustles from flagfall to finish. Miss Heller, certainly no bust herself, is the rudder that keeps this ship "Paree" on course, under Blue's direction. She again displays her tremendous versatility in the art of mimicking stars (Bette Davis, Tallulah Bankhead, Judy Garland) in between straighting for Blue in a series of burlesque bits that keep the laughmeter ticking.

ing to:
lesque bits that keep
ter ticking.
"Are you a professional?"
Blue. "Not if I like a fel
***lee Heller. That l?"asks fellah." Blue. "Not if I like a fella replies Miss Heller. That's

sample.
Additional impetus is given by blonde, long-legged Barbara English who has her moments to bump blonde, long-legged Barbara English who has her moments to bump
about. She also proves flexible as
a foil for Blue who, per usual,
keeps himself surrounded by cutles
while parading his Chaplinesque
pantomime. There's this to be said
for vaude-vet Blue: vaude is dead
but he didn't kill it. The comedy
he purveyed 25 years ago still
rocks 'em, as he proves here.
Aside from regular comic aides
Cully Richards, and Sid Fields,
headliners on their own, other contributions follow Blue's policy of
introing new talent. This he draws
from the working help (busboys,
waiters, bartenders, etc.) employed
in dual capacity, for one check!
On Tuesday night (17), Blue
spotted busboys John Robeson
('Maria''), Mel Bryant ("Almost
Like Being In Love"), and Tom
Peters ("Some Enchanted Evening")—and all three scored vocally.
Others aiding in keeping "Paree"

Others aiding in keeping "Paree" alive are Karen Dolin, Jerry Paul, Hymie Lefkowitz, Thelma Wood, Jan Weaver and Patrice Michaels. Latter trio shape up nicely a "Lill St. Cyr" routine. Ivan Lane's house band (5) keeps "Paree" house musically gay.

Show is booked indefinitely.

Kafa.

Eden Roc, Miami Beach

Miami Beach, Jan. 20.
Kathm Grayson, Morty Gunty,
Little Buck, Mal Malkin Orch;
\$5-\$7.50 minimums.

It's first time here for Kathryn Grayson. Bill also establishes a young comic, who's been playing the area regularly, as an arrived comedian in Morty Gunty.

comedian in Morty Gunty.

It's a rare package that contains two show-stopping acts for this swankery's demanding Cafe Pompeli; it's a big room, and, it draws from among hip, show-wise, big-buck vacationers and locals around. They go strongly for Miss Grayson's oddly-arranged act for a night club; odd in its heavy lead of operatic excerpts, but in her case, greeted with brayo-returns. There's also, inclusion of her song-assigngreeted with bravo-returns. There's also, inclusion of her song-assignments from the many filmusicals in which she was starred; the MGM rundown keeps the pace at high peak. Still the big-eyed beauty, she adds to her physical appeal via a warm, simple word-intro approach that smartly, skips the "I want to be liked" theme. The viewers took care of that from first high-soaring notes. first high-soaring notes.

The viewers took care or that from first high-soaring notes.

Morty Gunty had been regarded as a young comedian with possibilities here; enough to have been booked for the past few years as a dependable supporting act to the top-draw names at the better hotel-cafes. In this outling, he establishes himself as an arrived laughmaker, one who works with assurance and authority, whose material is "up" for any type of smart room or video-variety. He's no longer the "kid" with raw appeal, but a matured, stand-up comic who possesses adroit timing sense, a load of original topical material, plus a strong vocability that allows for sock intro-tune on walk-on; then utilized in wacky takeoffs on Presley and the like. His now trade-particular districts to the utilized in wacky takeoffs on Presley and the like. His now trademarked musical dedication to the top comics of show biz is an updated, fast palm-builder that ends with wham, impresh of Danny Kaye, complete to the tripletongued rhythmics and graceful use of hands. It begins its build early, winds in a mitt-surge that hits peak before his last 18 bars. It's unusual for a comic to stop a show in this spot, but Gunty did just that, with callbacks after the stage had been darkened for intro of Miss Grayson.

Little Buck, an Incongruous name

Little Buck, an incongruous name for the tail, lithe Negro tapster, has been held over and rates it with his splits and flips to top the with his splits and hips to top the the precision taps. Per usual, Mal Malkin handles a heavily laden series of arrangements with skill, batoning his orch expertly through a tricky set, notably Miss Gray-son's. Due Friday, Ella Fitzgerald, Destriction and the Hall Lowen Dominique and the Hall Loman

Beverly Hills. Ciney
Cincinnati, Jan. 13.
Carmel Quinn, Corbett Monica,
John Woodd Trio, Moro-Landis
Dancers (9) with Charlie Hines,
Gardner, Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent,
\$3-\$4 minimum, \$1-\$1.50 cover.

Current two-framer has the second lively floorshow of '61 a ond Ively floorshow of '61 at Greater Cincy's top nitery, which dropped a planned three-month shuttering for renovation. Head-liner Carnel Quinn, in for a first repeat, after three years, has repeat after three years, has superb backing from newcomer Corbett Monica, on-the-way-up comic, and the sock John Woodd adagio trio, held over from the previous session that included the Four Aces and Jackie Kahane.

Four Aces and Jackie Kahane.

It's a party that Miss Quinn is making of her present visit. Her Irish ways and blarney have ringsiders joining in songs not only of the ould sod, but French ditties and domestic pops. The red-haired and blue-eyed colleen, pert in emerald coat and gown, scored at opener with a Jolson medley. "Scarlet Ribbons" and "Mack the Knife." Her guitarist, Harry Stride, sitting in with Gardner Benedict's crew, is a pleasing addition. On the boards for nearly an hour, the starrer extended her normal 80-minute running time by 30 minutes.

Monica, personable and smooth

Monica, personable and smooth standup comic, loses no time in holding a chuckle spree with barbs on JFK, Castro, Khrushchev, the UN, planes and matrimony and a vocal of "You're Nobody Till Somebody Loves You" exit clincher.

The Woodds pack a sizzling five floor shorminutes with class dance acrobatogether.

tics. Jacqueline, a blond heaut, tossed, twirled and twisted by John tossed, twirled and twisted by John and Dick, finishes intact after a one-ankle swirl finale. Amazing bridge, forward and back somersault and spin routines are to special music in mambo, classical, jazz and bolero parts for balletic and modern dance tempo.

Gay Indian and Charleston numbers are contributed by the Moro-

Gay Indian and Charles on Indianabers are contributed by the Moro-Landis steppers with Charlie Hines as production singer. Jimmy Wilber's threesome for intermis-sion ankling, and Larry Vincent, cocktail room pianist, are location features.

Arthur Lee Simpkins returns to head the show opening Jan. 27. Koll.

Tidelands, Houston

Houston, Jan. 18.

Arthur Ellen, Don Cannon Orch
(6); no coper or minimum.

Hypnotist Arthur Ellen demon Hypnotist Arthur Ener demonstrates hypnotism, mass and singularly, and memory feats during 50-minute show at the Tidelands Motor Inn club, the first such booking here.

Bllen, who claims he is responsible for the return of Jackie Jensen to baseball (he said he cured the outfielder's fear of flying by hypnotism), began as a clinical hypnotist and finally got into show

biz.

He tells auditors he can help them—if they want to be helped—with their salesmanship, smoking, memory or relaxation. After getting a half-dozen or so volunteers on stage as subjects, Ellen then uses mass hypnotism to put a number of auditors to sleep. He brings the better subjects on stages as part of the show. It was entertaining, yet presented with good taste.

The Don Cannon Orch has a coffee-and-cigaret backing job this round, playing only when hypn tised subjects pretend to play co tain instruments. Skip. hypno-

Barelay Hotel, Toronto

Toronto, Jan. 18.

Deep River Boys (4), Wally
Dean, Kim Irwin, Bob Arlen Dancers (5), Percy Curtis Orch (8);
\$1.50 admission.

With the Deep River Boys assured of a great reception, plus the zany antics of Wally Dean, the lovelies of the Bob Arlen dance group and the lusty singing of Kim Irwin, the Barclay Hotel has assembled a smart floor show that ran 90-minutes when caught.

sembled a smart floor show that ran 90-minutes when caught. Headliners, of course, are the Deep River Boys. But Wally Dean, who writes his own material, also has a big following when he plays his Infrequent stops here. It resulted in big audience on opening night, plus heavy continued biz. In white evening suits, trio at the mike and pianist-accompanist at grand get customers immediately into the mood with a bouncy "Hallelujah Day." then switch to a ballad style of "Green Fields" and "Clementine." They change tempo to several stepout solos, with concerto handelappings of trio and audience to "As Time Goes By," with Harry Douglass particularly scoring in their Israelisong "Dance, Everybody Dance." The finale walkaround includes "Apple Blossom Time," "Up the Lazy River" and a rousing "When the Saints Go Marching In."

Deep River Boys were on to a tremendous heegef ovation with

the Saints Go Marching In."

Deep River Boys were on to a tremendous begoff ovation, with act running 35 minutes when caught. (Besides Harry Douglass as lead, singing trio has Jimmy Lundy as tenor; Al Bishop, bass; Ray Durant, pianist).

For his rapid-fire patter and drunk bits, the rotund and rubber-faced Dean was also up on his comedy delivery and timing and is a very funny fellow who keeps the

VARIETY Downstairs at The

· Upstairs, N.Y.
e Murphy featuring Slam
rt, Carl Norman & William Rose Roy; \$3 minimum.

Rose "Chee Chee" Murphy and perennial pard Slam Stewart are back at a familiar stand, the ground-level room of boniface Julius Monk's double-decker, providing some of the most relaxing entertainment interludes the current Gothern pitery scene has to rent Gotham nitery scene has to

The "Chee Chee" tag, which the ample sepie chee' tag, which the ample sepie songstress picked up via her novel disk clicks of a few years back, is a misnomer. The trite blip-bleep vocal style and tinkle-tinkle piano could not have sustained Miss Murphy through 25 years of rather steady released. sustained with switching the years of rather steady saloon employment. In her current turn, she makes little more than an occasional satirical pass at the style that brought her fame beyond the swinging doors.

swinging doors.
Most of the catalog these days is made up of standards and evergreens sung in a straight, liiting manner, backed by an articulate piano that is nostalgically remindful of the graceful, melodious style of the late Fats Waller. It's all so cool and easy, and the same applies to Slam Stewart's buzzing vocals

tumes.

Larry Steele is a smooth and savvy emcee with a good singing; voice for introducing and interpreting, in verse, the various numbers. The Jack Madden orch, augmented by four musicians traveling with the revue, provide excellent backing.

done by a pretty girl named Sandy Lee Nankin, is not of pro calibre.

Lee Nankin, is not of pro calibre.
Arlene Harris, with her famillar telephone dialog type of humor, is a plus factor, but it's too tough for her to go it alone. Carl & Nora Lind, a handsome dance team, are also pleasant. However, a comedian named Jimmy Dunn had some embarrassing lines that possibly wouldn't get yocks in a junior high school assembly.

wouldn't get yocks in a junior high school assembly.

Show's title, and the fact that it contains nudes (6) may bring in some biz, but not for long. Dick Rice's orch (11) did the best it could under trying circumstances at the preem.

"Soutr" is produced by Weber.

at the preem.
"Sexty" is produced by Weber Rosenberg, directed by Eddie Lynn. Music, is hy Dick Foerber, financial backer of the show, who triples as chirper.

Duke.

Statler Hilton, Boston

Boston, Jan. 19.
"Salute to Rudolf Friml," Ruby "Saute to Rudoij Frimi, Rudoj Rewman production, directed by Lee Daniels, "Show Toppers" (7) with Mary Bradley, Lorie Walsh, Guy Rotondo, Ron Brandt, Frank Schulte, Ralph McFarlane, Jerry Senior, Sammy Dale Orch (10), Jay White Quartet; \$2 cover.

manner, backed by an articulate plano that is nostalgically remind ful of the graceful, melodious style of the late Fats Waller. It's all so cool and easy, and the same applies to Siam Stewart's buzzing vocals keyed to his bowing of the bass fiddle.

Team adds a light touch of comedy with duets on such as "Three Little Words Cha Cha" and Stewart's own "Flat Foot Floogie."

House piano team of Carl Noman & William Roy spell the head liners with instrumentals in the background-musim style familiar to the cocktail hour. Revue, "Dressed to the Nines," continues upstairs.

Bill.

RImwood Casino, Det.

Windsor, Ont., Jan. 9.

Larry Steele's "Smart Affairs of 1961" (25); Jack Madden orch (11); \$2 cover.

Larry Steele's "Smart Affairs of 1961" moves at a breakneck pace and achieves its purpose of pleasing the customers. The colored performers did so well at Al Siegel's swank spot, which was nearly filled to its capacity of 700 opening night, that the revue has been held over 1961" moves at a breakneck pace and achieves its purpose of pleasing the customers. The colored performers did so well at Al Siegel's swank spot, which was nearly filled to its capacity of 700 opening night, that the revue has been held over 1961". Spent of 1961" (25); Jack Madden orch (11); \$2 cover.

Larry Steele's "Smart Affairs of 1961" moves at a breakneck pace and achieves its purpose of pleasing the customers. The colored performers did so well at Al Siegel's swank spot, which was nearly filled to its capacity of 700 opening night, that the revue has been held over 1961" moves at a breakneck pace and achieves its purpose of pleasing the customers. The colored performers does not not topical, racial and local gags until striking a spark and then pouncing with a whole series of Jokes on that winner. White gest plenty of guffaws.

Roc Croney is a supple limb of the ensemble chanting encouragement as Miss Croney works down to the nine inch level.

Amanda Thigpen has a lusty set of pipes and winner works down to the nine inch level.

Amanda T

Fay DeWitt is the most refresh-ing performer to play the hand-some Ritz Cafe this season and is certainly one of the most welcome

tremendous begoff ovation, with act running 35 minutes when caught. Resides Harry Douglass, as lead, singing trio has Jimmy Lundy as tenor; Al Bishop, bass; Ray Durant, planist).

For his rapid-fire patter and drunk bits, the rotund and rubberfaced Dean was also up on his comedy delivery and timing and is a very funny fellow who keeps the customers in bellylaughs. Finished with his auto horns—concealed under a raincoat—to "Goofs" with hilatious sound effects, Dean had to beg off after giving the customers after the Bob Arlen Dancers with his singing of "Gigi." The can-can girls in scarled floures return for a finale in "Winter Wonderland," complete with parka'd girls in white and red floures return for a skating routine (latter with flicker effects) and showing their on-toes ballet training.

It's a diversified twice-nightly floor show that Al Siegel has put logether.

Mestay.

Avey mence with a good singing soice for introducing and interprets on the host 's season and is cretarily one of the most weeded with plears of the most season and is cretarily one of the most weeders are two cash, exhibiting a fair voice, and cane. The word in the revue, provide excellent by four musicians traveling with the revue, provide excellent by four musicians traveling with the revue, provide excellent by four musicians traveling with the revue, provide excellent by four musicians traveling with the revue, provide excellent by four musicians traveling with the revue, provide excellent by four musicians traveling with the revue, provide excellent by four musicians traveling with the revue, provide excellent by four musicians traveling with the revue, provide excellent by four musicians traveling with the revue, provide excellent by four musicians traveling with the revue, provide excellent by four musicians traveling with the revue, provide excellent by four musicians traveling with the revue, provide excellent by four musicians traveling with the revue, provide excellent by four musicians traveling with the revue, provide more

Desert Inn, Las Vegas Las Vegas, Jan. 17. Andy Williams, Jimmy Edmond-son, Art Johnson, Gloria Ferrina, Donn Arden Dancers (16), Carlton Hayes Orch (21); produced by Frank Sennes; choreography, Don Arden: 84 minimum. Arden; \$4 minimum.

Frank Sennes; choreography, Don Arden; \$4 minimum.

Andy Williams, who has that commendable quality of being pleasant to watch as well as listen to, is here for a special two-week, engagement. He's a savvy showman, and sounds better than ever. Arrangements, especially the one on "Love For Sale," are by Williams' 88er, Dave Grusin, and are outstanding, giving the-entire turn an extra lift.

Karl Kiffe on drums also gives strong assistance, and the Carlton Hayes orch (21) sparks splendid framework. Numbers include, among others, "You Do Something To Me," "Just In Time," "Green Fields," "Danny Boy," "I Love All of You," and a yock-pulling "You Don't Want My Love."

Johnny O'Brien, subbing for Jimmy Edmondson (whose plane was late) on opening night, did the act he currently does at the Dunes. He was rewarded with many laughs for his one-liners and harmonicartistry.

New Donn Arden production number, "Now We're In Tripoli," again spotlights the brainchild of a master choreographer. The coloration, for the production of the prod

Rosemary Clooney preems hera an. 31. Duke. Jan. 31.

Shamrock Hilton,

Houston, Jan. 19.

Juliana Larsson and Richard
Barclay, Lou Nelson, K. Bert SloanDick Krueger Orch (11); no cover
or minimum.

or minimum.

Chanteuse Juliana Larsson, despite plenty §f savvy and most of the other ingredients for a smash nitery act, is somehow disappointing in her bow before the homefolks. A part-time Houston housewife, she's reminiscent of Dinah Shore in looks and personality. She has what appears to be excellent set of pipes, yet at times seems lacking in voice control.

The sometime change of key during tune indicates songs should have been more carefully tailored for her voice. At her best, such as in "Five Piece Band." Miss Larsson is very good, but this condition doesn't exist throughout.

It could be that preem night was not the best reviewing time for femme making her bow before friends and family, and as the pressures disappear so may most of the faults. She has three changes during her 37 minutes, and her gowns (by Edward Savesta) are great showcase for act.

Edward Savesta) are showcase for act.

Richard Barclay, from the mu-sicomedy stage, does capable job of supporting Miss Larsson in duets and solos. Hal Hidey directs

of supporting Miss Larsson in duets and solos. Hal Hidey directs the orch for thrush and takes part in one number. The act was produced and directed by Jonathan Lucas.

Comic Lou Nelson opens show, and he is fortunately on a somewhat long 27 minutes. This gives him opportunity to overcome a frigid and and build to a rousing begoff. Situation is such that he gets little returns with his fresh, really funny material, and has to resort to more familiar stuff to pull the yocks. He uses a few vocals, exhibiting a fair voice, and exits with fine performance of "Song and Dance Man," with usual soft shoe, straw hat and cane. Sloan-Krueger Orch backing is

Shows Abroad

Ondine

LEGITIMATE

Condine
London, Jan. 13.

Shakespeare Memorial Theatre presentation of three-act drama by Jean Giraudoux, adopted by Maurice Valency. Stages by Peter Hall: settings of the Stages by Peter Hall: Settings Raymond Lepard: 16thins, Stars Leslie Caron. Opened Allendon: Stars Leslie Caron. Opened Allendon: Stars Leslie Caron. Opened Allendon: Stars Leslie Caron. Opened Raymond: Legic Allendon: Stop. Patrick Allendon: Stop. Alley Maria Edwards King of the Sprites Parek Godfrey Sprites Maroussia Frank. Diana Rigg, Sprites Wendy Gifford, Meg Ritchie Hans Gifford, Meg Ritchie Caron. Ondine Legic Caron. Cardine Eric Forter

Hans Ondine Ford Chamberlain Ondine Leslie Caron
Lord Chamberlain Eric Porter
Poet Clive Swift
Theatre Superintendent Donald Layne
Smith Poet
Theaire Superintendent Donald LayneTheaire Superintendent Donald LayneSmith
Seal Trainer Patrick G. Stephens
Venus Wendy Giftor
Page Wendy Giftor
Page Donald Stephens
Sian Phillips
Vicionata Diana Rigg
Vicionata Diana Rigg
Vicionata Diana Rigg
Forman David Summer
King
Gun Isolde Gwen Ffrangoon-Davies
Latho
Salambo Silvia Beaminy
Servanta Christenilar Voss.
Sevineherd Stephen Thorne
Fishermen Roy Dotrice, John Cater
Judges Ian Hom, Peter Jeffrey
Greta Yvonne Bonnamy
Kitchen-Maid Yvonse Bonnamy
Kitchen-Maid New Yvonse Bonnamy
Kitchen-Maid Roy Dotrice, Peter
Court Servant Stephen Thorne
Outer Stephen Thorne
Typer Jan Holm, John Cater
Others: Edward Argent, Stuart Hoyle,
William Austin, James Keen, Peter
Edward Argent, Stuart Hoyle,
William Austin, James Keen, Peter
Edward Angent, Stuart Hoyle,
William Austin, James Keen, Peter
Edward Angent, Stuart Hoyle,
William Austin, James Keen, Peter
Edward Angent, Stuart Hoyle,
William Austin, James Keen, Peter
Edward Angent, Stuart Hoyle,
William Austin, James Keen, Peter

It has taken more than 20 years It has taken more than 20 years for Jean Giraudoux's "Ondine" to come to London's West End and it generally seems worth the wait. The play is an ideal vehicle for the Stratford-on-Avon company in its new London home, and with Less lie Caron scoring a personal triumph in the title role, it's a sure in the company's repertory.

hit in the company's repertory.
The creative forces of the Strafford-on-Avon theatre have combined to give the production the
treatment it merits. Peter Hall's
staging, though occasionally a littile fussy and at times too gimmicky, is skillful and forceful.

micky, is skillful and forceful.

Also in the top grade are the
vivid settings and costumes designed by Tanya Moiseiwitsch.
They give the production the right
degree of color, even though there's
perhaps too much personal fun in
the special effects.

the special effects.

Miss Caron is a delight as the water-sprite who is wooed and wedded by her knight errant, admirably played by Richard Johnson. It is a charming piece of fantasy with touches of pantonime in the proceedings which may evoke criticism from stage purists. Indeed, almost the entire second act is in this vein, and there are delightful and diverting comedy sequences.

quences.

One of the notable supporting performances is contributed by Sian Phillips as the King's adopted daughter who is jilled by the knight and who tries desperately to win him back. Other noteworthy support comes from Gwen Ffrangeon-Davies and James Bree as the Lord Chamberlain, and Donald Layne-Smith and Derek Godfrey. the Lord Chamberiam, and Donaid Layne-Smith and Derek Godfrey. The changing mood of the story is skillfully captured by the cast, and the moving final scenes between Ondine and her knight are played with commendable sincerity. Myro.

Three

Three
London, Jan. 19.

Arts Theatre Club presentation, by arrangement with Michael Codron in each plays: "Lunch Hour," by John Mortimer: "The Form," by N. F. Simpson, and "A Slight Ache," by Harold Pinter. Staged by Donald McWhinnle: settings and lighting, Brian Currah. Stars Emlyn Williams, Opened Jan. 18, 61, at the Arts Theatre Club, London, 52,15 top.

Man LUNCH HOEMIN Williams Girl Wendy Craig Manageress "Herokambur Club, Man Leggatt The Form."

Girl Wendy Craig
Manageress THE FORM Inchard Briesr
Mr Whinby THE FORM Inchard Briesr
Mr Crafe Wendy Craig
Mr. Cardeeson Emiven Williams
Miss Ongew Alison Leggatt
Edward Schlott ACHE
Edward Schlott ACHE
Entry Williams
Flora Richard Briess
Matchseller Richard Briess

Three of London's leading avant garde playwrights have contributed one-acters in this triple bill which Michael Codron is presenting with David Hall at the Arts Theatre Club. Though it is an experimental booking. "Three" should be suitable for transfer to the West End. where the trio of authors have boxoffice draw.
Each of the playlets has an individual quality and the only point Three of London's leading avant

Each of the playlets has an individual quality and the only point of similarity is in the casting. However, only John Mortimer attempts to adhere to a conventional pattern. N. F. Simpson to some degree and Harold Pinter even more, pursue the obscure veintly and the provision of which has earned them critical and public acclaim in the past. There is apparently more reliance on the

use of language rather than in dramatic situation, though that seems to pay off particularly in the case of the Pinter piece. Mortimer's "Lunch Hour," the

Mortimer's "Lunch Hour, only really straightforward episode, is set in a sleazy hotel bedroom in the vicinity of a London railway terminus. A married man and a young girl are snatching an illicit hour and everything seems to go wrong. It is not just a case of the two failing to get undressed; they never even get around to removing their topcoats.

By contrast, Simpson's "The state of the state of the two failing to get undressed; they never even get around to removing their topcoats.

By contrast, Simpson's "The state of the state o

moving their topcoats.

By contrast, Simpson's "The Form" is a diverting lightweight pleee. A young aspirant for a job is being interviewed by an old timer, but before long he seems to be doing the interviewing. It is full of entertaining irrelevancies and though its significance, if any, is adroitly obscure, it is nevertheless an enjoyable interlude.

Pinter contributes the one sub-

theless an enjoyable interlude.

Pinter contributes the one substantial piece, "A Slight Ache."

It is perhaps more obscure than the others, but has an inherent dramatic quality in its stimulating dialog and situation. The plot, such as it is, is concerned with a blind matchseller who has parked himself outside a town house. He is brought inside but has nothing to say, and just sits listening to the owner giving forth.

In bleak outline each of these In bleak outline each of these one-acters seems unpromising dramatic material, but with first-rate performance and astute direction by Donald McWhinnie, they stack up as absorbing entertainment. The cast is unusually distinquished for a presentation of this kind and apart from Emlyn Willsene, tealing work in all these this kind and apart from Emilyn Williams' sterling work in all three there are excellent performances by Wendy Craig, Alison Leggatt and Richard Briers. Nor to be overlooked is the simple but precise decor and lighting by Brian Currah.

Myro.

Traume Vom Glueck ("Dreams of Happiness")

("Dreams of Happiness")

Berlin, Dec. 26.

Karl-Heinz Bernsteln presentation of operetta in 11 scenes by K. Nachmann and R. Olsen; music by Erwin Halletz. Staged by Fred Raul; musical direction. Klaus Wuesthoff: choreography. Rein Este; settings, Felix Smetana; costumes. Gerdago, lighting, Fritz Halpick. Opened Dec. 25, '60, at Titania Palast, Berlin, '33

Anni Roman	Marika Hoekk
Liesl Fehlau	Hilde Brauner
Bob Sanders	Erich Arnold
Jerry Ross	Fred Raul
Gangster	. Gerd Martienzen
His Moll	
Sheriff	Ewald Wenck
Angela	Brigitte Brandt
Boris. Zaroff	. Johannes Ferigo
Bosco	Helmut Ketels
Sally	. Traudel Tomasek
	_

The authors of "Traeume vom Glueck" ("Dreams of Happiness") call this a "musicaleske," a syn-thesis of a modern musical and the old operetta. Although it achieves nothing outstanding, it is more entertaining than most modern German operettas, musicals and revues

As often with this type of pres-As often with this type of presentation, the plot is secondary. It is not original, but occasionally funny. The music by Erwin Halletis is not particularly imaginative but at least it is catchy and easy to

is not particularly imaginative but at least it is catchy and easy to listen to "Happiness" is a stout b.o. contender in Berlin. A major factor in that is Marika Roekk, the star and a big marquee name in this country. Almost 50, she is still dancing just about as she did two and a half decades ago, and is an excellent comedienne with a good sense of slapstick humor. Most of the cast is from the Raimund Theater. Vienna, and turn in average performances, although the robust Berlin comic Ewald Wenck, who

Aged On the Toe

Ottawa, Jan. 24.
The difference between ballet in Russia and Canada is 229 let in Russia and Canada is 229 years, according to Russ ballet dancer Askold Makarov. After a stint of terping with the Royal Winnipeg Ballet, Makarov and his partner, Olga Moiseeva, of the Leningrad Theatre of Opera and Ballet, stopped at the Russian Embassy in Ottawa on their way home via Montreal.

Asked his opinion on the differences in tern styles they

Asked his opinion on the dif-ferences in terp styles they had seen in Canada, Makarov said, "Our ballet is 250 years old; the Royal Winnipeg is now 21."

plays a sheriff, accounts for many chuckles.

The story is localed on an island and involves romance and a series of threatening situations with gangsters. The staging by Fred Raul, who also appears in the cast, is average. The settings are adequate and the ballet okay. Karl-Heinz Bernstein supervised the production. With a bigger stage, more colorful scenery, the show could have been more attractive, but the Titania Palast is not an ideal place for production of this nature. The story is localed on an island

Biederman et Les

Incendiaires (Biederman and the Arsonists)

and Le Lion

Le Lion

(The Lion)

Paris, Doc. 25.

Lucie Germain presentation of two oneact comedies, "Biederman et Los Incendiaries" ("Biederman et Los Incenpilliod, and "Ita Lion" ("The Lion"), by

Max Frisch adapted by Phillippe
Brilliod, and "Ita Lion" ("The Lion"), by

Rocke Frieder and piece and presentation of the lion

Rocke Frieder and piece and presentation of the lion

Marie Serreau, and "Lion" by Regret

Blin. Sets and costumes, Andre Acquart,

Features Jean-Marie Serreau, Francoise

25 (10), at the Theatre Luttee, Farits 33 (10).

op.
BIEDERMAN ET LOS INCENDIARIES
Siederman Jean-Marie Serreau
Mrs. Biederman Francoise Bertin
Joulot Fernand Berset
Durassier Paul Crauchet

Goulot Fernand Berset
Durassier Paul Crauchet
LE LION
Bebe Maurice Chaumeau
Woman Dominique Lacarriere
Chauffeur Henri Serre

Swiss novelist-playwright Max Frisch gets his first Paris unveiling via his 100-minute one-acter, "Biederman and the Arsonists," coupled with Israeli journalist Amos Kenan's initial local legit presentation of his 40-minute curtain raiser, "The Lion." The major attention goes to "Biederman."

The Frisch work attacks complac-The Frisch work attacks complacency in a more direct, satirical manner, while the Kenan plece is a more diffuse commentary on human obtuseness and the lack of communication. Both plays are offbeat, but with enough theatrical insight and feeling to be good off-Broadway bets.

Broadway bets.

Frisch presents a smug businessman who callously fires an old employee and tries to buy off two avenging arsonists who invade his home. Jean-Marie Serreau has given this deft staging using a fireman's choir, projected cartoons.

"Lion" is a symbolic opus about a little boy, played by a grown man, who can become a haughty general or a driving factory owner, through always desiring to become a lion. His chauffeur becomes a thief to make himself a new life a lion. His chauffeur becomes a thief to make himself a new life and the boy's mother is the victim of the chauffeur. Roger Blin has helped give this form and move-ment in his adroit direction. Good ment in his adroit direction. Good background music by Gilbert Amy, and Andre Acquart's witty functional sets also help to put over this unconventional theatrical dualer.

Mosk.

'Do Re Mi,' a Plunger's Sleeper

The indicated money success of the new Broadway musical, "Do Re Mi," represents a special satisfaction for attorney and prolific legit investor Mort Mitosky. He not only went considerably beyond his usual stake in backing the show, but bought out several normally-canny angels in doing so. Along with the customary quota of backers, Mitosky attended the David Merrick musical's break-in performance in Philadelphia, and then went to the after-the-show confab. the-show confab.

break-in periormance in Philadelpina, and then went to the after-the-show confab.

On the basis of the generally disappointing initial tryout performance, several of the investors confidentially questioned of its ultimate chances on Broadway, and expressed a wish to unload their shares. Mitosky not only disagreed with the gloomy reaction, but felt that on Broadway in particular, the Garson Kanin-Jule Styne-Betty Comden and Adolph Green musical represented a potential killing. Going out on a financial limb, he took all the offered shares, winding up with a \$25,000 slice of the production, a boost of \$17,000 beyond his original piece.

After plunging so heavily against the judgment of supposed experts, the attorney freely conceded that he was staking his professional standing on the show. "If it's a flop," he said, "I won't be able to show my face in New York."

Asides and Ad-Libs

English critic Alan Pryce-Jones, currently reviewing for Theatre Arts English critic Alan Pryce-Jones, currently reviewing for Theatre Arts during an extended visit to the U. S., had a piece about Broadway in a recent issue of the London Observer. His opening sentence (and conclusion) read, "The Broadway season is half over, and so far it has offered little except a handful of London importations and a steady run of local disappointments" . . . Just conceivably with an eye to publicity, officials of Dare County, Va., have appointed local boy Andy Griffith a deputy sheriff in recognition of his performance as the title-sheriff in the Broadway musical, "Destry Rides Again."

A series of hendeme ceramic tiles reproducing the window cards

the Broadway musical, "Destry Rides Again."

A series of handsome ceramic tiles, reproducing the window cards of hit legit shows, has been developed by Masha Petrova, and will be sold at the respective Broadway theatres. The shows represented so far include "Irma La Douce," "Fiorello," "Camelot," "Becket" and "The Unsinkable Molly Brown," and the manufacturer, Designed Tiles, plans to issue others, including notable successes of former seasons. Miss Petrova figures on using the same idea for beer mugs and coasters, also in full color.

A B Shiften currently little to "Figure 1."

also in full color.

A. B. Shiffrin, currently living in Florida, is writing a dramatization of "Better Spring," the fifth novel in Charles Angoff's series about the Americanization of early Jewish settlers in Boston. He's also doing a stage adaptation of the same author's "H. L. Menken, a Portrait from Memory." Shiffrin's unproduced play, "Eleven Lives of Leo." has been sold by agent Claire Leonard for a German film . . When Michael Flanders and Donald Swann are presented by Alexander H. Cohen in "At the Drop of a Hat" at the O'Keefe Center, Toronto, for two weeks beginning Feb. 27, they'll perform from the hydraulically-rising orchestra platform rather than the stage of the 3,200-seat house.

Judson Laire, featured as in the fictional role of the President in

cnestra platform rather than the stage of the 3,200-seat house.

Judson Laire, featured as in the fictional role of the President in

"Advise and Consent," revealed in an interview with N. Y. Post drama
editor Frances Herridge last week that he started his Broadway career
25 years ago "as a boy Senator—he's forgotten from what political
party—in "First Lady." Legit buffs with longer memories may recall
that the politics of the young Senator in question were carefully unspecified, as was true of all the characters in the George S. KaufmanKatherine Dayton comedy.

The John Cremwell who authored left week's of Broadway and

Matherine Dayton comedy.

The John Cromwell who authored last week's off-Broadway entry, "Banquet for the Moon." is no relation to the noted film director and actor of the same name, who's currently rehearsing a featured role in the uncoming Broadway play, "Mary, Mary." The paths of the 71-year-old director-actor and the 40-year-old playwright and former actor have crossed several times. On one such occasion some years ago, the elder Cromwell wrote the younger to success that the latter change his name to avoid confusion, but was told, "Why don't you change yours?"

yours?"

Legit-tv-film actor Jay Barney congratulates newly-parental newspaper editors with combination greeting card-music boxes which play
appropriate tunes... Producer-realtor Roger L. Stevens is offering
shares in his upcoming presentation of "Mary, Mary," by Jean Kerr, to
investors who also buy pleces of the incoming "Midgle Purvis," by
Mary Chase. The former play has a fancy pre-production film deal, as
outlined in last week's issue.

outlined in last week's issue.

Broadway producer Kermit Bloomgarden was given a needle in last Monday's (23) advertising news column in the N. Y. Times. Under the sub-head, "Deceptive Advertising?" by-liner Robert Alden noted that the continuation of Bloomgarden's presentation of "The Wall," at the Billy Rose Theatre, N. Y., was announced in ad copy prepared last Wednesday (18) for publication Sunday (22). However, the alphabetical ads in the Thursday (19) and Friday (20) issues still carried the "Last Times" warning, as though the play were still due to close Saturday night (21). "The reason a play will maintain in its advertising that it is going to close, when the producer knows that it will remain open." Alden wrote, "is that people who want to see the play but procrastinate will go out and buy their tickets immediately."

Show on Broadway

Pirates of Penzance

Has a Gilbert & Sullivan repertory season ever before in the past 80 years been presented for the purpose of using the profits to finance grand opera? The question, and the wily scheme of impresario Julius Rudel thereby implied, communicates a special value to the inclusion of "Penzance" along with "The Mikado." "The Gondoliers" and "Pinafore" in the present (Jan. 17-Feb. 5) season.

Any review of any Gilbert &

Any review of any Gilbert & Sullivan work is always an exercise in memory, invidious comparisons and the met-or-unmet expectations in the respective critic or buff. In the respective critic or bult. This report amounts to saying that on balance "Prates" is less successful than the same troupe's "Mikado," though a good measure of entertainment emerges. It is competently conducted by Rudel.

competently conducted by Rudel. The scenery of H. A. Condell is deservedly mentioned upfront though allusion to it is commonly crowded into the final paragraph. The Center's always-impecunious fiscal condition does not often allow the scenics to stand forth but Condell has created practical and attractive perspective settings within their own nostalgic Sevoyard frame. You go out appreciating, if not whistling, the scenery in this case. this case

The Patton Campbell costumes are less successful, the limited bankroll showing notably in the major-general, and especially that repulsive bathrobe—call it not a

dressing gown.

The production lacks what used to be known as high style. Un-

doubtedly it will improve with playing, and most of all in diction which is alternately good and not good in both acts. Opening interlude is hardly intelligible. The police chorus with Herbert Beattie as the sergeant came closest to complete satisfaction, indicating perhaps some extra hours of rehearsal.

perhaps some extra hours of rehearsal.

Frank Poretta as the hero sings well and has the legs. He is neither the best not worst among singing actors when it comes to registering inter-personal relatedness. Jacquelynne Moody has the appropriate archness and bird-trills for the Victorian dainty. Beatrice Krebs' dark voice in the piratemaid-of-all-work part was pleasant and she got what was to be had from the dated stereotype of the marriage-eager spinster.

Attention focuses upon the figure of the major-general. Often a low comic, and a good one, Coley Worth brings timing, clarity and a certain inner poise to the figure but he's too pathetic rather than merely preposterous—an important difference. He gets the words out well enough in the fast templ, though he's talking not singing them. The audience liked him. No doubt of that. Yet he has not mastered the suave possibilities of the major-general any better than the monocle which he simply cannot manage. Because he is so experienced a trouper Worth's entitled to respect even when out of focus. to respect even when out of focus. He should take another look at the classic role and try to be more upper class and less folksy. Though stager Dorothy Raedler presumably shares the fault.

Scheduled B'way Preems

Octoroon, Pheenix (127-61).
Julia, Jake, Booth (1-28-61).
Midgle Puruls Beck, 2(-1-61).
Comedie Francaise, Center (2-7-61).
Come Blow Horn, Atkinson (2-22-61).
13 Daughters, 54th St. (3-2-61).
Mary, Mary, Hayes (3-8-61).
Happiers Girl, Bock (3-3-61).

Mex Legit Season About Average; More Chance for Native Talent

Mexico City, Jan. 24.
The Mexican theatrical season of 1960 was no better or worse than in recent years, with heavy accent on Spanish translations of foreign productions. However, there was evidence of a trend towards giving

productions. However, there was evidence of a trend towards giving Mexican dramatists a chance, and in some cases both quality of theme and technical realization were above average.

It is difficult to select any arbitrary 10 best productions of the year, but among outstanding foreign works, on the basis of script, staging and performance, were Eugene O'Neil's "Marco Millions," Jean Giradoux's "A Tiger at the Gates," Calderon de la Barca's "Life Is a Dream" and Shakespeare's "Othello."

Notable Mexican plays included "The Judgment" by Alfredo Pacheco, "The Scandal of Truth" by Luis G. Basurto, "Sails of the Fish" by Sanchez Mayans; "The Watchmaker of Cordoba" by Carballido, and "Sword in Hand" of Rafael Solana. The Mexican Theatre Festival gave impetus to works of native playwrights, but accent was on accepted names such as Basurto, Canton, Solana, etc.

Other outstanding productions included "Uncle Vanya," "The

was on accepted names such as Basurto, Canton, Solana, etc.
Other outstanding productions included "Uncle Vanya," "The Saint's Coach," "Nocturne to Rosario" by Wilberto Canton, and "Similar to Happiness," the latter presented by the touring New Theatre of Chille.

Ignacio Lopez Tarso, who made a hit in the film "Macario," also turned in an excellent performance in "A Tiger at the Gates," and he is in demand for new starring appearances this year. Other outstanding performances were given in various works by veteran Carlos Lopez Moctezuma, Francisco Jambrina, Jose Elias Moreno, Carmen Montejo, Magda Donato and Manoles Saavedra.

Julio Prieto dominates the Mexican theatrical scene for his sets, and outstanding directors include veterans Manuel Fabregas and Ignacio Retes.

Another Goldman Show (The Third) for B'way; 'Giants' Due in London

James Goldman, already repre-sented as collaborator of two shows

James Goldman, already represented as collaborator of two shows due for production next season, has authored another on his own, this one slated for presentation in London prior to Broadway. The newest work is "They Might Be Giants," to be done by Robert E. Griffith & Harold S. Prince, with Joan Littlewood as director. "Giants" will be presented in partnership with Miss Littlewood's English group, the London Theatre Workshop. It's due to open in June at the outfit's home base, the Theatre Royal, in Stratford, E. London Assuming the play is successfully received there, it will be done on Broadway next fall, with Miss Littlewood repeating her staging. The script, said to be unorthodox in form, deals with contemporary New York.

York
The 33-year-old Goldman has collaborated with his brother William, 29, on "Blood, Sweat and Stanley Poole," which Roger L. Stevens and Joseph Fields have scheduled for Broadway producuon next fall, with Jerome Chodorov as director, and on the book of a musical, "A Family Affair," with music by John Kander and lyrics by Kander and James Goldman. Leland Hayward plans presenting it next season with

Kander and lyrics by Kander and James Goldman. Leland Hayward plans presenting it next season with Jerome Robbins as stager, chore-ographer and co-producer.

Although they received no program credit, the Goldman brothers collaborated on the book of "Tendertoin," being brought in while the musical was trying out last fall, prior to Broadway. The billing of the Griffith & Prince production, currently in its 15th week at the 46th Street Theatre, N.Y., is stage Setting by Richard was trying out last fall, prior to Broadway. The billing of the Griffith & Prince production, currently in its 15th week at the 46th Street Theatre, N.Y., is stage Setting by Richard was trying out last fall, prior to Broadway. The billing of the Griffith & Prince production, currently in its 15th week at the 46th Street Theatre, N.Y., is stage Setting by Richard was authors of the book, based on the late Samuel Hopkins Adams' novel, with music by Jerry Bock and lyrics by Sheldon Harinck.

Billy Dee Williams, currently in "Taste of Honey" at the Lyceum Theatre, N.Y., is exhibiting his paintings at the Tracy Galleries, N.Y., at the Tracy Galleries, N.Y., is exhibiting his paintings at the Tracy Galleries, N.Y., is exhibiting his paintings at the Tracy Galleries, N.Y., is exhibiting his paintings at the Tracy Galleries, N.Y., is exhibiting his paintings at the Tracy Galleries, N.Y., is exhibiting his paintings at the Tracy Galleries, N.Y., is exhibiting his paintings at the Tracy Galleries, N.Y., is exhibiting his paintings at the Tracy Galleries, N.Y., is exhibiting his paintings at the Tracy Galleries, N.Y., is exhibiting his paintings at the Tracy Galleries, N.Y., is exhibiting his painting at the Tracy Galleries, N.Y., is exhibiting his painting at the Tracy Galleries, N.Y., is exhibiting his painting his pa

Sacco New Exec Director For Indpls, Starlight

Indianapolis, Jan. 24.

John Charles Sacco, musical director of Starlight Musicals here rector of Starlight Musicals here
the last five years and co-producer
the last two seasons, was signed
last week as executive director
on a year-around basis. Mel Ross
is general manager of the summer

is general manager of the summer operation. Sacco will begin promotion work immediately on the season ticket drive, and will go to New York in April for casting. He will continue musical director during the sea-

'Sound of Music': Road, London And N.Y. Sans Martin

The touring edition of "The Sound of Music." with Florence Henderson as star, opens Feb. 27 at the Riviera Theatre, Detroit. After a five-week break-in there, it plays Toronto for three weeks, Cleveland for four, then Des Moines and Omaha for one week each, Kansas City two weeks, San Francisco five weeks on Cit/C Subscription, Los Angeles nine weeks on Cit/O subscription, Denver for 10 days, Dallas two weeks and then an extended run in Chicago, opening next Nov. 15. Most engagements will be on Theatre Gulid-American Theatre Society subscription.

Although Mary Martin will withdraw from the original Broadway production next October, when her contract expires, the management is in no hurry to line up a successor. The Richard Rodgers-Oscar Hammerstein 2d musical is still playing to standee-limit audience in its 59th week at the Lunt-Fontanne Theatre, N.Y., and Is figured in getting a suitable replacement star.

It's planned to do "Sound," (Continued on page 61)

Bishop, Holtzmann Again Head Music Tent Group

Head Music Tent Group
Robert H. Bishop, 3d, and David
Marshall Holtzmann have been reelected president and vice-president, respectively, of the Musical
Arena Theatres Assn. Bishop is
president of the Musicarnival,
Cleveland, and Holtzmann, an attorney, is managing director of the
Cape Cod Melody Tent, Hyannis,
Mass., and the South Shore Music
Circus, Cohasset, Mass.
Other MATA officers include
Stephen Slane, treasurer, and
Gurney Kranz, secretary. Slane is
managing director of the North
Shore Music Theatre, Beverly,
Mass., and Kranz is manager of the
Niagara Melody Fair, North Tonowanda, N.Y. Herb Rogers, of the
Music Theatre, Chicago; Benjamin
H. Segal, of the Oakdale Musical
Theatre, Wallingford, Conn., and
St. John Terrell, of the Music
Circus, Lambertville, N. J., have
been elacted directors of the organization.

Edward Lutz and Robert Carr,

been elected directors on the organization.

Edward Lutz and Robert Carr, who have their own CPA firm, have been re-appointed executive directors and Max Eisen was renamed publicity director.

New Zealand-Born Scot

Begins Belling John Deggars

Edinburgh, Jan. 17.

Sydney Goodsir Smith, author of "The Wallace," patriotic Scot drams staged at the Edinburgh International Festival last summer "The Jolly Beggars." The play-wright, a resident at Edinburgh, is a native New Zealander.

Googie Withers Plans Legit. Pic Assignments In England Next Summer By RAYMOND STANLEY

By RAYMOND STANLEY

Googie Withers is to follow her current part in the Clifford Odets drama, "Winter Journey" (originally titled, "The Country Girl" on Broadway), at Comedy here for J. C. Williamson with the title role in Somerset Maugham's oldie "The Constant Wife." As with the Edwire Feuillere production of the Constant Wife." As with the Edwige Feuillere production of the comedy drama in Paris, it will be done in the 1900 period instead of the original 1920's. The Maugham work opens Jan. 28, with Clement McCallin playing the male lead, as in "Journey" and John Sumner, of the Australian Elizabethan Theatre Trust, again doing the staging.

Theatre Trust, again doing the staging.

After a short run here, both plays will tour Adelaide, Brisbane and Sydney, finishing around July. Miss Withers revealed that she expects to return to her native England in August, probably to do a film and appear on the stage. She would like to do another Shake-spearian season. She appeared several years ago at Stratford-on-Avon as the Queen in "Hamlet" and Beatrice in "Much Ado About Nothing," both opposite Michael Redgrave.

Redgrave.

On the way back here, the actress says she'd like to stop off in the U.S. for a tv stint. She hopes to pioneer more serious theatre here. She'd like to play (Continued on page 60)

TO REBUILD GLASGOW **VAUDER AS ART LEGIT**

VAUPER AS ART LEGIT

Glasgow, Jan. 17.

The new Falcon Theatre Organization, pianning a new arts theatre in the old Empress vaudery here, has already raised \$90,000 towards its \$750,000 objective. This has been done within eight months.

The project is to reconstruct the present Empress Theatre building and launch it as a new Scot house. About \$450,000 will be required for rebuilding. The Falcon has sponsored a series of short performances, including a one-nighter by Tom Lehrer. Donald Wolfit, Joyce Grenfell and the Little Ballet Troupe of Bombay are of the r attractions already staged.

are, other attractions already staged.
"We have made money on every one of these shows," Finlay J. MacDonald, founder-director, told VARIETY. "This is despite whe everyone has said about Glasgow's poor reputation as a theatre cen-

ter."

The Falcon is currently staging "Skerryvore." a musical play based on the James Bridie comedy "What Say They?," with Duncan Macrae, William Squire and Pat Lancaster in leading roles. It received mixed notices, and is in for a four-week stand.

Chi Univ. Theatre Skeds Own Billy Barnes Revue

Own Billy Barnes Revue Chicago, Jan. 24.
University Theatre, student-operated legit enterprise of the Univ. of Chicago, has negotiated the rights to stage its own version of the "Billy Barnes Revue." It has scheduled seven performances, Feb. 8-12, with tickets scaled from \$1.80 to \$2.80.

The project is part of UT's program in recent years to bring New York's off-Broadway to Chicago. On previous occasions, however, the student group, sometimes under the co-auspices of the university newspaper, brought in the ac-

w Zealand-Born Scot Writing 'Jolly Beggars' Off-B'way 'Hedda' Pays B'way Scale; **Odd Angle of Equity's Alien Rule**

Readying Legit Musical On Brazil's Don Pedro I

On Brazil's Don Pedro I
Actress-singer Barbara Ashley is
planning a musical adaptation of
Pertita Harding's "A mazon
Throne," possibly in the spring of
1962. The blography of Don Pedro
I, the first emperor of Brazil, will
have book and lyrics by Stuarl
Bishop and music by Dean Myer.
The Brazillan government is interested in the project and financed
a research trip to Brazil for the
adapters. They are to return tomorrow (Thurs.) and plans are also
being considered to engage a
prominent Brazillan scenic designer to design the production. There
is also a possibility that the musical may have simultaneous openings on Broadway and in Brazilla,
the newly-erected capital of Brazil.

Set Vivien Leigh For World Tour In 'Angels'—Bard

An international tour is planned for "Duel of Angels," with Vivien Leigh again starring in the role she originated in London and subsequently repeated on Broadway and the road. The London Old Vic will sponsor the offering, which will be presented in repertory with several Shakespeare plays. The tour, slated to run a year, is open in Australia and include New Zealand, Hong Kong, Russia and various European cities.

The starting date for the project hasn't been set, as Miss Leigh is currently starring in a film adaptation of Tennessee Williams' only novel, "The Roman Spring of Mrs. Stone," being shot in Italy, Roger L. Stevens and S. Hurok, who co-produced "Duel" in the U. S., will have an interest in the projected tour of "Angels" and the Shakespeare works. An international tour is planned

Toronto O'Keefe Almost Broke Even on Treasure

O'Treasure Island," which the O'Keefe Centre, Toronto, imported from Britain for a two-week Christmas holiday engagement Dec. 26-Jan. 7, was purchased by the theatre as a package for \$60,000. The tab covered all production costs including cast salaries and round-trip transportation for the company.

pany.

The Robert Louis Stevenson classic was done by the Mermaid Theatre of London, with the group's producer-director, Bernard Miles, as star. The cost of the venture was recovered by the O'Keefe, since it retained the entire \$76,851 grossed on the show's two-week stand. The or the show's two-week stand. The take, however, was not enough to cover all the expenses involved in the operation of the house for the run and a week of rehearsal in the theatre.

The presentation, targeted at kid The presentation, targeted at kid-die audiences, was scaled to a \$4.50, but skimpy business resulted in the use of two-for-ones its second week The engagement was considered satisfactory by the O'Keefe man-agement, as the presentation played to more than 12,000 youngsters.

ANTA Committee Making Legit Economics Study

A study of theatre economics is being made by the American Na-tional Theatre & Academy. The organization's Board of Standards for the Living Theatre has estab-lished a committee to explore the subject and report its findings next Seotember.

subject and report its findings next September.

The committee chairmaned by Certified Public Accountant J. S. Seidman, includes production manager Samuel Liff, vice chairman; producers Fred Coe, Roger L. Stevens and Robert Whitehead, theatre owner John Shubert, set designer Harry Horner, architect Victor Gruen, attorney B. A. Mayers, and Maria Bergson, a designer concerned with the utilization of space.

By JESSE GROSS

"Hedda Gabler," currently at the off-Broadway 4th Street Theatre, is paying its east on a Broadway scale. Actors Equity required that the performers in the presentation at the 199-seater be employed under a regular Main Stem production contract, which calls for a minimum weekly salary of \$111.

Equity demanded the production contract when David Ross, producer-director of the play and operator of the theatre, signed Mai Zetterling, Swedish-born British actress, for the title role. The union's regulations do not permit the employment of an alien under the off-Broadway contract, which requires a minimum weekly performer salary of \$45.

Broadway contract, which requires a minimum weekly performer salary of \$45.

Thus, in order to use Miss Zetterling, Ross had to comply with the requirements of the regular production contract, which in addition to the \$111 minimum wage, includes, among other stipulations, that the production contribute 1% of the cast salary to the Equity pension fund. Ironically, Miss Zetterling was not able to open in the production after collapsing during a preview performance. She relinquished the role on her doctor's advice and Equity-member' Anne Meacham took over the part.

Although Miss Meacham only had a few days' rehearsal in the title assignment, the play opened as scheduled and she drew some of the best notices of the season. The play, which was also accorded generally favorable reviews, has been playing to healthy business since opening at the house last Nov. 9. Indications are that the presenta(Continued on page 61)

Walter Kerr's Choice Is Not to Cover 'Mary'; HT Hasn't Assigned It

HT Hasn't Assigned it

The N. Y. Herald Tribune management hasn't decided yet who'll review Jean Kerr's new play, "Mary, Mary," when it opens next March 8 at the Helen Hayes Theatre, N.Y. Unlike the situation in the current Broadway production of "Critic's Choice," the play will not be reviewed by Mrs. Kerr's husband, Walter F. Kerr, the Trib's drama critic.

The idea for "Critic's," written by Ira Levin, is attributed to Kerr's book, "How Not to Write a Play," in which reference is made to a situation requiring a drama critic to review his wife's play. That's what happens in the Levin comedy, but Kerr isn't following the script. Although he mentions in his book that he once did review a play by his wife, that was prior to his association with the Trib.

In the nine years that Kerr's been reviewing for the Trib, his wife has been represented on Broadway by two works, one a comedy and the other a musical, the latter of which he co-authored with her. He also directed both productions. His involvement in the presentations naturally disqualified him from reviewing them. The play was "King of Hearts," which Mrs. Kerr wrote in collaboration with Eleanor Brooke and which opened in 1954. In the case of "Mary, Mary," Kerr wont do the staging.

"Hearts" was covered for the Trib by Hobe Morrison, legit editor and Broadway critic for Variers.

"Hearts" was covered for the Trib by Hobe Morrison, legit editor and Broadway critic for Variety. The "Goldilocks" situation was somewhat different in that it was covered by Herbert Whittaker, drama critic for the Toronto Globe & Mail, who served as substitute reviewer for the Trib while Kerr took a two-and-a-half-month leave of absence to stage the musical.

Carnegie Tech Student Rents Barn, Canton, Conn.

Nents Barn, Canton, Conn.

Pittsburgh, Jan. 24.

Otis Smith, graduate student in the Carnegie Tech drama school, has leased the Canton Show Shop Theatre in Canton, Conn., where he will operate a stock group next summer. The house was dark last year, but had been operated for three years before by Robert Andrews.

Andrews.
Smith will be producer, and has hired Mel Curran, another Carnegie graduate student, as director.

B'way Uneven; 'Show Girl' \$30,652, Tenderloin' \$44,350, 'Birdie' \$43,560, 'Yum Yum' \$14,339, 'All Way' \$14,352

Broadway was spotty last week., 101; \$40.107 (Cent Business, which came out of a dive vious week, \$11,83 the previous stanza, climbed for several shows and dropped for others. In some instances there was only a slight variation in the takes for last week and the previous session. The Thursday-Friday (19: 250). [Elizabet Michell). Previous Session. The Thursday-Friday (19: 250). [Elizabet Michell). Previous Last week, \$49.] 20. blizzard is figured to have cut heavily into end-of-the-week box-

The two closings last Saturday The two crosings last Saturday inght (21) were "49th Cousin" and "Conquering Hero," the latter folding after seven performancss. "The Wall," which had also been slated to close Saturday, is continuing. having recevied \$20.000 from a campaign conducted by Mrs. Isaac

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Overetta), Rep (Repertory), DR

eretta), Rep (Repertory), DR (Dramatic Reading).
Other parenthetic designations refer, respectively, to weeks played, number of performances through last, Saturday, top prices 'tuchere two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars.
Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Advise and Consent. Cort (D)

Advise and Consent, Cort (D) (10th wk; 76 p) (\$7.50; 1,155, \$40.500) (Ed Begley, Richard Kiley, Chester Morris. Henry Jones, Kevin McCarthy). Previous week. \$75,938.

Last week, \$30.652.

Sound of Music, Lunt-Fontanne \$600; 1,407; Chester Morris. Henry Jones, \$75,000 (Mary Martin). Previous Week, \$75,938.

Last week, \$30.652.

Last week, \$36,828.

All The Way Home, Belasco (D) (8th wk; 61 p) (\$6.90-\$7.50; 967; \$38,500). Previous week, \$15,007. Last week, \$14,352.

Last week, \$14,352.

Becket, Royale (D) (16th wk; 121 p) (\$6.90-\$7.50; 1.050; \$45.507) (Laurence Olivier, Anthony Quinn). Previous week, \$34.261.
Last week , \$34.132 including \$4.500 paid the production by the Democratic National Committee for the cancellation of the Thursday (19) performance to permit of the "Inaugural Gala" in Washington that night.

Last week, \$18,337.

Tenderlon, 46th St. (MC) (14th wk; 112 p) (\$8.60-\$9.60; 1,342; \$65.-31 (Maurice Evans). Previous week, \$44,350 with twofers. Tenth Man, Booth (D) (63d wk; 19.75) (19.75); 807; \$32.000. Previous week, \$15.788 with twofers. Moved last Monday (23) to the Ambassador.

Last week, \$18,337. ton that night.

Best Man, Morosco (D) (42d wk; 328 p) (\$5.90-\$7.50; 999; \$41.000) (Melvyn Douglas, Lee Tracy, Frank Lovejoy). Previous week, \$26,016. Last week, \$25,818.

Bye Bye Birdie, Shubert (MC) (40th wk; 312 p) (\$8.60-\$9.40; 1.453; \$64.900). Previous week, \$43.578 at the 54th St. Theatre.

Last week, \$43.560.

Camelot, Majestic (MC) (7th wk; 57 p) (9.40; 1,626; \$84,000) (Richard Burton, Julie Andrews). Previous week, \$84,093 with parties. Last week \$84.117 with parties.

Critic's Choice, Barrymore (C) (6th wk; 45 p) (\$6.90-\$7.50; 1,067; \$40,000 (Henry Fonda). Previous week, \$35,893 with parties.

Last week, \$34,222 with parties.

Do Re Mi, St. James (MC) (4th wk; 32 p) (\$8.60-\$9.40; 1.615; \$69.500; (Phil Silvers). Previous week,

Last week, \$71,527.

Evening With Mike Nichols and Elaine May, Golden (R) (15th wk; 123 p) (\$6.90-\$7.50; \$30,439). Previous week, \$29,728. Last week, \$29,386.

Fiorello, Broadhurst (MC) (60th wk; 476 p) (\$8.35-\$9.40; 1,182; \$58,-194; Previous week, inadvertently underquoted, was \$47,775.

Last week, \$49,300.

Gypsy, Imperial (MC) (80th wk; 630 pt (58.60-39.40; 1.428; 64.590) (Ethel Merman: Previous week, \$35.508.

\$50,000. Last week. \$41,613, including \$5,000 paid the production by the Democratic National Committee for the cancellation of the Thursday (19) performance to permit Miss Merman to participate in the "Iraugural Gala" in Washington that night.

Invitation to a March, Music Box (C) (12th wk; 97 p) (\$6.90-\$7.50; 1,-1

Last week, \$12,992.

Irma La Douce, Plymouth (MC) (17th wk: 132 p) (\$8.60: 999; \$48,-250). (Elizabeth Seal, Keith Michell). Previous week, \$48,566. Last week, \$49.623.

Miracle Worker, Playhouse (D) (65th wk; 516 p) (86.90-\$7.50; 994; \$36.500) (Anne Bancroft, Patty Duke). Previous week, \$26,868. Last week, \$28,045.

Music Man, Broadway (MC) (161st wk; 1,279 p) (\$8.05; 1.900; \$73,850). Previous week, \$30,710 \$73,850). Previous week, \$30,710 with twofers.

Last week, \$30,184 with twofers.

Stern.
Sellouts last week included My Fair Lady, Hellinger (MC)
Camelot," "Do Re Mi." "Irma La
(253d wk; 2.015 p) (\$8.05; 1.551;
Douce." "Sound of Music" and S68,500) (Michael Allinson, Pamela
Charles). Previous week, \$36,415.

Estimates for Last Week Last week, \$35,593.

Period of Adjustment. Hayes (CD) (11th wk; 84 p) (\$6.90-\$7.50; 1,139; \$43,530) (James Daly, Barbara Baxley, Robert Webber). Previous week, \$18,482.

Last week, \$22,482, with parties.

Rhinoceros, Longacre (CD) (2d wk; 16 p) (\$6.90; 1,101; \$37,000) (Eli Wallach, Zero Mostel). Previous week, \$21,767. Last week, \$22,707.

Show Girl, O'Neill (R) (2d wk: 12 p) (\$6.90-\$7.50; 1,076; \$45,052) (Carol Channing). Previous week, \$27,270 for four performances and vo previews. Last week, \$30,652.

Taste of Honey, Lyceum (D) (16th wk; 127 p) (\$6.90; 955; \$32.-967; 000) (Joan Plowright, Angela Lansbury, Previous week, \$20,063.

Last week, \$18,337.

Toys in the Attic. Hudson (D) (47th wk; 368 p) (\$6.90-\$7.50; 1.065; \$39,600) (Maureen Stapleton, Irene Worth, Anne Revere, Robert Loggia). Previous week, \$15,846 with

vofers. Last week, \$15,201 with twofers.

Under the Yum Yum Tree, Miller's (C) (10th wk; 77 p) (\$6.90-\$7.50; 912; \$30,486). Previous week,

Last week, \$14,339.

Unsinkable Molly Brown, (Winter Garden (MC) (12th wk; 92 p) (\$8.60-\$9.40; 1.404; \$68,000). Previous week, \$63,422.

Last week, \$62,390 with parties.

Wall, Rose (D) (15th wk; 119 p) (\$6.90-\$7.50; 1,162; \$46.045). Previous week, \$11,786 with twofers; Last week, \$18,875 with twofers.

Wildcat, Alvin (MC) (6th wk; 43 p) (\$8.60-\$9.40; 1,453; \$65,000) (Lucille Ball). Previous week, \$65,608 with parties.

Last week, \$65,520 with parties.

Closed Last Week
Conquering Hero, ANTA (MC)
(1st wk; 8 p) (\$8.60-\$9.90; 1,185; \$59,534).

\$59.534.

Closed last Saturday (21) at an estimated \$500,000 loss after opening the previous Monday (16) to two favorable notices (Chapman, News; McClain, Journal-American) and five unfavorable (Aston, World-Telegram; Coleman, Mirror; Kerr, Herald Tribune; Taubman, Times; Watts, Post). Teirs Watts, Post).

Last week, \$8,688 for seven per-

49th Cousin, Ambassador (C) (13th wk; 100 p) (\$6.90; 1,155; \$32,-000) (Menasha Skulnik, Martha Scott). Previous week, \$15.610 with twofers. Closed last Saturday (21) at an estimated \$75.000 loss on a \$100.000 investment. Last week, \$15,775 with twofers.

Opening This Week Octoroon, Phoenix (D) (\$4.60;

VARIETY

Friday night (27).

Julia, Jake and Uncle Joe, Booth (C) (\$6.90-\$7.50; 807; \$32,000) (Claudette Colbert).
Roger L. Stevens and John Shubert, in association with Sherman S. Krellberg, presentation of Howard M. Teichmann's adaptation of a book by Oriana Atkinson. Opens next Saturday night (28).

London Bits

London, Jan. 24.;
The All-African musical, "King Kong," will be presented Feb. 23 by Jack Hylton at the Brinces

Sander Gorlinsky plans to bring "The Unsinkable Molly Brown" to London in the spring, and hopes Tammy Grimes will be available to repeat her Broadway perform-

ance.
"The Miracle Worker," with
Anna Massey and Janina Fay, is
to be presented by Donald Albery,
It has a week at Stratford-on-Avon
and two other tryout weeks before
the West End. Peter Coe directs.

George Rose has taken over from Leo McKern as The Common Man in Robert Bolt's "A Man For All Seasons" at the Globe.

Charles Fergusson and his brother Adam have written a mu-sical called "State Of Emergency." It's based on Fidel Castro's Cuban revolution.

Michael Redgrave's next West

Michael Redgrave's next West End appearance will be in a new version of Ibsen's "The Master Builder," by Emlyn Williams. Pre-sented by Redgrave and Michael Sadoff, it's aimed for Broadway after London.

Van Johnson has arrived for rehearsals of "The Music Man, opening March 16 at the Adelphi.

opening march to at the Adelphi.

Actor-director Preston Hanson opens an eight-week season of stock July 3 in Carpenteria, Cal., 80 miles up the coast from Los Angeles.

Off-Broadway Shows

(Figures denote opening dates)
Balcony, Circle in Square (3-60).
Balcony, Circle in Square (3-60).
Ballet B (Figures denote opening dates)

SCHEDULED OPENINGS

SCHEDULED OPENINGS

C. Oysters, Village Gate (1-31-61),
Call Me, I Sheridan Sq. (1-31-61),
Call Me, I Sheridan Sq. (1-31-61),
I Japanese Playe, Players (2-3-61),
Play Tonight, Jewel Box (2-6-61),
Ladies Night, Provincetown (2-6-61),
Moon and River, East End (2-8-61),
King Dark Chamber, Jan Hus (2-9-61),
Electra, Gate (2-12-61),
Electra, Gate (2-12-61),
Players (2-12-61),
Company, Chamber Sets (2-14-61),
Tiger Rag, Cherry Lane (2-16-61),
Tiger Rag, Cherry Lane (2-16-61),
Night at Guignol, Guignol (3-1-61),
Merchant of Venice, Gate (3-19-61).

LONDON SHOWS

LONDON SHOWS

(Figures denote opening dates)

Amorous Prawn, Piccadilly (12-9-59).

And Another Thing, Fortune (10-6-60).

And Another Thing, Fortune (10-6-60).

And Another Thing, Fortune (10-6-60).

Bargain, St. Martina (10-19-81).

Billy Llar, Cambridge (9-13-60).

Bride Comes Back, Vaude (11-25-60).

Bride Comes Back, Vaude (11-25-60).

Carelaker, Duches (4-27-60).

Carelaker, Duches (4-27-60).

Carelaker, Duches (4-27-60).

Comes Back, Vaude (11-25-60).

Fring Lagona (11-25-60).

Fally Tales, Comedy (1-24-61).

Gazebo, Savoy 3-29-60).

Hours of Dalsy, Lyric Ham. (12-20-60).

Imperial Nightingale, Arts (12-21-60).

Housefrap, Ambassadors (11-25-52).

Mousefrap, Ambassadors (11-25-52).

Mousefrap, Ambassadors (11-25-52).

My Fair Lady, Drury Lane (4-30-53).

Oliver, New (6-30-60).

Repertory, Old Vic (9-3-50).

Rose Marie, Victoria Pal. (8-22-60).

Repertory, Old Vic (9-3-50).

Rose Marie, Victoria Pal. (8-22-60).

Sethed Out of Court, Strand (10-19-60).

Sethed Out of Court, Strand (10-19-60).

Setheouted on School (11-25-60).

Watch It, Saller, Apollo (2-24-60).

Watch It, Saller, Apollo (2-24-60).

Watch It, Saller, Apollo (2-24-60).

Wasterpiece, Royalty (1-26-61).

Masterpiece, Royalty (1-26-61). (Figures denote opening dates) SCHEDULED OPENINGS

Masterpiece, Royalty (1-26-61). Tokyo 1961, Coliseum (1-28-61). Magic Lantern, Saville (2-6-61). Music Man, Adelphi (3-23-61).

CLOSED

Antonio, Royalty (11:30-60), Most Happy Fella, Coliscum (4-21-60) Peter Pan, Scala (12-16-60), Progress Park, Tire Royal E. (11-16-60), Toys in Affic, Piccadilly (11-10-60),

Phoenix Theatre revival of play by Dion Boucleaut. Opens next Road Fair, But Lady' \$67,201, Hub; 'Flower' \$48G, 'Majority' 35G in Chi.; 'Raisin' \$33,895, S.F.; 'J.B.' \$28,156, L.A.

Business on the road was generally so-so last week. There wasn't too much activity in the major cities. Only Chicago had more than one regular legit production. The lineup of entries included two tryouts, both of which have moved to New York for openings within the next few days.

Of the touring productions, "Destry Rides Again" is scheduled to close in Toronto next Saturday night (28).

Estimates for Last Week

Parenthetic designations for out-Parenthetic designations for outof-tourn shows are the same as for
Broadway, except that hyphenated
T with show classification indicates
tryout and RS indicates road show.
Also, prices on touring shows include 10% Federal Tax and local
tax, if any, but as on Broadway
grosses are net: i.e., exclusive of
taes. Engagements are for single
week unless otherwise noted.

BALTIMORE o, Ford's (MC-RS) Fiorello, Ford's (MC-RS) (\$7; 1,819; \$65,000). Previous week, \$50; 346, seven-performance split. Last week, \$54,220.

BOSTON
My Fair Lady, Shubert (MC-RS)
(3d wk) (\$6.50-\$7; 1,717; \$67,355)
(Michael Evans, Caroline Dixon). Previous week, \$67,319 with Theatre Guild-American Theatre Society subscription.

Last week, \$67,201.

CHICAGO

CHICAGO
Flower Drum Song, Shubert
(MC-RS) (10th wk) (\$5.50-\$6.60;
2.100; \$67,613). Previous week, \$52,-

Last week, \$48,017.

Majority of One, Erlanger (C-RS) (17th wk) (\$5.50-\$6; 1,380; \$45.000) (Gertrude Berg, Cedric Hardwicke). Previous week, \$35,649. Last week, \$35,013.

CLEVELAND
Five Finger Exercise, Hanna (D-RS) (1st wk) (Jessica Tandy, Roland Culver). Previous week, \$37,103 with TG-ATS subscription, Blackkstone, Chicago.
Last week, \$19,358 with TG-ATS subscription.

LOS ANGELES

LOS ANGELES
J. B., Biltmore (D-RS) (2d wk)
(\$5-\$5.50; 1,024; \$53,000) (John Carradine, Shepperd Strudwick, Frederic Worlock). Previous week, \$25,-834 with TG-ATS subscription.

Last week, \$28,165 with TG-ATS subscription.

Marcel Marceau, Hartford (Mime-S) (1st wk) (\$4.30-\$5.40; 1,024; \$31.000

Last week, about \$20,900.

NEW ORLEANS
Music Man, Civic (MC-RS) (1st
wk). Previous week, \$52,446, Music
Hall, Houston.
Last week, \$49,546.

PHILADELPHIA

Julia, Jake and Uncle Joe, Walnut (C-T) (3d wk) (\$4.80-\$5.40;
1.340; \$33,000) (Claudette Colbert). Previous week, \$24,561 with TG-ATS subscription. Last week, \$12,240.

SALT LAKE CITY
Midsummer Night's Dream (C-RS) (Bert Lahr). Previous week, \$31,339 with TG-ATS subscription, Curran, San Francisco.
Last week, \$3,646 for three performances Monday-Tuesday (16-17).

Last week, \$12,240.

SALT LAKE CITY

Midsummer Night's Dream (C. RS) (Bert Lahr). Previous week, \$31,339 with TG-ATS subscription, Curran, San Francisco.

Last week, \$3,646 for three performances Monday-Tuesday (16-17).

SAN FRANCISCO

Raisin in the Sun, Geary (D-RS) (2d wk) (\$5.40-\$5.95; 1,550; \$50,000) (Claudia McNeil). Previous week, \$24,841 with TG-ATS subscription.

Last week, \$33,895 with TG-ATS subscription.

At the Drop of a Hat, American (R-RS) (Michael Flanders, Donald Swann). Previous week, \$22.218 with TG-ATS subscription, Auditorium, St. Paul.

Last week, \$20,612 with TG-ATS subscription.

TORONTO

Destry Rides Again, O'Keefe (MC-RS) (1st wk) (\$5.55.55); 3,200; \$35,000) (Gretchen Wyler, Stephen)

RONTO (Gretchen Wyler, Stephen)

Douglass). Previous week, \$18,860 for seven performances, Hanna, Cleveland.

Last week \$44,627 with subscription. Ends tour here next Saturday night (28).

WASHINGTON
Midgie Purvis, National (C-T) (2d
wk) (\$4.95-\$5.75, 1.685; \$47,825)
(Tallulah Bankhead). Previous
week, \$23,617.
Last week, \$26,633.

SPLIT WEEKS

Andersonville Trial (D-RS) (Brian Donlevy, Martin Brooks). Previous week, \$6,500, Ford's, Bal-

timore.
Last week, \$25,118 for seven performances: Ohio Theatre, Mansfield, Monday-Tuesday (16-17), two, \$8,441 with Broadway Theatre League subscription; College Auditorium, Geneseo, N. Y., Wednesday (18), one, \$3,100; Auditorium, Rochester, Thursday-Saturday (19-21), four BTL, \$13,577.

Once Upon a Mattress (bus-and-truck) (MC-RS) (Imogene Coca, Edward Everett Horton, King Donovan). Previous week, \$48,447, six-performance split.

performance split.

Last week, \$34.378 for six performances: Temple, Tacoma, Sunday (15), one BTL, \$2,892; Fox. Spokane, Monday (16), one BTL, \$7,690; Capitol, Salt Lake City, Wednesday (18), one, \$5,409; High School, Grand Junction, Colo., Thursday (19), one BTL, \$6,036; Palmer High School, Colorado Springs, Friday (20), one, \$5,000; Municipal, Pueblo, Saturday (21), one BTL, \$7,351.

Pleasure of His Company (C-RS) (Joan Bennett, Donald Cook). Previous week, \$28,455, seven-performance split.

ance split.

Last week, \$26,458 for six BTL performances: Central Senior High School, Springfield, Mo., Monday-Tuesday (16-17), two, \$7,202; Municipal, Tulsa, Wednesday-Thursday (18-19), two, \$9,937; Robinson Memorial, Little Rock, Friday-Saturday (20-21), two, \$9,319.

Africans \$16,508, N.H.

New Haven, Jan. 24.
Les Ballets Africains grossed a moderate \$16,508 last week in seven performances at the Shubert Theatre here.
The 1,650-seater was sealed to a \$4.80 top for a potential gross capacity of \$37,000.

Touring Shows

Iouring Shows

(Jan. 22-Feb. 5)

Andersonville Ttial--Paramount, Spring-field, Mass. (22); Klein Memorial, Bridge-port, Conn. (24); Strand, Albany (25-28); Bushnell, Hartford (27-28); Palace, Youngs-stown (09-31); Sexton High School, Lansing Office of the Strand, Albany (25-28); Palace, Youngs-Hall, Dayton (3-4), Rapids (2); Memorial Hall, Dayton (3-4), Rapids (2); Memorial At the Drop of a Har-Blackstone, Chi (33-4).

Bellow Your Horn (tryout)—Walnut, Philly (2-4).
Destry Rides Again—O'Keefe, Toronto (32-28, Closed), Chamber (25-28), Loew's, Canton (26); Municipal, Court (24); Ketth-Albee, Hundlesson W. Va. (25); Loew's, Canton (26); Municipal, South Bend (27-28); Hanna, Cleve. (30-4).

Flower Drum Song—Shubert, Chi (23-4).
Hostage—O'Keefe, Toronto (30-4), Law Jan. Plums of Ma Tante—Riviera, Law Majority of One—Etlanger, Chi (23-28).

Shank you

Shank you

Mrs. Zelda Fichandler Arena Stage Washington, D. C.

for the opportunity of creating the role of "Emile Magis" in the American premiere of Felicien Marceau's "The Egg."

Gentlemen of the Press for Your Kind Words:

"A gay performance is led by WILLIAM SHUST, whose delight in wickedness is

"Mr. SHUST is the virtually, ideal 'Emile.' The audience gave him the loudest ovairresistible." tion in the Arena's history.

"WILLIAM SHUST is an actor up to the heavy demands of the leading role. SHUST plays 'Emile' to the hilt with whimsy and an almost juvenile charm combining sparkle and dash. His interpretation of 'Emile' makes the most of the humor in sparkle und udsit. This interpretation of Emilie makes the loudest and longest ovation the writing. SHUST on opening night received the loudest and longest ovation ever given at the Arena Stage."

"In the central role—about as long as 'Hamlet'—WILLIAM SHUST is absolutely first rate, a fluid mixture of innocence, guile and lip-smacking wickedness. He masters the long part with contagious zest."

... with WILLIAM SHUST in the lead, gives it plenty of whammy." Tom Donnelly, Washington News

"WILLIAM" SHUST gives a remarkable performance as 'Magis,' his shining good nature and innocence gain him our full sympathy."

Sincerely, William Shust

Represented in LILIAN ARNOLD New Yerk City Plaze 7-3400



CASTING NEWS

Following are available parts in uncoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and tele vision shows. All information has been obtained directly by the Vaniery Casting Department by telephone calls, and has been recherked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

charge.

In addition to the available parts listed, the tabulation includes productions a connect for later this season, but, for which, the management, as not, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MB): Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic

Legit

BROADWAY

"All The Best People" (C). Producers, Joel Spector & Buff Cobb (147 W. 57th St., N.Y.; PL 7-2691). Available parts: naive femme, 21; ble parts: 30-35; m Available parts: naive temme, 23-35; middleaged femme; executive male, 50-60; callous male. 30-35. Mail photos and resumes, c o above address. "Camelot" (MC). Producers, Alan

"Camelof" (MC). Producers, Alan Jav Lerner, Frederick Loewe & Moss Hart (120 E. 56th St., N. Y.; PL 3-6773. Auditions for basses and baritones tomorrow (Thurs.), 11:30 a.m., at the Majestic Theatre (245 W. 44th St., N. Y.). Applicants should bring a ballad. "Carnival" (MC). Producer David Merrick (246 W. 44th St., N. Y. LO 2, 7579. Auditable

Merrick (246 W. 44th St., N. Y.: LO 3-7520: Available parts: fen.me singer, tough, brash, sexy. 5 feet, 2 inches tall; male concertina player; character man, 50; comic; character woman, 40, comic Mail photos and resumes, c o Michael Shurtleff, above address. Auditions today (Wed.) at 10 a.m. for bass-baritones and soprano who are 5 feet 2 inches tall. at Imperial Theatre (249 W. 45th St., N. Y.)

David Merrick 236 W. o W. 44th 3-7520: Au

St. N. Y.)
David Merrick, 246 W. 44th St.,
N. Y.; LØ 3-7520. Accepting photos
and resumes of sopranos, bassbaritones and tenors, for casting
file. Mail material, c/o Michael



DENNIS COONEY

rrently featured in "Every Other Evil" the Key Theatre.

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Shurtleff, above address. Indicate voice range.

"Donnybrook" (MC). Producer, Fred Hebert (130 W. 57th St., N.Y.; JU 6-1962). Available parts: man, 45. burly, agile, 6 feet tall or over; several male and femme character singers. All roles are Irish. Mail photos and resumes, c/o above address.

Drama (untitled, formerly eral Seegar"). Producers Shir Ayers, Charles Bowden & H. Rid, ley Bullock Jr. (137 W. 48th Shirley Avers, Charles Bowden & H. Ridge-ley Bullock Jr. (137 W. 48th St., N. Y.; CO 5-2630). Available parts: male lead, 45-35; woman, 50; girl, 30; man, 24, millitary; five officers, 53-50; 10 reporters. Mail photos and resumes, above address. "Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: girl, 50-54 inches tall, must sing and do toe and tan dance work: man-

50-54 inches tall, must sing and do toe and tap d an ce work; man 17-20, good-looking dancer, must also sing; boy singer-dancer, 7-11, under 54 inches tall; girl, 25, to sing, dance and play trumpet. Accepting photos and resumes, co Michael Shurtleff, above address, "Happiest Girl in the World" (MC). Producer, Lee Guber (140 W. 58th St., N. Y.; LT 1-3250). Parts available for two contraltos for the ensemble. For appointment, phone Marv Krauss, above number.

"How to Succeed in Business Without Really Trying" (MC). Pro-

"How to Succeed in Business Without Really Trying" (MC). Pro-ducers, Cy Feuer & Ernest Martin (Lunt-Fontanne Theatre, 205 W. 46th St., N.Y.; JU 6-5555), in asso-ciation with Frank Productions. ciation with Frank Productions. Available parts: ingenue, unusual personality, wide vocal range; character baritone, 50, charming, handsome; comedienne, 25, sexy singer or singer-dancer; soprano, Singer of singer-dancer, sopiano, 45-50, sophisticated, cold; man, 26, Ivy League type, cold, singer or singer-dancer; character man, 55, vaudevillian. Mail photos and re-

singer-dancer; character man, 55, vaudevillian. Mail photos and resumes through agents only, c/o Larry Kasha, above address. Do not phone or visit theatre.

"Love A La Carte" (MC). Producers, Arthur Klein, in association with Conrad Thibault (St. James Theatre Bldg., 246 W. 44th St., N. Y.; LO 5-6376). Available parts: girl, 22; leading man, 30; second leading man, 30; character comedienne, 30. Accepting photos and resumes, above address.

"Medium Rare" (R). Producer, Robert Welner (146 CPW, N.Y.; SU 7-1914). Available parts: man, 20's, legit voice; male comic, some singing; femme comic, good singing voice, wide acting range; ingenue, pretty, dance, some singing and acting experience; ingenue, pretty, legit soprano, some acting experience; femme, 20-30, tall, wide acting range, deep voice; male comic. 93-30 experience; temme, 20-30, tall, wide acting range, deep voice; male comic, 20-30, tall, wide acting range; comedienne, 25-30, short, wide acting range. Apply through agent or mail photos and resumes, o above address.
"Nine Millionth Star" (D), Pro-

ducers, Michael Charnee & Geof-frey F. Rudaw (340 E. 66th St., N. Y.; RE 4-1478). Available parts:

man, 35-40, lanky southerner; girl, 20-30, tall, attractive; girl, 14; boy, 15; boy, 16. Mail photos and resumes, c/o above.

resumes, c/o above.
"Sound of Musio" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N.Y.; casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. characters. Mail photos and resumes to above address.

OFF-BROADWAY

"Achilles and the Maidens" (C). Producer, Leonidas Ossetynski (40) W. 45th St., N.Y.; MU 2-4390), in asso. with Richard R. Roffman, Available parts: several girls, 16-18, beautiful; leading man, young, handsome, muscular; woman, 35-45, beautiful; woman, 35-45, cultured, dignified; man, 40's, millitary, regal; man, 40's, easygoing, aristocratic; buxom, redhaired maid; middleaged man servant. Mail photos and resumes, c/o Anthony Smith, above address.

"Barabbas" (D). Producer, Isaiah Sheffer (515 W. 110 St., N, Y.). Available parts: two character women, 20-30: several character men of varying ages, all speaking roles; several bits and extras. Mail photos and resumes c/o above address.

"Cartain links of the Horse."

address

"Capiain Jinks of the Horse Marines" (C). Producer, Scotti D'Arcy (66 W. 46th St., N. Y.; JU 2-4860). Available parts; plump, bubbly character woman; slender, bubbly character woman; stender, sweet, character man, Italian accent; several bits and extras. Mail photos and resumes, c'o above address. Script available at Samuel French Inc. (25 W. 45th St., N. Y.). "It Should Happen To a Dog" (C).

"It Should Happen To a Dog" (C). Producer, James J. Cordes (600 Tenth Ave., N. Y.; JU 2-5999). Available parts: five character men to play older Jewish types with authentic accents. Mail photos and resumes c/o above address.

"Leave It To Jane" (IAC). Producers, Joseph Berhu & Peter Katz "c/o Sheridan Square Theatrer, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address. ments, every above address

"Tree Grows in Brooktyn" (MLP).
Producer, Dick York (c/o H. L.
Stone, 521 Fifth Ave., N.Y., MU
2-7836, suite 1918). Available parts:
25. devoted wife; char-"Tree Grows in Brooklyn" (MD). soprano, 25, devoted wife; char acter man, 50; man, 30's, handsome rish. Mail photos and resumes, above address.

Untitled Medieval Musical Re-

Untitled Medieval Musical Revué, based on Boccacio's "De-cameron." Producers, Selma Tam-ber & William Tarr (250 W. 526 St., N. Y.; JU 6-0482). Available parts: mezzo-soprano, 36, come-dienne; soprano, 28; lyric soprano, 20; leading man, 35, baritone; char-20, tenor; six male and femme singer-dancers. Bring photos and resumes to above address, 11 a.m.

resumes to above address, 11 a.m.12:30 p.m. daily.

"What a Killing" (MC). Producer, Jack Collins (c/o Lambs Club, 130 W. 44th St., N. Y.; JU 2-1515). Available parts: man, 30's, quiet, confident must have comic touch, sing and dance; woman, 30, attractive, warm but brassy, versitile singer: man, 35-40, big, tough. tive, warm but brassy, versitile singer; man, 35-40, big, tough, must sing and dance; man, 30's, smooth, glib must do comedy and dance; character comedian, chub-by, dance some; girl, 25-30, com-medienne, must sing and dance, vall proportioned, man, 20's medienne, must sing and dance, well - proportioned; man, 30's, stool-pigeon type, must sing; man, 40's wry humor; man, track announcer, must sing; character man, 45-50, tough, menacing; two femme dancers, must work well to gether; few male and femme night club type performers. Mail photos and resumes, c/o above address.

Out of Town
"Flower Drum Song" (MC). Producers, Rodgers & Hammerstein (488 Madison Ave., N. Y.; MU 8-3640). Available parts: young Oriental femme, sexy, belting voice; replacement for Juanita Hall part. Contact Edward Blum, above address.

STOCK
BOILING SPRINGS, PA.
Allenberry Playhouse. Producer,
Charles A. B. Heinze (c/o Playhouse, Boling Springs, Pa.; CL
8-3211). Parts available for male
and femme musical and dramatic
performers and paid apprentices.
The 29-week season opens April22. New York auditions will begin
late in January Wail photos and late in January. Mail photos and resumes, c/o Richard North Gage above address.

Producer, John Price (940 S. Mill-tary Trail, West Palm Beach, Fla.; P.O. Box 2108). Parts available for leading men and women, and male and femme chorus performers. Mail photos and resumes, through agents only in the case of the leads, of page address.

c/o above address.

Deux Productions. Producer, Alexander Morr (P. O. Box 1832, Cleveland 6, Ohio). Parts available Cieveland 6, Onio). Parts available for male and femme musical comed performers to tour midwest this summer and form resident company next fall. Mail photos and resumes, c/o above address, New York interviews will be held Feb. 13-18.

TOURING

"Fiorello" (MC. Producers, Edward Knill & Martin Tabse (1860 Broadway, N. Y.; JU 2-7650). Auditions for Equity femme dancers

"anday (30), at 12 noon, at the

N. Y.).

'La Plume de Ma Tante' (MC). "La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520), Avail-able parts: two femme dancers. Mail photos and resumes c/o Michael Shurtleff, above address.

SHOWS IN REHEARSAL

SHOWS IN REHEARSAL
BROADWAY

"Big Fish, Little Fish" (C). Producer, Lewis Allen (165 W. 46th
St. N. Y.; Pt. 7-5100).

"Come Blow Your Horn" (C).
Producers, Michael Ellis & William
Hammerstein (119 W. 57th St.,
N. Y.; CI 5-4157).
"Daville Adventy" (D). Bradue
"Daville Adventy" (D). Reduce

N. Y.; CI 5-4157).

"Devil's Advocate" (D). Producer, Devad Co., in association with Walter Reilly (75 E. 55th St., N.Y.;

PL 1-2950).

"Happiest Girl in the World"

"Happiest Girl in the World"
(MC). Producer, Lee Guber (140 W. 58th St., N. Y.; LT 1-3250).
"Mary, Mary" (C). Producer, Roger L. Stevens (745 Fifth Ave., N. Y.; PL 1-1290).
OFF-BROADWAY
"Cicero" (D). Producers, Norman Seaman, Ben Tarver & Winston Sharples (516 Kifth Ave., N. Y.; CI 5-9250).
"Double Entry" (MD). Producers, Oscar and George Marienthal, Albert C. Lasher & Paul Lehman (L & L Theatre Prods., 245 Lexington Ave., N. Y.; OR 5-8557).

"King of the Dark Chamber" (D). Producers, Van Joyce & Harold Leventhal, in association with Patricia Newhall (c/o Jan Hus House, 351 E. 74th St., N. Y.; LE 5-6310).

"Moon and the Yellow River"

)). David Fulford & William lempsey (60 W. 54th St., N. Y.;

U 2-1570). (D)

"There Is a Play Tonight" (D).
Producers, Rosemary Murray &
Joyce Henry (334 W. 12th St., N. Y.;
AL 5-2664).

AL 5-2664).
"Three Japanese Plays" (D). Producer, Helen Menken (c/o Players Theatre, 115 MacDougal St., N. Y.; AL 4-5076).
"Tiger Rag" (C). Producer, Tire Productions (c/o Cherry Lane Theatre, 38 Commerce St., N. Y.; CH 2-3851)

Theatre. 38 Commerce St., N. r.; CH 2-3951). "Hostage" (C). Producers, Leonard S. Field & Caroline Burke Swann (24 W. 55th St., N. Y.; CI 6-2244).

CI 6-2244).
"Sound of Music" (MD). Producers, Leland Hayward, Richard Halliday, Richard Rodgers & Oscar Hannenerstein 2d (488 Madison Ave., N. Y.; MU 8-3640).

Theatre Guild American Repertory Co. (27 W. 53d St., N. Y.; CO-5-6170).

Films

"Young Doctors" (D). Producers Lawrence Turman & Stuart Millar, for release through United Artists (729 Seventh Ave., N. Y., CI 5-6000). Parts available for Screen Actors Guild extras. Bring photos and resumes to Central Casting (200 W. 57th St., N. Y., CO 5-0756-rm. 1110). All applicants must bring SAG membership cards.

Television

"Camera Three" (educational-dramatic series) Producer, CBS (524 W. 57th St., N. Y.; JU 6-5000); sasting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No dupli-

sumes, c/o Richard North Gage, over address.

PALM BEACH, FLA.

West Palm Beach Musicarnival.

West Palm Beach Musicarnival.

PL 1-2345). Parts available for Screen Actors Guild extras. Bring photos and resumes to Central Casting (200 W. 57th St., N. Y.; CO 5-0756—rm. 1110). All appli-cants must bring SAG membership cards

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Edith Hamlin is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to her, c/o above address.

Miscellaneous

American Mime Theatre. Man-American Mime Theatre. Managing Director, Paul Curtis (192 Third Ave., N. Y.; SP 7-1710. Parts available for Equity character man and young leading lady with movement background. Auditions Feb. 18, at 2 p.m., by appointment only. Call above number, 2-8 p.m. daily, for appointment. The repertory group plays concert, tv and off-Broadway engagements.

Google Withers

Continued from page 57

Hedda Gabler, several of the Shaw heroines, Shapespeare and Chek-hov. Such works would break fresh ground for Australian play-Miss Withers' husband,

aniss withers inisoland, Australian ex-actor John McCallum, who returned from England in 1958 as assistant managing director for J. C. Williamson Theatres Ltd., has now been appointed joint managing director. He has had his hands full with a second Aussie company of "My Fair Lady." hands full with a second Aussia company of "My Fair Lady," which he staged. It closes in Ade-laide later this month, and the production and cast will be trans-ported to New Zealand, opening Feb. 11 in Auckland.

Williamson's production of "Irma La Douce' La Douce" opens Feb. 4 in Sydney, with Judy Bruce and Robin Palmer with Judy Bruce and Robin Palmer from England and native actor Noel Ferrier in leads. Then "Bye Bye Birdie" opens March 4 at Her Majesty's here, also for Williamson's, with Patricia Finley and Frank Buxton coming from the U.S. as leads and Michael Thoma imported to direct.

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Taught by: William Burdick, Specialist for Reciod Dance and Deportment
8 Wed. & Frl. Begins Feb. 8; 5-7 P.M. \$50

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Literati

Milwaukee Journal Shifts

Milwaukee Journal Shifts
Publisher Irwin Maier has been
elected Milwaukee Journal Co.
president. Lindsey Hoben, Journal
veepee and editorial editor since
1955, was made editor of paper.
Harry J. Grant is chairman of the
board. J. Donald Ferguson has retired as president (and editor)
after 46 years on the paper.
Peter King, treasurer of the
Journal, after 34 years with the
paper also goes to pasture.

paper, also goes to pasture.

Columbia, S.C., Shifts

Sam Latimer Jr. has stepped down as editor of Columbia State after 54 years on that South Carolina newspaper published by the State-Record Publishing Co. Latimer, 70, retired as publisher a year ago.

year agu.

Henry F. Cauthen, editor v.
Columbia Record, afternoon sheet
operated by State-Record outfit,
steps up into Latimer's editorial
post. Harry R. E. Hampton moves

up from association with Cauthen.

John A. Montgomery, State's caling editor, will become editor

with Cauthen.

John A. Montgomery, State's
managing editor, will become editor
of Columbia Record.

Hampton is a great-nephew of
the Gonzales brothers who founded
The State. He has been with the
paper for 40 years. Montgomery
has been with same sheet for 31

150-Volumes Called 'Complete'

American, British and Italian publishing firms have teamed up to bring out a new series of art books consisting of more than 150 volumes and containing reproduc-tions of the "complete" works of

tions of the "complete" works of the great masters.
Dubbed the "The Complete Li-brary of World Art," the series will be edited by Prof. Gian Al-berto Dell. Acqua, director of the Brera Gallery in Milan; Sir John Rothenstein, director of the Tate Gallery in London; Prof. James Grote Van Derpool, associate dean of the Columbia U.'s School of Architecture, and Dr. Paolo Lecal-dano director of the art departdano, director of the art depart-ment of the Italian publishing firm of Rizzoli, where the project origi-

of Rizzoli, where the project originated.

The American publisher will be Hawthorn Books Inc. of New York, and the British publisher will be Oldbourne Press of London. Ken Giniger, general manager of Hawthorn, and H. A. Humphrey, managing director of Oldbourne, have been in Milan, Paris and London during the past three weeks meeting with the editors to work out the final details of the project. Work on more than 40 of the volumes has already been completed. "The Complete Library of World Art" will commence publication this fall and continue, one volume per month, until the spring of 1974. The project is Hawthorn's second 150-volume project. "The Twentieth Century Encyclopedia of Catholicism," currently being published at the rate of two volumes.

Catholicism," currently being published at the rate of two volumes per month, will be continuing until August, 1964.

Maine Assn. Elects

Quentin A. Whittier, general manager of the Lewiston Sun-Journal, has been elected to succeed Robert E. Kiah, general manager of the Bangor Daily News, as president of the Maine Daily News-

paper Assn.
Other officers named at the organization's annual meeting in Augusta included Paul Casavant, publisher of the Biddeford-Saco Journal, vice president, and Howard N. Gray, general manager of the Waterville Morning Sentinel, secretary-treasurer.

Time's Canadian Woe

Time's Canadian Woes
Time - Life founder - chairman
Henry Luce told Ottawa newsmen
last week that heads might roll as
a result of errors in Time's reporting of recent Canadian news. He
was in the capital to appear before
the Royal Commission on Publications, now considering the problem
of U. S. "Canadian editions" grabbing most Canadian advertising.
"As for who fires me, that's a
secret," Luce added. (in Clare
tones)

tions, now considering the problem of U. S. "Canadian editions" grabbing most Canadian advertising. "Far Country," drama by Henry Denker. Producer, Roger L. Stevens. For Feb. 23. "Secret," Luce added. (in Clare tones) Commission Chairman Grattan O'Leary, president of Ottawa Journal, told Luce Time's story on the recent federal budget had seven errors, and that its piece on Canadian trade with Cuba completely multited Prime Minister John Diefenbaker's policy statement. Luce candidly admitted Time

was not essentially a Canadian mag, although previous Time spokesmen had contended it was. He also urged the founding of a Canadian newsmagazine, and said he might purchase a minority interest

rest. Asked if Time was slanted, Luce Asked it time was stanted, Luce said, "There should be a preface to everything contained therein, and it would read, This is the truth about things as we see it." He said he found O'Leary's questions "tough but proper."

Re Vance Bourjaily
"Confessions of a Spent Youth"
"Vance Bourjaily is described
as a novel by Dial. (N.Y. \$4.95)
but the border line between autobiography and fiction is constantly
being trespassed in this one, U.S. being trespassed in this one. U.S. D. Quincy, the youth known as Quince, is known elsewhere as Vance Bourjaily, and both of them were on more than friendly terms with Thomas De Quincey.
Though the confession begins in West Virginia, it is really a war story covering adventures from Africa and Italy to Japan. It belongs in the dreamy realistic school of writing where sex is just one

of writing where sex is just one incident after another, beginning with the poorle dreamers and ending in a roadhouse in upstate New York, with dames still very much on his mind. "But they're all norm, with dames still very much on his mind. "But they're all crazy," he says and that includes Quince.
It's a superb piece of self-analysis and beautifully written. Scul.

Vermont Favors Magazines

Vermont Favors magazines
For the second consecutive year,
most of the Vermont Development
Commission's advertising funds will
be spent for magazine space, per
Ted Bermingham, director. The
commission will pay more than
\$27,000 to four nationally circulated
slick magazines. a Canadian publislick magazines, a Canadian publication and newspapers in York, Boston and Montreal.

"The commission has voted to continue our emphasis on magazine space," Bermingham said, "because of our experience last year, and be-cause we believe it is in prestige media that the state of Vermont belongs

CHATTER

Joseph W. Paeglow has been ap-pinted United Press Internation-Division rep for New York State

State.

Richard W. Hatch, former Atlanta Journal reporter, has been named Tennessee state manager for United Press International.

California Controller Alan Cranston last week named Charles S. Hurley, city editor of the Fresno Bee, as his administrative assistant.

Isabelle McCraid, former manager of the Toronto bureau of the British United Press, has been appointed manager of the Montpeller, Vt., bureau of United Press International.

International.

A new circulation mark for TV Guide was set by the Dec. 31 issue, with estimated sales of 7.671,-704 copies. Publisher James T. Quirk stated that 29 of the mag's 60 regional editions established records with that issue.

It's a big month for Rollie Hochstein, wife of NBC flack Mort Hochstein, Authoress has an as-told-topiece on Ed Sullivan in the February article, this time on her two children, in Redbook.

Future Productions

BROADWAY

"Kinderspeil," drama by John
Harding. Producer, Philip Rose.
"Smallest Show on Earth," comedy
by Ronald Alexander. Producer, Philip Rose.
"Out of the Blue," comedy by
Allen Robin. Producer, Dan Enright. For fall.
"Intrigue in Paris," comedy by
Victor Clement, with music by Sylvia Flory. Producer, William Urai,
in association with Richard H. Roffman.

Broadway Today

I'll tell you a little secret,
But keep it under your lid;
A lot of stuff in musicals nowI saw and heard as a kid.

Tom Weatherly.

Off-B'way 'Hedda'

Continued from page 57

tion will recoup its production cost and also bail out its investors on a

and also bail out its investors on a previously abandoned project, which came under the same financial setup as that covering "Hedda." Ross' original intention was to present a cycle of three Henruk Ibsen plays at the 4th Street. "Hedda," was to have been the second following "When We Dead Awaken," in which Franchot Tone was to have been top-starred. The production was dropped during rehearsal, when Tone withdrew because of a disagreement with Ross over the translation. The expenses cover the translation. The expenses connected with "Awaken" included the cost of a trip to Canada, where the cast rehearsed for a week.

the cost of a trip to Canada, where the cast rehearsed for a week. A traveling expense was also involved in the production of 'Hedda.' It related to transporting Miss Zetterling from Europe. Ross, who began producing-directing at the 4th Street Theatre in 1954, capitalized the planned series of three Ibsen plays at \$35,000. Most of the investment went into the abortive "Awaken" venture and the production cost of "Hedda."

Ross intends putting on the specified third of the planned Ibsen series after "Hedda" completes its indefinite run. "Hedda," which marks the 13th play to be produced by Ross at the 4th Street spot, has a cast of seven. The minimum weekly salary required for them, as previously noted, is \$111 weekly. Equity also requires minimum weekly wages of \$190 for the stage manager and \$135 for the assistant stage manager.

stage manager.

Presumably because of the salastage manager.

Presumably because of the salaries being paid, the production hasn't had any cast changes. That's considered unusual for off-Broadway, where the performer turnover is normally a major problem for producers. Ross, incidentally, is also allowing members of the cast to miss one performance a month to handle television assignments. Miss Meacham and five of the other cast members, Lois Holmes, Mark Lenard, Lord March, Lester Rawlins and Frederick Rolf, have Broadway credits. The other player. Elizabeth Colquhoun, has appeared on the London stage,

The production of "Hedda" also marks the first time the translator of the play, Michael Meyer, has been represented in New York, Ross has an option on all of his Ibsen translations.

'Sound of Music'

Continued from page 57

based on the Maria Trapp book about the Trapp Family Singers, in London in May. Jerry Whyte, general production aid for the Rodgers-Hammerstein office, will stage the show. He will cast it in England, but has not set anyone for it so far. After it settles down for a run, Whyte will start preparations for a West End revival of "Oklahoma," with an opening slated for next fall. based on the Maria Trapp book about the Trapp Family Singers, in London in May. Jerry Whyte,

rext fall. an opening statet in the currently-touring Rodgers Hammerstein musical, "Flower Drum Song." continues at a profitable pace in its extended run at the Shubert. Chicago, and will presumably last there the balance of the season, but it must vacate the house in any case next November, when "Sound of Music is due. Morris Jacobs, general manager for the producers, recently ordered tickets for "Flower Drum" through the second of June.

The London edition of the show is continuing indefinitely, but must

is continuing indefinitely, but must vacate the Palace Theatre to make way for "Sound of Music." Since it's averaging about \$20,000 weekly profit. there's not expected to be too much trouble to obtain another

too much trouble to obtain another house for it to occupy.

Meanwhile, the original production of "Flower Drum Song" is still earning a substantial profit. Another \$100.000 distribution was made the first week in Janary, bringing the total profit return to \$400.000 thus far on the \$360.000 linvestment.

Legit Bits

Peggy Cass, back from a two-week appearance in "On the Town" at the Coconut Grove Playhouse, Miami, did another of her periodic guest stints on the Jack Paar tv show last Monday night (23) and left yesterday (Tues) for a three-week engagement in "Lullaby" at the Drury Lane Theatre, Chicago.

Louis A. Lotito. who attended the Magyar Reform Church, N. Y.

the Drury Lane Theatre, Chicago.
Louis A. Lotito, who attended
the inauguration last Friday (20)
as the guest of the President's
father, Joseph P. Kennedy, left
afterward for a vacation at Boca
Raton, Fla. He'll be back at work
Feb. 8 as president of City Playbouses houses.

J. C. Williamson Ltd. will pre-sent an Australian edition of "Bye B-e Birdie," at Her Majesty's The-atre, Melbourne, opening March 4. Actors David Wayne and Dennis

Actors David Wayne and Dennis King and N. Y. Times columnists Brooks Atkinson and Arthur Gelb will participate in a tribute to play-wright Sean O'Casey, to be held Sunday (28) at The Players, N. Y., under the direction of Paul Shyre.

under the direction of Paul Shyre. Gustaf Grundgens will present his Schauspielhaus acting company, of Hamburg, Germany, in Goeth's "Faust," Feb. 7-19, at the N. Y. City Center. Grundgens will star in the offering to be performed in German with simultaneous translation available through the Center's transistor radio earphone system.

tem.

David Ross, producer of "Hedda Gabler" currently at the off-Broadway 4th Street Playhouse, N. Y., is conducting a scene and directing course at the Senior Dramatic Workshop, N. Y.
Producer Robert Feldstein has completed arrangements whereby tickets to his presentation of "Mousetrap," at the Maidman Theatre, N. Y., can be charged to the Diners Club.

Dancer-choreographer Shirley Broughton is presenting a series of informal lectures at her N. Y. studio, at three week intervals,

studio, at three week intervals, Sundays at 5 p.m. The series con-cerns Itself with creativity and communication in artistic and re-

communication in artistic and related fields.

Ivan Obolensky will publish the script of Tad Mosel's "All the Way Home," the drama currently at the Belasco Theatre, N. Y., in March. Obolensky published James Agee's "A Death in the Family" from which the play was adapted as well. Actor Andrew Ray, currently appearing in "Taste of Honey" at the Lyceum Theatre, N. Y., and his wife, actress Susan Burnet, have completed a book about Southern Rhodesia, to be published in February by Safari Press.

Arthur Hill and Allme MacMahon are currently filming "Young Doc-

Arthur Hill and Aline MacMahon are currently filming "Young Doctors" for Lawrence Terman and Stuart Millar as well as appearing in top roles in "All the Way Home" at the Belasco Theatre, N. Y.

Frank MacFie is an associate of pressagent Philip Bloom, handling the upcoming musical, "13 Daughters."

Arthur Waxman has resigned as general manager of the American Shakespearean Festival, at Strat-

Legit pressagent Michel Mok is in Lenox Hill Hospital, N. Y., with a back ailment.

a back ailment.

Gaylord Marr, formerly coowner of the Gallery Theatre,
Hollywood, and for six years producer-director of the Bakersfield
(Cal.) Community Theatre, has
succeeded Marvin Rosen as director of the Resident Theatre,
Kansas City.

Rector of the Resident Theatie,
Ransas City.
Robert Paine Grose, who manages and directs the Berkshire
Playhouse, Stockbridge, Mass,
with his actress-wife, Joan White,
has succeeded Richard Bolton as
set designer at the Fred Miller
Theatre, Milwaukee.
Plans to reactivate "Tm With
You" for a Broadway opening later
this season under the title. "Wandering Man," have been scrapped
by Nat King Cole, producer of
the musical, in which he starred
during an unsuccessful pre-Broadway tryout last fall.

during an unsuccessful pre-Broad-way tryout last fall.

The Masquers Workshop, young player arm of the Hollywood actors club, will present the Moss Hart-George S. Kaufman comedy, "The Man Who Came to Dinner" open-ing Feb. 7. Homer Powell will

The troupe is currently presenting Lillian Heilman's "Montserrat."

Henry T. Murdock, for the last 12 years drama critic for the Philadelphia Inquirer, will hereafter double as film critic upon the retirement of Mildred Martin from the latter post.

St. John Terell has remodeled the Magyar Reform Church, N. Y. into a legit house at a cost of \$25,000. "Night at the Grand-Guignol" will open there March 1.

Roger L. Stevens will be partnered with S. Hurok in the Broadway presentation of "The Importance of Being Oscar," the solo show based on the writing of Oscar Wilde, adapted by and storring Michael MacLiammoir. It's slated to open the week of March 12 at an unspecified theatre.

Barbara Chilcott, who recently closed a fine-week stand in "Marriage-Go-Round" at the Crest Theatre, Toronto, opens Feb. 6 at the Gate Theatre, Dublin, in Ibsen's "When We Dead Awaken." Suzanne Fleshette will take over Feb. 6 as Annie Sullivan in "Miracle Worker," succeeding Anne Bancroft. The William Gibson drama is currently in its 63d week at the Playhouse, N.Y.

"Miracle Worker," succeeding Anne Bancroft. The William Gibson drama is currently in its 63d week at the Playhouse, N.Y.
Charles Bowden and Ridgely Bullock are planning to present Tennessee Williams' "Night of the Iguana" next December. Viola Rubber, who tested the script last summer at the Coconut Grove Playhouse, Miami Beach, will assist them in the venture.

Heller Halliday, daughter of singer-actress Mary Martin and producer-manager Richard Halliday, will be married in June to George Stephens, a student at Wesleyan Univ. A student at Colby Junior College, the bride-to-be appeared on Broadway as Wendy in the musical version of "Peter Pan," starring her mother.

Tony Chardet, general stage manager for H. M. Tennent Ltd., of London, is in New York to look over the productions of "Bye Birdie," "Gypsy" and "Camelot," which his firm will, do in the West End.

which his firm will do in the West

End.
Edward S. Kook, president of
Century Lighting Co., planed to the
Coast last week for one of his
periodic checkup visits to the firm's
Santa Monica plant. He'll be away
about two weeks.

periodic checkup visits to the firm's Santa Monica plant. He'll be away about two weeks.

Miriam Mitchell, vice-president and secretary of the Institute for Advanced Study in the Theatre Arts, has returned to her New York home to recuperate from surgery. She's the wife of John D. Mitchell, IASTA president and treasurer.

The London company of Paddy Chayefsky's "Tenth Man" goes into rehearsal Feb. 13 and will play tryout engagements in Leeds, Newcastle, Birmingham and Brighton prior to the West End opening. Michael Codron is producing.

John Fernald, head of the Royal Academy of Dramatic Art, London, is in New York to see the shows and to study U.S. methods of stage

and to study U.S. methods of stage

and to study U.S. methods or stage training.

Atheneum Books will publish Kenneth Tynan's "Curtains" in March and Eric Bentley's "The Springs of Pathos: An Essay in the Psycology of Dramatic Art" in 1962. Also scheduled for 1962 pub-lication are autobiographies by Jose Quintero, Martha Graham and

Jose Quintero, Martha Graham and Tynan.

William Chambers, who will produce William Branch's "A Wreath for Udomo" on Broadway this spring, has granted Geoffrey Axworth, head of the drama department of the Univ. College, Ibadan, Nigeria, rights to present the piay at the university and on tour in Africa. The 'two editions are scheduled to open simultaneously. John Gleigud left New York for London recently to stage Beniamin Britten's opera, "Romeo and Juliet." He will return Feb. 4 to begin rehearsals of Hugh Wheeler's "Big Fish, Little Fish." which he will direct for producers Lewis Allen and Ben Edwards.

Oscar and George Marienthal, founder-proprieters of the Chicago cabargt-theatre, The Happy Medium, have joined A'bert C. Lasher and Paul Lehman to produce Jay Thompson's "Double Entry" off-Broadway.

Jack Cole, who will choreograph

made the first week in J-nuary, bringing the total profit return to \$400.000 thus far on the \$360.000 investment.

Hugh Miller of the Royal Acadhugh of Dramatic Art, London, will has assumed control of the upstairs present his recital. "Bare Borr's spot in the same building, becompand a Passion," in the U.S. in the fall.

George S. Kaufman comedy, "The Thompson's "Double Entry" off-Thompson's "Double Entry "Double Entry" off-Thompson's "Double Entry "Doubl

Broadway

62

Publisher Syd Silverman of VARIETY spent last week in Wash-ington taking in the inaugural of events

Red Cross Bloodmobile will parked in front of the Friars' club house for donations from its mem-

George Q. Lewis has pushed his Gagwriters Institute and Comedy Workshop into a 16th year of fairly-serious crusading.

Word from Greece: Maria Callas repeats there in summer opera at Epidaurus, this time for "Medea." Sang "Norma" last year.

Pauline Larson, singer-pianist-organist, off to Thule, Greenland as part of latest U. S. Air Force talent unit. Gone for a month.

talent unit. Gone for a month.

Air France's Norman Reader, who publicizes the line in North and Central America, now adorned by Legion of Honor as a chevalier.

Writing in Harper's Mag Bruno Walter generalizes that "conductors in America are handicapped in that they do not conduct opera,"

although many have.

Exhaustion and virus knocked conductor Igor Markevitch, of the Columbia (Andre Mertens) stable, out of Montreal, Chicago, Los Angeles Atlanta and New York Philharmonic dates. He's resting in Paris

Drama League of N. Y. conducts its annual play discussion (and tea) at the Hotel Pierre Feb. 9 with Franklyn Lenthall of Boothbay

at the Hotel Pierre rul. 5 Mills
Franklyn Lenthall of Boothbay
(Me.) Playhouse as speaker. League
president is Mrs. William T. Easley.
Mrs. L. C. Reis is publicizing event.
Columbia Broadcasting System
forking up undisclosed sum to
help N. Y. Philharmonic tour Canada, Alaska and Japan, April 17May 15. Leonard Bernstein will
conductor all 20 concerts in 13
cities on itinerary, including Vancouver, Tokyo, Anchorage, Kyoto,
Winnipeg, Osaka.
Nancy (Mrs. Jo) Ranson, Brooklyn artist, won awards in both fine
arts and photography based on her
recent India and Nepal safaris. She
was one of the prize winners in the

recent India and Nepal safaris. She was one of the prize winners in the 1960 Saturday Review World Travel Photo Competition for her color shot of Tibetan ceremonial dancers. She won honorable mention for her serigraph "Sudras—India" in the current Audubon Artists exhibition at the National ists exhibition at the Academy Galleries.

Mexico City

By Emil Zubryn (Acapulco 2-27-26)

Zola Taylor of "The Platters' Zola Taylor of "The Platters"
married to Ruben Rodriguez, artists
rep who brought group to Mexico.
Vittorio Gassman coming to
Mexico to do "Portrait of My
Mother" for producer Jose Luis

Yolana Montes, billed as "Ton-

Yolana Montes, billed as "Tongolele," queen of the strippers some years back, returns for a fourweek nightclub date.

Debra Paget pilays opposite bullfighter Carlos Arruza in biopic based on his bullfring career; all exteriors for film have now been selected.

Mexico's top cameraman, Gabriel Figueroa, has been hired by the Cuban Film Arts Institute to shoot several pictures in Castro Ruz land

ar. Los Mexicanos, folklore trio, embarks on a tour of Russia, Hungary, Bulgaria, Poland, Czech-oslovakia and Red China in the

oslovakia and neu c......

next six weeks.

Pina Pellicer contracted for "La
Soldadera" (Female Soldier), with
script written by Jose Bolanos,
who is coproducer in this MexicanHollywood effort.

Agustin Lara, who heads for

Hollywood effort.
Agustin Lara, who heads for Tokyo early in April, selected 100 songs as nucleus of his Japanese engagement which will take him on tour of principal cities.
Ricardo Almada, who brought Nat King Cole, Harry James and others to Mexico, opening a new night spot here with initial engagement of Xavier Cugat and wife Abbe Lane.
Producer-director Seki Sano accepted an offer from Fidel Castro.

epied an offer from Fidel Castro. His schedule now will include eight months in Mexico producing plays, and the balance of the year producing in Cuba.

convinced his "Pepe" (Col) will rewin his Mexican fans. His role in "Around the World in 80 Days" (UA) was none too well received here by public and critics.

Paris

By Gene Moskowitz (66 Ave. Breteuil; SUF 5920)

(66 Ave. Breteuil; SUF 5920)
Darvas & Julia off to dance in
Monte Carlo.
About 2,500,000 tele sets are expected to be in operation in France
by the end of this year.
Two big Yank openings are "The
Alamo" (UA) and "Can-Can"
(20th), with both doing brisk biz.
Martine Carol and Jean Gabin
co-starring for the first time in
14 years in Gilles Grangier's
gangster opus, "The Sucker Strikes
Back."

Yank model Josephine James

Yank model Josephine James into a featured role in the Brigitte Bardot starrer, "The Slack Reins," which Miss Bardot also produces, with ex-hubby Roger Vadim direct-ing. Israeli actress Dahlia Lavi is also in film.

ing. Israeli actress Dahlia Lavi is also in film.

Belgium film crix gave their pix prizes for last year monickered the Grand Prix Europe '60. Best pic among the Common Mart countries was the Roland Petit all-terp pic, "Un, Deux, Trois, Quatre" (One, Two Three, Four), produced by Joe Kaufman; and best outside pic was Jules Dassin's "Never on Sunday" (UA).

Of the top 12 grossers so far this season, there is only one outright Yank pic "Psycho" (Par) plus the Greek pic made by Jules Dassin and backed by UA "Never On Sunday." Leader is the Italo "The Sweet Life," of Federico Fellini, followed by the French "Baron of the Locks." In 13th and 14th places are "Nun's Story" (WB) and "Let's Make Love" (20th).

Global Unions

= Continued from page 1

are in convention. Presently, neither IA nor any of other fou groups has slated an annual pow wow among membership.

At hush-hush sesh in Gotham ere Herman Kenin, repping FM; Don Conaway, AFTRA; were Herman Kenin, repping
AFM; Don Conaway, AFTRA;
Jackie Bright, AGVA; Harold Hoffman, SAG; Richard F. Walsh, IA;
Angus Duncan, Actors Equity;
George Hardy, IBEW; and George
Smith, NABET.

Smith, NABET.

With AFL-CIO affiliated with International Confederation of Free Trade Unions, the International Secretariat if, and when formed, would automatically come within international setup. Russia, Red China and other Communistic countries are barred from joining. Switzerland, Italy, France, Spain and England, countries where American companies have extended their production activities, are reportedly now in ICFTU. Hence, it is stated, enforcement of conit is stated, enforcement of contracts and union standards originating from U.S. and Canada would evolve from establishment of the Secretariat. England, it is added, has recognized all agree ments insofar as various creative and labor unions are concerned.

Fact that numerous craft and talent unions in so many countries would have to come into ICFTU to make it effective indicates fruit tion "quite a ways in the future." according to an official source. "It will take a lot of time to get the other countries not in now to-gether, but we are hopeful this will come about one day.'

In addition to embracing major studio production, the Internation-al Secretariat would also protect ar Secretariat would also protect actors, writers, directors, musi-cians, among others, in television and performing rights in all for-eign countries becoming party to ICFTU. Rights of performers and other union members originating from U.S. are not protected in other parts of world, with exclu-sion of England and Canada, by a single organization under present setup.

Should all non-Communistic countries become signatory to ICFTU agreement, if and when an countries signing would be responproducing in Cuba.
Folklore singer Javier Solis waxinc, melodies in English with an
eye on the American market.
Singer is completing a long play
including romantic boleros written
by Mexican composers.
News about Cantinflas (Mario
Morenov, aside from fact that he's
bow the father of a son, is that he's

London

(HYDe Park 4561/2/3)

Victor Saville signed Susannah York on a picture-a-year contract. "Pepe" (Col) set for its Euro-pean preem at the Columbia Thea-

pean preem at the Common Theorem.

Ruby Murray sails for South
Africa Feb. 16 for two-weeks tour
of the Union, beginning March 7.

Macqueen Pope, the noted the
atre historian who died last year,
left a gross estate of around \$4,500.

John Cranko took up a perma-nent job as director of the Stutt-gart Opera Company in Germany. Fred L. Thomas, managing direc-tor-of Rank Film Distributors, un-derwent surgery in a London hos-pital left week.

pital last week

pital last week.

The new private theatre at the American Embassy was inaugurated last week with the screening of "Sunrise at Campobello" (WB). Michael Anderson signed Harold Pinter to write screenplay of "The Servant." based on Robin Maug ham's novel for filming later this

year.
Currant visitors to London include Danny Kaye, John Ringling North, Wolfe Cohen, Dorls and Martin Hoade, Ben Blank and Jean Dalrymple.
Ralph Cooper, show columnist of the Empire News until its folderoo last year, has set up his own publicated the statement of the Empire News until its more publicated to the statement of the Empire News until its more publicated.

last year, has set up his own public ity agency in association with ac-tor Peter Sellers.

The cable address of the Grade Organization in London was incorrectly spelled in the full page and in the 55th Anni issue of Variety. It should, of course, read Gradage

It should, of course, read Gradage London.

After he leaves the cast of "Ross" at the end of the month Sir Alex Guinness is to visit Japan before going on to Hollywood to take up the title role for the screen version of "Majority of One."

Gerald Scheff, deputy editor of Britain's "TV Times," which runs the programs of the commercial ty companies, has been upped to edi-

the programs of the commercial tv companies, has been upped to editor, following the retirement of the founder-editor, Lester Wilson. The paper sells well over 4,000,-000 copies weekly.

Palm Springs

By A. P. Scully (Tel. 423-1828)

Provine of "The Roar-Dorothy Provine of "The Roading Twenties" tapped to be queen of the rodeo Jan 28-29.
Romanoff on the Rocks is off them. Sold to Milton Kreis, the deal lost Mike at least \$200,000.

deal lost Mike at least \$200,000.

Town now plugging for all year daylight saving because sun goes behind the mountains by 3:45 p.m. Billy Ward and the Dominoes, supported by Joan Shawlee and Mitzi McCall, followed Jane Russian and Mitzi McCall Mitzi Mitzi McCall Mitzi McCall Mitzi Mitzi McCall Mitzi Mitzi Mitzi McCall Mitzi Mitzi McCall Mitzi Mitzi Mitzi McCall Mitzi Mitzi Mitzi Mitzi Mitzi Mitzi Mitzi Mitzi McCall Mitzi M

sell into the Chi Chi Starlite Room

Cherry Blossom Opera Company suing Desert Sun for libel, daily having said their \$7,000,000 opera house and convention hall was a

nouse and convention nail was a promotion not a reality.
Ferrall's Playhouse moved opening from Jan. 16 to Jan. 24 to get Francis Lederer and Jan Clayton for "Marriage Go Round." Afterward Lederer takes the show to ward Lederer takes the show to Phoenix where he teams with Constance Bennett and Jan Clayton and then planes to London to star in the West End production fo "Sound of Music."

Rome

By Robert F. Hawkins (Stampa Estera; Tel. 675906) Gina Lollobrigida back from wiss vacation.
Pedro Armendariz in for role in

"Et. Francis of Assisi."
Maria Michi back in pix after 12year absence. She had the top role
in Rossellini's "Open City."
Dino DeLaurentiis bought film
rights to Marcel Camus' "The
Stranger" and plans to produce it

Robert Aldrich back from Marrakesh, Morocco, location o.o., host to 100 press reps at Grand Hotel

UA has picked up worldwide re-lease rights to Michelangelo An-tonioni's latest pic. "La Notte" (The

Night).
Walter Chiarl's "Mandarin for Teo" (Garinei-Giovannini) set new Milan record New Year's eve with \$12,800. "Cardboard Caesar" is name of

"Cardboard Caesar" is name of two documentaries on Mussolini currently prepping here under di-rection of Fernaldo di Giammateo. Globe Films International prexy. Henry Lombroso received Gold Medal from Italo Film Club Feder-

Guild presentation of "The Woman with Red Hair," part of Guild's English-language season. Eva Bar-

k may co-star. Columbia Pictures will distribute Dino DeLaurentiis DeLaurentiis' latest produc-'The Hunchback,'' starring tion. Gerard Blain and Anna Maria Fer

Gerard Blain and Anna Maria Ferrero, in many countries.
Fred Clark on the mend after brief illness, and back on set of "Behind Closed Doors," Anita Ekberg starrer produced by Mario Cecchi Gori's Fair Films.
Pier Angeli, Stewart Granger and Stanley Baker here to start "The Last Days of Sodom and Gomorrah" under Robert Aldrich for Titanus and Joseph Levine.
Rita Hayworth met the press at

for Titanus and Joseph Levine.
Rita Hayworth met the press at
Flora Hotel during local stay, and
went on to guest at Rex Harrison's
Portofino Villa until they start
"The Oldest Confession" together in Spain.
In-and-out-of-Rome: Milly Vitale,

In-and-out-of-Rome: Milly vitaie, Lucia Bose, Micheline Presle, Benay Venuta, Dawn Addams, Gloria Milland, Alessandro Blasetti, Haya Harareet, Barbara Lass to Paris, Irving Rapper, Michael Cur-tiz, Tina Louise, back from Ger-Paris, Irving Rapper, Mic tiz, Tina Louise, back fi many, and Archie Savage.

Brazil Film Hopes

Continued from page 1;

when he was only a municipal councilman in Sao Paulo. As Mayor of that city and as Governor of the State, he granted special cred-its to producers through the Sao Paulo State Banks and favored them in several other ways.

them in several other ways.

Although no one can be sure of
Quadros new plans, the home
guard believe that he will push
for the immediate approval of a
law now pending in the Senate for
a "Motion Picture Institute" which
would literally certain all the law now pending in the Senate for a "Motion Picture Institute" which would literally control all the activities of the Motion Picture Industry, both foreign and national in this country. The nationalist group plans to attempt to put all foreign films on an ad valorem customs duty base instead of duties being notion on a part meter being paid on a par meter baris. customs duty base instead of duties being paid on a per meter basis, practically the only industry in this position. They also believe Quadros will restrict the remittances of profits of foreign companies in order that some of that money may be "loaned" to national producers for local productions Na doubt they will also force. tional producers for local produc-tions. No doubt they will also force the Government to comply with the congressional law dating back to August 1958 which obligates all of the Companies to print and title their color films in Brazil or bar-ring that, to import the films through an expensive dollar auc-tion.

However as all of Quadros' steps seem to be shrouded in mystery, no one can be sure what develop-ments will take place in the next

20th Into 3-D

Continued from page 1

Company also has been participating in research for the big screen color tv system, Eidophor, which has Swiss antecedents. In addition, 20th has a substantial interest in Todd-AO, and, more than any other company, has promoted the use of magnetic sound.

magnetic sound.

Although many 3-D processes which do not use polarized viewers have been reported, about the only one known to have been put into actual use is a Russian process, the keystone of which is a special Reystone of which is a special screen made up of glass tubes. Unknown at present is whether or not the heart of the 20th process lies in a special screen or in a special kind of projection device, or, perhaps, a combination of both.

Mighty Preslev = Continued from page 2 :

In part-time charities," the Colonel explained. "There's no excuse for Presley to leave the Islands and not raise \$50,000."

not raise \$50,000."

The benefit—actually two performances may have to be scheduled in order to raise \$50,000, though that will be decided later—becomes possible because Presley is coming here to ctart delice. is coming here to start filming "Hawaijan Beachboy" the next day. "Hawanan Beachboy" the next day. Pacific War Memorial Commission believes the \$50,000 will make the Arizona Memorial ready for a May 30 dedication. Memorial is being erected just above the hull of the ation for his efforts on behalf of battleship which was sunk in Pearl quality pix.

Robert Alda to star in Rome Play | War II.

Hollywood

Dimitri Tiomkin left for London. Frank King off to London for penings of "Gorgo." openings of "Gorgo."

Glenn Norris in town for 20th-

Glenn Norris in town for 20th-fox product huddles. Irving Briskin new board chair-man of Friars Club of California, Kirk Douglas returned from Eu-ropean locations for "Town With-out Pity."

out Pity."

Paul Belanger moves here from
N.Y. to become veepee of Consul
Film Corp.

Brenda Lee and manager Dux
Allbritten to Melbourne to launch

Allbritten to Melbourne to launch Aussie tour.

John A. Pistor upped from assistant to sales manager of W. J. German Inc. of California.

Phillips Wylly swings from Jack Wrather's Independent Television Corp. to Ashley-Steiner Agency.

Kathy Nolan sustained back Injuries when thrown from a horse during filming of seg for "The Real McCoys."

Amusement division of United Amusement division of United

Jewish Welfare Fund raised \$627,-000 in 1960. Total exceeded goal

000 in 1960. Total exceeded goal set for year. Larry Kasha here from N.Y. to cast for Feuer & Martin's up-com-ing Abe Burrows-Frank Loesser legiter, "How to Succeed in Busi-

ing Abe Burrows-Frank Loesser legiter, "How to Succeed in Business Without Really Trying."
Ross Hunter won newly-created Golden Couch award for interior decoration in films and Ross Dowd L. A. Furniture Mart's annual Golden Chair award for his set decoration in "Facts of Life."

Las Vegas

By Forrest Duke
(Dudley 44141)
Skeets Minton signed for 16
weeks at The Mint this year.
Marthe Errolle replaced Jean
Fenn as singing star of the Tropicana Folies Bergere.
Silver Slipper producer Eddie
Fox huddling with owner Bob
Schulze about bringing in an Ice
show to add to the Hank Henry art
players. players.

Joyers.

Lou Kane, vet stage director, inked for New Frontier's "Around the World In Sexty Minutes," which will have orch conducted by Dick Rice, ex-El Rancho maestro.

Gary Clark, RCA Victor contractee, placed under personal contract by Barbara Belle. The young singer has been commuting between Vegas and H'wood, helping Roberta Linn in her new routines here at the Stardust.

Hong Kong

By Ernie Pereira (Tel. 774156) The Kimchi Kats became the first Korean nightclub entertainers

first Korean nightclub entertainers to make the nitery circuit here since end of the war.

U.S. film producer David Pedrick here from Hollywood on a 60-day pix production mission, shooting a documentary for Chrysler.

Fred I. Archibald, publisher and editorial supervisor of the Baltimore News and American, disembarked from the President Wilson with Mrs. Archibald. Archibald plans to do a series of stories on the Colony.

Dong Kingman, Chinese-American artist whose cover on Hong

can artist whose rover on can artist whose cover on Hong Kong for Time evoked praise here, has clicked again. Front and back covers of a new four-color 16-page brochure put out by Hong Kong Tourist Assn. were done by King-

Minneapolis

Py Bob Rees
(4009 Xerxes Ave. So., WA 6-6955)
"Pursuit of Happiness" opening
Feb. 2 at Edyth Bush Theatre.
Thrush Julie Wilson making first
local appearance at Radisson Hotel
Flame Room through Feb. 1.
University of Mingacha Theatre.

University of Minnesota Theatre fering Eugene O'Neill's "Desire nder the Elms" Jan. 26 through offering Under the Elms" Jan. 26 through Feb. 5.

Ben Kern is new film critic for

Minneapolis Sunday Tribune, succeeding longtime film reviewer

Mindeapons Sunday Tribune, suc-ceeding longtime film reviewer Bob Murphy.

"Majority of One," third Thea-tre Guild subscription offering, into St. Paul Auditorium Jan. 30 for one week.

for one week.
Radio and tv newswriter and
newscaster Jerry Rosholt left
WTCN to join Louis de Rochemont Associates.
Canadian soprano Mrs. Nona
Mari, 29, won the Metropolitan
opera regional auditions here and
a chance to compete in the national
semi-finals.

OBITUARIES

ERNEST THESIGER

ERNEST THESIGER
Ernest Thesiger, 81, actor, died
Jan. 14 in Loudon. A Commander
of the British Empire, he was Britain's second oldest practicing actor and died the night before his
82nd birthday.
Beginning his career as a
painter he first wort on the

82nd birthday.

Beginning his career as a painter, he first went on the stage in "Colonel Smith" at St. James Theatre in 1909. There followed an endless stream of roles as varied as Bertram Tully in "A Little Bit of Fluff" which he played for 1,300 performances in World War I, to the Dauphin in "St. Joan," which he created in 1924.

Other notable pieces of Thesis-

which he created in 1924.

Other notable pieces of Thesiger's thesping were in "Mary Rose,"
"Peter Pan," "The Second Mrs.
Tanqueray," "Pygmalion," "A
Trip to Scarborough," "You Never
Can Tell," and "The Apple Cart."
His roles occupy four columns
in "Who's Who in the Theatre."
His last part was a few weeks ago,
when he appeared with John Gielgud and Ralph Richardson in Enid

IN LOVING MEMORY

ALFRED APAKA

(JAN. 30, 1960)

Always Our Inspiration

TONY TODARO, ASCAP MARY JOHNSTON, ASCAP

Bagnold's "The Last Joke" at the Phoenix. He also made innumer-able film appearances. He pub-lished his reminiscences, "Practi-cally True."

Survived by his wife.

JOHN J. BECKER

JOHN J. BECKER John J. Becker, 74, American composer and music educator, died Jan. 20, in Wilmette, Ill. He was one of a group of composers who pioneered distinctly American classical music, breaking away from European styles of composi-tion.

He composed seven symphonies, the first in 1912 and the last in 1947. His "Symphonia Brevis, No. 1947. His "Symphonia Brevis, No. 3" was introduced by Leonard Bernstein and the New York Philharmonic Orchestra in Carnegie Hall in 1958. Several years ago, he retired as composer in resi-

Remembering

CHET MARTIN

January 23, 1955

dence at Barat College, Lake Forest, Ill.

est, Ill. Wife, daughter and three sons

J. ROBERT BLUM

J. ROBERT BLUM

J. Robert Blum, 41, director of
the CBS-TV "Original Amateur
Hour," died Jan. 19 in Hartsdale.
N. Y., following a lengthy siege of
hepatitis.

Blum was associated with the
"Original Amateur Hour" tv production for the past 12 years. As
one of the vats in video, he was
identified prior to that with the
"Broadway TV Theatre" on WORTV, one of the early dramatic
showcases. He was a graduate of
the U. of Illinois and served in the
Air Corps.

Air Corps.

Surviving are his wife, a son and a daughter, along with his mother and two brothers.

and subsequently had a long, disand unsequenty had a long dis-tinguished career, particularly in the provinces, where she played seasons at Liverpool Playhouse, Manchester Gaiety, and the Strat-ford-on-Avon Memorial Theatre.

Miss Green, who was at Strat-ford for five seasons, was also in the 1930-31 season of the Old Vic, playing Cleopatra, Beatrice and Goneril opposite John Gielgud. a member of the Frank Benson company she toured the U.S. and Canada.

Survived by a daughter.

THOMAS BELL
Thomas Bell, 56, novelist and screen writer, died Jan. 17 in Santa Cruz, Cal. Bell, who operated a stationery store in Santa Cruz, screen writer, died san. It is can-cruz, Cal. Bell, who operated a stationery store in Santa Cruz, wrote seven books, and scripted such films as "All Brides Are Beautiful," "Out of This Furnace" and "Till I Come Back to You." Latter was taken from his own play, which Jed Harris produced play, which Jed Harris produced on Broadway.

During his recent illness he had

written a new novel, "In the Midst of Life," which is scheduled for publication later this year. Wife and a brother survive.

RANDOLPH ROGERS
Randolph (Randy) Rogers, 68, longtime associate of the late Jesse
L. Lasky, died of a heart attack
Jan. 15 in a Hoflywood parking lot.
He started his film career as head of the Paramount School of Acting in NY, in 1925 where he reof the Paramount School of Acting in N.Y., in 1925, where he remained until 1932 when he joined Jesse L. Lasky Productions as assistant production manager. In later years with the producer, he acted as his exec secretary.

His wife survives.

WILLIAM DONNELLY

WILLIAM DONNELLY
William Donnelly, 64, vice president of International Alliance of Theatrical Stage Employes and Motion Picture Operators, died Jan. 12 in Minneapolis. Associated with the stagehands union for 40 years, he was president of Stage Employes Local 13 from 1930 to 1933 and served as business agent from 1933 to 1954 when he became an IATSE official.

Surviving are his wife and a

Surviving are his wife and a daughter.

SLAVA KAPINKIN
Slava Kapinkin, 42, onetime dancer-soloist with the Don Cossack
Chorus, died recently in Port
Washington, Wis, after a long illness. Born in Russia, he toured
the U.S. and Latin America with the Cossack Chorus prior to World War II. Since 1946 he ran a milk farm at Cedarburg, Wis. Surviving are his wife, son and

BENJAMIN FREEDMAN

BENJAMIN FREEDMAN
Benjamin Freedman, 60, prexy of
Allied Theatres Ltd., which operated drive-ins in Ontario, died Jan.
14 in Toronto. Associated with the
motion picture industry since 1919,
he was booker and buyer for
several Canadian independents at
time of his death.
Survived by son, Bill, married to
Toby Robins, stage and tv actress.

VERNON WESTMORELAND Vernon Westmoreland, 38, direct

he was a native of Nashville. Funeral services were held there.

His mother, three brothers and three sisters survive.

in Hollywood Jan. 16. For past 14 jugars he had been a composer at Walt Disney Studios, and previous-ly had been with Warner Bros. and Republic. In Hollywood Jan. 16. For past 14 jugars he had been a composer at clubs don't use posters, billiboards, or photos of entirely nude girls outside to entice the customers in.

His wife survives...

ERIK THOMASON

Erik THOMASON
Erik Thomason, 56, veteran exhibitor, died recently in London.
He was owner of the Regal, Bracknell, Eng., and lessee of the Palace
and Scala cinemas in Wolverton.

Survived by his daughters and son. wife.

John P. Perides, 47, former uronean opera singer, died Jan. John P. Perides, 47, former European opera singer, died Jan. 9 at the Veterans' Hospital in Syracuse, N. Y. He also sang with American opera companies after coming to the United States in 1939 and finally settled in Gorham, N. H. He was a native of Alexandria, Egypt.

Hyman Filerman, 88, a charter member of the Chicago Federation of Musicians, which he joined in 1904, died Jan. 17 in that city. Wife, daughter and two sons sur-

Bernard Warwick, 48, actor, died Jan. 13 in London. He appeared in stock at Norwich, Buxton, Liver-pool, Manchester and the Old Vic before retiring due to ill-health.

Winnie Hale, vaude performer, died recently in Liverpool. She was of the sister act, Winnie & Ivy Hale, and wife of Billy Cotrillo of the Juggling Cotrillos.

Mother, 77, of producer Aaron Rosenberg, died Jan. 16 in Holly-wood. Her husband and another son, George, Hollywood agent, also

William Hassett, 70, a projectionist in Chicago until retirement several years ago, died recently in San Diego. Two daughters sur-

Mother, 72, of Ruth Harrison of the dance team of Harrison & Fisher, died Jan. 24 in Omaha after a long illness.

Ludwig Hatvany, 80. Hungarian playwright, died Jan. 12 in Buda-

Stop Strippers

Continued from page 1

Bonn that about 70% of the agents Bonn that about 70% of the agents in West Germany who are permitted to work through the West German Employment Offices, in getting work permits for their clients, are booking striptease or nude scene girls. It contends this is in contravention to German law, which restricts the agents to be. which restricts the agents to han-dling "talent."

The Artists' Association has long

refused to allow the strip sisters to retused to allow the strip sisters to enter its tightly-closed guild, and hence the girls often have frouble getting the working permuts re-quired by law here. However, one nightclub owner in Frankfurt told Variety that this

practicular loophole being protested in Bonn might not have much ef-fect because many of the girls get work on their own, sans agents, but contacting the nightclub directors in person.

However, next step of the Art-VERNON WESTMORELAND
Vernon Westmoreland, 38. director of education activities of the Metropolitan Opera Guild, died Jan. 17 in New York. He would have been 39 the following day. Largely connected with musicology. he was a native of Nashville. Funeral services were held there.

His mother, three brothers and three sisters survive.

ALTON D. FARBER
Alton D. Farber, 41, public relations executive, died in Chicago Jan. 23 after a prolonged illness. He had worked 14 years for J. Walter Thompson agency as assts public relations director, known principally in the broadcast trade for his handling of the 7-Up account. Since last March, he had been vice president and general manager of Mayer & O'Brien public relations in Chi.

BOBBIE FAYE
Bobbie Faye, 59, who played vaude circuits with her husband, had worked with the McGuire Sisters survive.

DOROTHY GREEN
Alton D. Farber, 41, public relations in Chi.

CHARLES MEAKIN
Charles Meakin, 81, stage and stream early lived in retirement for 10 years. During his stream actor, died in Hollywood in Hollywood in Housband stream actor, died in Holl get jobs . . . At this stage, the directors' group

Similar pressures are due else-there in West Germany, and it boks as if this year the German where in More in west Germany, and it looks as if this year the German Artists Assn. may actually get somewhere in its fight against the unclad "untrained" girlies.

'New Waver'

= Continued from page 4 =

of the "wave" boys. Originally he had been asked to write the script for de Brocca's film, about the trials and tribulations, mostly trials and tribulations, mostly comic, of a girl who tries to get her lover to marry her so she can have a baby legally. When de Brocca turned down his script. Godard said okay, that he would make it himself eventually, which he has just done. The public will be in the unique position of judging just who was right.

\$80,000 Budget

Godard's "Breathless," made on a French shoestring (about \$80,-000), was a boxoffice smash in France and created a storm of in-terest, largely because of its unorthodox camerawork and editing.
Much of the film was shot with a
hand camera held by the photographer seated in a wheel chair.
There is no studio stuff in the entire film.

Director, along with producers Carlo Ponti and Georges de Beauregard, with whom he worked on "Femme," a Franco-Italian coproduction, has tentative plans to make a pic on location in New York next year. In this connection Godard speculated on the difficultries he might encounter by trying to shoot in and around the streets of N.Y., as he did in Paris, prob-lem being that he understood he would have to get releases from all the citizens who might wander in the citizens who might wander in front of his camera lens. In Paris, he said, there is no such fiddlefad-dle. If a citizen gets his picture taken unknowingly, it's his own fault for not staying at home.

"Breathless," when released in the U.S., will not contain the original opening title dedication to the now-defunct Monogram Pictures, which amused Parisian highbrow critics, though it probably meant nothing to most of the French audiences. According to Godden nothing to most of the French audiences. According to Godard, Monogram Pictures is a revered name to him and his cohorts, because Monogram showed that small budget did not necessarily mean budget did not necessarily mean small quality, or big budget, big quality, though he also adds that big budget does not necessarily mean small quality—which may be just another way of saying that a picture can be good or had no matpicture can be good or bad no mat-ter what the budget is. As some Parisian film critics already have pointed out, members of the "new wave" are sometimes less than inserutable.

U. S. Costs

Continued from page 4 :

don't have the same creative imagination and are in need of Ameri-can supervision, which will be pro-vided for pix he'll make there later in the year. A top Japanese anima-tor receives a maximum of \$60 monthly, according to Lantz, while here he is paid \$250 weekly.

Lantz made it clear, however, that he will continue to make his program of 19 cartoons annually for UI release at his Hollywood for UI release at his Hollywood studio, at least for the present. Japanese films will be made for inclusion in his new television program, which he is now readying. If the quality of Japanese cartoons is satisfactory, he declared, then he will make a certain number for his theatrical program.

Kids & Family

Continued from page 3 ;

sembled special programs for the kiddie trade.

In contrast to the reluctance to bother with special bookings, either for economic reasons or because it's too much trouble, is the all-out merchandising help a film company will provide when it is pitching a family picture. A case in point is Universal's efforts with "Tomboy and the Champ," made in point is Universal's efforts with "Tomboy and the Champ," made by the newly-formed Signal Pictures Corp. of San Antonio, Texas. Film, dealing with a small girl's love for a scrawny outlaw calf, will be world premiered in Houston on Jan. 25 and then is scheduled to play 500 theatres in the southwest over a six-week neglid

play 500 theatres in the southwest over a six-week period.

Not Being 'Sold'?

Philip Gerard, U's eastern pubad director, contends that the industry—both exhibition and distribution—faces a challenge in selling worthy family entertainment successfully. He noted that it takes ingenuity and creative merchandising to sell these type of films and when these entries are attractively packaged the public "will buy it as readily as raw realism, sophisticated sex, and savage sadism."

Many family pix, according to

sadism."

Many family pix, according to Gerard, fail because they are not sold aggressively on the national and local levels and are not given appropriate playing time. Too often, the pub-ad exec stated, "there is a tendency to look for success for these pictures just because they are wholesome."

are wholesome."

U is trying to avoid the pitfalls, however, by giving "Tomboy" the support it think it deserves. Playing up the bucolic angle for the rural areas, where stock shows and cattle expositions are as important as the World Series, the film company its pitching its film to 4-H clubs, farm groups, agricultural agents, and persons who take an active part in state and county fairs and agricultural affairs.

MARRIAGES

Vivian Vance to John Dodds, Santa Fe, N. M., Jan. 16. Bride's an actress; he's a Frisco book pub-lisher.

Sue Desilet to Bob Brock, Hous-ton, Jan. 21. He's an announcer with KQUE-FM in that city. Etta Simms to Arthur E. Shelton,

Etta Simms to Arthur E. Shelton, Ardmore. Okta., recently. Bride is with Warner Bros. exchange in Dallas, Tex.
Dorothy Barber to Ennio Bolognini, Las Vegas, Jan. 17. He's cellist with Morrey King's group at the Sands, Las Vegas.
Susan Bauwald to Cordon Pelzek

the Sands, Las Vegas.
Susan Rauwald to Gordon Pelzek,
Milwaukee, recently. He's with
Radio Doctors, Milwaukee "onestop" disk house.
Billie Mahoney to Henry A,
Steiner, Jan. 21, N. Y. Bride is a
dancer; he's her personal manager.

BIRTHS

Mr. and Mrs. Al Sargent, daugh-ter, Glendale, Cal., Jan. 13. Mother is actress Joan Camden; father is

Mr. and Mrs. Tim Brinton, daughter, Tonbridge, Eng., Jan. 16. Father is a commercial to news-

caster.
Mr. and Mrs. Will Tremper, son, Hamburg, Jan. 13. Father is a film director.
Mr. and Mrs. David Diller, daughter, Hollywood. Jan. 17. Father records for Weber Records.
Mr. and Mrs. Stu Griffin, son, Dallas, recently. Father is an

Mr. and Mrs. Sta Aritin, son, Dallas, recently. Father is an organist. Mr. and Mrs. Ea Rubin, son, New York, Jan. 17. Father is head of General Artists Corp.'s concert division

division.

Mr. and Mrs. George Cohn, son,
St. Louis, Jan. 17. Father is Columbia Pictures' office manager there;

bia Pictures' office manager there; child's grandfather is Herman Gorelick, co-owner of Realart Pictures, St. Louis.

Mr. and Mrs. Roger Frieseke, daughter, Milwaukee, recently, Father is staffer with Radio Doctors, Milwaukee "one-stop" disk

house.

Mr. and Mrs. Edwin A. Coleman, son, Hollywood, Jan. 14. Father's a writer.

Mr. and Mrs. Stuart M. Griffin, son, Dallas, Dec. 28. Father is a nitery organist-pianist.

Mr. and Mrs. Robert Bud Donnelly, son, Chicago, Jan. 14. Father is sales exec for CBS Films in midwest.

Mr. and Mrs. Jerrold Kushnick, daughter, New York, Jan. 19. Moth-er is Lillian Pickard, a pressagent.

"We saw excellence tonight..."

—President John F. Kennedy, in his remarks at the conclusion of the Inaugural Gala, at 1:45 A.M., Jan. 20, 1961 (Inaugural Day) at the Washington, D.C. Armory.

The Messrs

Frank Sinatra and Peter Lawford

presen

The Inaugural Gala

for the

National Democratic Committee

THE ARMORY

Washington, D.C. January 19th, 1961

ACT I

- I. A FANFARE FOR INAUGURATION.....Leonard Bernstein
- 2. THE STARS AND STRIPES FOREVER...John Philip Sousa Conducted by Leonard Bernstein
- 3. WALKING DOWN TO WASHINGTON...Sanford and Mysels
 The entire cast
 The Glee Club
- 4. ANCHORS AWEIGH
- 5. THE STAR SPANGLED BANNER
 Sung by MISS MAHALIA JACKSON
- 6. MR. FRANK SINATRA
- 7. CLUB SANDWICH IN FOUR PARTS

Bette Davis

Mr. Frederic March
Sir Laurence Olivier
Written and compiled by Mr. Norman Corwin

- 8. MR. JOEY BISHOP
- 9. MR. LOUIS PRIMA and MISS KEELY SMITH
 Sam Butera and the Witnesses
- 10. MISS JULIET PROWSE and the TOM HANSEN DANCERS COME DANCE WITH ME
- 11. MISS HELEN TRAUBEL

A MICHTY FORTRESS IS OUR GOD. . J. S. Bach

- 12. MISS ELLA FITZGERALD
- 13. MISS PAT SUZUKI
- 14. MR. GENE KELLY
- 15. MR ALAN KING
- 16. MR. FRANK SINATRA
- 17. MR. PETER LAWFORD

ACT II

- 1. FANFARE Leonard Bernstein
- 2. THE HONORABLE LYNDON BAINES JOHNSON
- 3. THE HALLELUJAH CHORUS from THE MESSIAH.. Handel
 The Inaugural Symphony Orchestra
 The Inaugural Gala Combined College Glee Clubs
 Conducted by Leonard Bernstein
- 4. MISS ETHEL MERMAN
- 5. MISS JANET LEIGH and MR. TONY CURTIS
 "The Young Folks At Home"
- 6. MR. NAT KING COLE
- 7. MR. JIMMY DURANTE
- 8. BLOW, GABRIEL, BLOW
 The HUGH LAMBERT DANCERS
- 9. MR. HARRY BELAFONTE and the BELAFONTE SINGERS
- 10. MR. MILTON BERLE assisted by Mr. Bill Dana
- 11. ODE TO THE INAUGURATION
 - written and compiled by Mr. Sammy Cahn and Mr. James Van Heuse**n**
- 12. A MOMENT WITH LINCOLN

Mrs. Eleanor Roosevelt Mr. Frederic March Miss Helen Traubel

- 13. THE HONORABLE JOHN FITZGERALD KENNEDY
- 14. WALKING DOWN TO WASHINGTON

Staged and Directed by......ROGER EDENS
Associate to Mr. Edens....KAY THOMPSON
Associate to the Producers...BOBBY BURNS
Writers.....MELVILLE SHAVELSON

JACK ROSE LEONARD GERSHE GOODMAN ACE SIR LAURENCE OLIVIER Director of Television....WILLIAM ASHER
Art Direction......JAN SCOTT
Lighting Direction....WILLIAM KLAGES
Sound Direction..LUIS P. (VAL) VALENTINE
Choreography.....HUGH LAMBERT
TOM HANSEN

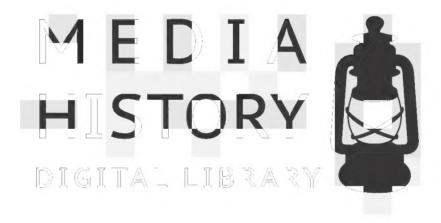
The Inaugural Gala Combined College Glee Clubs
The Inaugural Gala Symphony Orchestra
Musical Direction......NELSON RIDDLE

Thank you . . . I'm tremendously proud of all of you.

Grank Sinatra

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